

# CASELL'S ENCYCLOPAEDIA OF WORLD LITERATURE







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\* born

□ (in Chinese entries) place where the family register is kept

~ baptized

∞ married

o/o divorced

† died

□ buried

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capitals, e.g. ARTE MAYOR: references to biographies in Volume II and III by the use of a five-pointed star, e.g. Diego de San\* Pedro, the star being inserted immediately after the name under which the biography is alphabetized.

## L

**Laale, PEDER** (c. 1350), Danish collector of proverbs. Nothing is known about him, except the title *legista* given to him in the early editions of his proverbs. He collected more than 1,000 Danish proverbs, accompanied by a Latin translation. His collection was meant as a schoolbook for students of Latin. It is the oldest Scandinavian collection of living proverbs.

*Peder Laales danske Ordsprog* (ed. C. Behrend and A. Hansen, 1929). E.B.

**Labé, LOUISE** (\*Lyons c. 1524; ∞ c. 1540 Ennemond Perrin; †*ibid.* 1565 or 1566), French poet of the Lyons group (Maurice Scève\*; Pernette du\* Guillet). She published a single volume containing a prose 'Debate between Madness and Love', three elegies and 24 sonnets. Powerfully influenced by Petrarch\*, she introduced an ardent and seemingly personal note into these frustrated love-poems, which O. de Magny\* may have inspired. The daughter of a rich *cordier*, she married another rope-maker: hence her nickname of *la belle cordière*. Her life and presumed character have been the subject of unverifiable legends. As 'Capitaine Loys' she rode her horse, not to war, but in a tournament and pageant held at Lyons in 1542.

*Euvres* (1555; ed. C. Boy, 1875).—*Love Sonnets* (with tr. F. Prokosch, New York, 1947).

A. Cartier, 'Les poèmes de L. L.' in *Rev. d'Hist. Litt.* (1894); D. O'Connor, *L. L.* (1926); F. Zamaron, *L. L. . . sa vie, son œuvre* (with text of poems; 1968). G.B.

**La Bellaudière, LOUIS BELLAUD DE**: see PROVENÇAL LITERATURE, text and biblio.

**Laberge, ALBERT** (\*Beauharnois, Quebec 1871; ∞ 1910; † 1960), Canadian story writer and novelist who was sports writer and art critic for the Montreal daily *La Presse*. Upon retirement from journalism (1932) he devoted himself to writing naturalistic tales which presented life in rural Quebec as crude, dehumanizing and often depraved. *La Scouine* (pub. 1918) is the first naturalistic Canadian novel. Because he was an atheist and believed in the certainty of clerical disapproval, Laberge published his works privately in small editions, and general recognition of his talent has come late.

**STORIES**: *Visages de la vie et de la mort* (1936); *La fin du voyage* (1942); *Scènes de chaque jour* (1942); *Le dernier souper* (1953).—**SKETCHES AND CRITICISM**: *Quand chantait la cigale* (1936); *Journalistes, écrivains et artistes* (1945); *Propos sur nos écrivains* (1954).—*Anthologie d'A. L.* (ed. G. Bessette, 1963).

J. Brunet, 'La Scouine d'A. L.' in *Archives des Lettres canadiennes*, II (1963). R.Su.

**Laberius, DECIMUS** (\*c. 106; † 43 B.C.), a Roman knight who wrote verse scripts for mime actors. Fragments of 43 of these scripts survive. His political witticisms earned him the enmity of Julius Caesar\*, who compelled him to perform on the stage himself in competition with the professional Publilius\* Syrus. His somewhat peculiar Latin interested 2nd-century A.D. grammarians.

O. Ribbeck, *Comicorum Romanorum fragmenta* (3rd ed. 1898); M. Bonaria, *Romani mimi* (1965).

H. Reich, *Der Mimus*, I (1903); M. Bieber, *History of the Greek and Roman Theater* (2nd ed. 1961). H.D.J.

**Labiche, EUGÈNE MARIN** (\*Paris 6 V 1815; †*ibid.* 23 I 1888), French dramatist. The author of about a hundred plays in collaboration, Labiche was elected to the French Academy in 1880. Though his plays occasionally point a moral (*Le voyage de M. Perrichon*, 1860; *La poudre aux yeux*, 1861), they are mostly hilarious farces of bourgeois life depending for their effect more on situation than character, and often bordering on slapstick (*Un chapeau de paille d'Italie*, 1851, prod. London, 1952, as *An Italian Straw Hat*; *La cagnotte*, 1860).

*Edgar et sa bonne* (1852); *L'affaire de la rue Lourcine* (1857); *Un pied dans le crime* (1860); *Les vivacités du Capitaine Tic* (1861); *Les trente millions de Gladiator* (1875).—*Théâtre complet* (with pref. E. Augier, 10 vols, 1875–79); *Théâtre* (5 vols, 1949–50).

P. Soupault, *E. L., sa vie et son œuvre* (1945; rev. ed. 1955). T.W. (M.G.)

**Labid**, 6th–7th century pre-Islamic Arabic poet. He counts among the major poets of early Arabic literature. S.M.S.

A. J. Arberry, *The Seven Odes* (1957). R.O.

**La Boétie, ÉTIENNE DE** (\*Sarlat 1 XI 1530; † Germignan VIII 1563), French writer and Hellenist. A judge at Bordeaux and a close friend of Montaigne\*, he helped to form the latter's taste for speculative writing by his treatises on politics and religion, as *Le Discours de la servitude volontaire* (ed. M. Rat, 1963). His Petrarchan sonnets were first published by Montaigne in the *Essais* (1580).

*Œuvres* (ed. with intro. P. Bonnefon, 1892); *Mémoire sur l'édit de janvier 1562* (ed. *idem* in *Rev. d'Hist. Litt.*, 1917); poetic works in *Poètes du XVI<sup>e</sup> siècle* (ed. A. M. Schmidt, 1953). G.B.

**La Bruyère, JEAN DE** (\*Paris 16 VIII 1645; † Versailles 11 V 1696), French moralist. Of middle-class birth, La Bruyère read for the Bar but never

practised. He purchased (1673) the post of financial treasurer at Caen, a sinecure which provided him with a modest income. In 1684 he was attached, on Bossuet's\* recommendation, to the household of the near-royal Condé family, first as assistant tutor to the young Duke Louis III de Bourbon-Condé, then for the rest of his life as a minor retainer. His position brought him humiliations, but served him as an excellent social observatory.

His great work began modestly as a 200-page addition to his free and inaccurate translation of Theophrastus\*, the whole entitled *Les Caractères de Théophraste traduits du grec, avec les Caractères ou les Mœurs de ce siècle* (1688). In seven subsequent editions (the last in 1694), La Bruyère gradually increased his own contribution until finally it was tripled. La Bruyère's satire centres upon his caricatures of contemporary types (many of them based on living originals), a development of the mid-17th-century vogue of the 'portrait' (Segrais\*). He interspersed them with maxims and short essays and gave his book a planned appearance by dividing it into chapters with generic titles. But the moralist has no consistent philosophy. His voice is that of the intelligent bourgeoisie, grown more bitter since Molière's\* time and foreshadowing spasmodically the reasoned liberalism of the 18th century. La Bruyère is among the greatest French prose-writers; his style is rapid, condensed and picturesque.

*Œuvres complètes* (ed. G. Servois, 6 vols and 1 album, 1865-68; ed. J. Brenda, 1957); *Les Caractères* (ed. G. Servois and A. Rébelliau, 1 vol., n.d.; ed. R. Garapon, 1962).

M. Lange, *La B. critique des conditions et des institutions sociales* (1909); E. Gosse, *Three French Moralists* (1918); G. Michaut, *La B. et Théophraste* (1936); R. Jasinski, 'Influences sur La B.' in *Rev. d'Hist. de la Philos.* (1942); P. Richard, *La B. et ses 'Caractères'* (rev. ed. 1966). G.B.

La Calprenède, GAUTIER DE COSTES, SIEUR DE (\*Château de Toulgou, Dordogne c. 1610; ∞1646 Madeleine de Lyée; †Le Grand-Andely ?15 X 1663), French novelist and dramatist. A successful writer of pseudo-historical novels whose characters of heroic mould and long dissertations on love and politics appealed particularly to the generation of the Fronde. His tragedy *Essex* (1638), on Elizabeth\* and Essex, is historically interesting.

*Cassandre* (10 vols, 1642-45); *Cléopâtre* (12 vols, 1647-57); *Faramond ou l'Histoire de France* (12 vols, 1661-70; completed by P. d'O. de Vaumorière).

E. Seillière, *Le romancier du Grand Condé, La C.* (1921). G.B.

La Ceppède, JEAN DE (\*Marseille c. 1550; †Avignon 1622), French religious poet. A magistrate related to St Teresa\* of Avila, he expressed his religious lyricism in the 500 sonnets of his

*Théorèmes spirituels* (1613-21). His work was forgotten for over three centuries.

F. Ruchon, *Essai sur la vie et l'œuvre de J. de La C.* (with sel. poems; 1953) and *Les Théorèmes...* (1966); L. K. Donaldson-Evans, *Poésie et méditation chez J. de La C.* (1969). G.B.

La Chaussée, PIERRE CLAUDE NIVELLE DE (\*Paris 1692; †ibid. 14 III 1754), French dramatist. He is the creator of the *comédie larmoyante* (the 'tearful' or pathetic comedy), in which some story of modern domestic life is presented with moralization and exaggerated sentimentality. His plays, though irrevocably dated, preceded the *drame bourgeois* as conceived by Diderot\* and pointed distantly to the pathetic prose dramas of the 19th century. He began writing for the theatre at the age of 41 in the midst of a dissipated social life.

*La Fausse antipathie* (1733); *Le Préjugé à la mode* (1735); *Mélanide* (1741); *Paméla* (1743); *L'École des mères* (1744); *La Gouvernante* (1747); *L'Homme de fortune* (1751).—*Œuvres* (5 vols, 1761-62).

G. Lanson, *N. de La C. et la comédie larmoyante* (2nd ed. 1903). G.B.

Lachmann, KARL (Brunswick 4 III 1793; †Berlin 13 III 1851), German philologist. Trained in classical philology, he applied (whilst Professor in Berlin) 'objective' methods of textual criticism to his editions of, *inter alia*, all the medieval German classics; in revisions they are still used.

*Briefwechsel der Brüder... Grimm mit K. L.* (ed. A. Leitzmann, 1927); H. Sparnaay, *K. L. als Germanist* (1948); P. F. Ganz, 'L. as an editor...' in P. F. Ganz and W. Schröder, *Probleme mittelalterlicher Überlieferung* (1968). F.P.P.

Lachover, YEROCHAM FISHEL (\*Khurz'l, Poland 18 XI 1883; †Tel Aviv 25 II 1947), Hebrew literary critic and the first modern historian of Hebrew literature.

*Toledot Ha-sifrut Ha-ivrit Ha-chadashah* ('History of Modern Hebrew Literature'; 4 vols, 1928-32; new ed., 4 vols, Tel Aviv, 1951).—*Mehkarim ve-Nisyonoth* (1925); *Ch. N. Bialik* (monograph; 3 vols, Tel Aviv, 1933-47); *Rishonim ve-Aharonim* (1935); *Al Gevul Hayasham Vehechadash* (1951); *Shira Umachshavah* (1953). S.A. (M.Ge.; Y.F.)

Lācis, VILIS (\*Rīnuži 12 V 1904; †Rīga 6 I 1966), Latvian novelist and playwright. He worked on fishing boats as a small boy. Evacuated with his family to the Altai region, he went to teachers' training college in Barnaul, working at the same time as messenger for the local newspaper. He returned to Latvia in 1921 and worked as fisherman, docker and stoker. This last gave him the background for his novel *Putni bez spārniem* ('Birds Without Wings'; 1931-32). An active trade

unionist from 1927, Lācis held high political offices under the Soviet regime and was twice awarded the Soviet State prize for literature (1949 and 1952).

NOVELS: *Atbrīvotais zvērs* (1930); *Zvernieka dēls* (1933–34; *The Fisherman's Son*, tr. I. and T. Litvinov, Moscow, 1965); *Vēca jūrnieku ligzda* (1935–37); *Cetri braucieni* (1937); *Akmeņainais ceļš* (1937–38); *Vētra* (1946–49); *Uz jauno krastu* (1951; *Towards New Shores*, Moscow, 1959); *Pēc negaisa* (1962).—PLAYS: *Bāka uz salas* (1937); *Vedekla* (1943); *Uzvara* (1945).—COLLECTED WORKS: *Raksti* (10 vols, 1959–62); *Sobrannye sochineniya* (Russ. tr.; 10 vols, 1959–60).

J. Sudrabkalns, *V. L. dailrade* (1953); V. Kraulīns, *V. L. dailrade* (1954); K. Egle, 'Tautas rakstnieka V. L. darbi' in *ZA Vēstis*, V (1954).

H. Le.

Laclos, CHODERLOS DE: see Choderlos de Laclos, PIERRE AMBROISE FRANÇOIS.

Lacretelle, JACQUES DE (\*Cormatin 14 VII 1888), French writer. Lacretelle spent much of his youth in travelling, studied at Cambridge, and later became the friend of Rivière\* and Gide\*. His taste for psychological introspection and his moral pessimism have produced several fine novels. The most outstanding are *Silberman* (1922) and the four volumes grouped as *Les Hauts Ponts* (1932–35).

*La vie inquiète de Jean Hermelin* (1920); *La Bonifas* (1925); *Le retour de Silberman* (1930); *Le demi dieu, ou le voyage en Grèce* (1944); *La vie privée de Racine* (1949); *Deux cœurs simples* (1953); *Le tiroir secret* (1958).

D. Alden, *J. de L.: An Intellectual Itinerary* (1958). M.G.; J.P.R.

Lactantius, CAECILIUS FIRMIANUS (\*c. 250; †c. 317), Christian writer of polemical works against the pagan philosophers, the most important being entitled *Divinae institutiones*. The clarity and grace of his style are justly celebrated, but his grasp of philosophy and theology is exceedingly imperfect.

J.A.W.

Eds: Migne, *Patrologia Latina*, VI–VII (1844); S. Brandt and G. von Laubmann in *Corpus scriptorum ecclesiastic. Latin.*, XIX and XXVII (1890–95).—*Epitome of the Divine Institutes* (tr. E. H. Blakeney, 1950); *The Divine Institutes* (tr. M. F. McDonald, 1964); *Minor Works* (tr. *idem*, 1965).

R. Pichon, *Lactance* (1901). J.A.W. (J.D.)

Ladler, SHNE'UR ZALMAN: see Shne'ur Zalman of Ladi.

Laet, JAN JACOB DE (\*Antwerp 13 XII 1815; †*ibid.* 22 IV 1891), Flemish author; Flemish representative of 'Weltschmerz'. He wrote one of the first

Flemish country stories, *Het lot* (1846; Ger. tr., *Ein Spieler*, 1845).

*Gedichten* (1848).—*Het huis van Wesenbeke* (historical novel; 1842).—*De vloek* (short story; 1841). R.F.L.

Lafayette, MARIE MADELEINE, née POCHE DE LA VERGNE, COMTESSE DE (\*Paris 1634; ∞1655 François, Comte de La Fayette; †*ibid.* 25 V 1693), French novelist. After the birth of two children she left her husband, a landowner in Auvergne, and returned to Paris, where she became a prominent member of society. In 1665 La\* Rochefoucauld had separated from his wife and he shared a house with Mme de Lafayette until his death in 1680. The extent of their literary collaboration is difficult to determine, but it was certainly close and his influence is apparent in the final chapters of *La Princesse de Clèves* (1678; *The Princess of Cleves*, tr. N. Mitford, 1950). The theme of all her fiction is sexual frustration and is probably a reflection of her personal experience. The *Princesse de Clèves* is a study of the unyielding heroine, but though it appears on the surface to describe a Cornelian situation, the outcome is very different. The princess emerges from the conflict a broken woman who retires to a convent. The book with its insight into the finer shades of feeling and its subtle appreciation of motive is a landmark in the history of the French novel and the beginning of a tradition which runs through Choderlos\* de Laclos, Constant\* and Stendhal\* to Proust\*.

NOVELS: *La Princesse de Montpensier* (1662); *Zalde* (1670); *La Comtesse de Tende* (1724).—MISCELLANEOUS: *Histoire de Mme Henriette d'Angleterre* (1720); *Mémoires de la cour de France* (1731).—*Œuvres* (ed. R. Lejeune, 1928); *Correspondance* (2 vols, 1942).

H. Ashton, *Madame de La F., sa vie et ses œuvres* (Cambridge, 1922; standard life); E. Magne, *Madame de L. en ménage* (1926) and *Le cœur et l'esprit de Madame de L.* (1927); M. Turnell, *The Novel in France* (1950); C. Dédéyan, *Madame de L.* (1956); B. Pingaud, *Madame de L. par elle-même* (1959); M. J. Durr, *Madame de L.* (1962); P. H. Nurse, *Classical Voices* (1971). M.T.

La Fontaine, JEAN DE (\*Château-Thierry 28 VII 1621; ∞1647 Marie Héricart [o/o1658]; †Paris 13 IV 1695), French writer. The son of a provincial official, La Fontaine inherited but eventually sold his father's post of *maître des eaux et forêts*, married and neglected a young wife of local stock distantly related to Racine\*, and became increasingly absorbed into Parisian circles. He was maintained by a series of patrons, including the chancellor Fouquet, to whom he remained loyal after his fall in 1661, the Duke of Bouillon and the cultured and brilliant Mme de La Sablière. He owed his personal popularity to his wit, his charm,

his facile morals and his legendary absent-mindedness, which he no doubt cultivated as an aid to independence. To Louis XIV alone he was *persona non grata*.

His fame rests on his *Fables*, for which he drew on the great Aesopian treasury which had been constantly exploited by French writers since the early Middle Ages and on the Indian fables of BIDPAI (Fr. tr. 1644). His originality was to revive the fable in verse, little practised since the 16th century, and to endow it with a classical simplicity and economy and at the same time with a realism based on close observation of beasts and men. He was a born story-teller and, in his elegantly naturalistic idiom, one of the few great poets of his age.

His other main work is his verse *Contes* whose licentious themes are often borrowed from Boccaccio\* and his 16th-century French imitators, or from Ariosto\* or Rabelais\*. He wrote other miscellaneous poems and re-told in prose the classical myth of Psyche. For the theatre he wrote the libretti of three operas, of which only *Astrée* (1691) reached production. With Champmeslé, the husband of the Racinian actress, he signed several comedies, but the extent of his collaboration has not been determined.

VERSE: main ed. of *Fables*, Bks I-VI (1668), VII-XI (1678-79), XII (1692-94; crit. ed. F. Gohin, 2 vols, 1926); main ed. of *Contes et nouvelles en vers*, Pts I and II (1665-69), III (1671), IV (1674; crit. ed. G. Couton, 1961); *Le Songe de Vaux* (1665, 1671, 1729; ed. E. Titcomb, Geneva, 1967); *Élégie (aux nymphes de Vaux)* (1661); *Adonis* (1669); *La Captivité de Saint Malc* (Christian epic; 1673); *Le Quinquina* (didactic poem; 1682).—PROSE: *Les Amours de Psyché et de Cupidon* (2 vols, 1669).—*Œuvres complètes* (ed. H. Régnier and P. Mesnard, 11 vols and 1 album, 1883-93); *Fables, Contes et Nouvelles* (ed. R. Groos, 1933); *Œuvres diverses* (ed. P. Clarac, 1942).—*La F.'s Fables* (tr. Sir E. Marsh, 1952).

L. Roche, *La vie de J. de la F.* (1913); G. Michaut, *La F.* (1915); R. Bray, *Les fables de La F.* (1934); F. Gohin, *Les comédies attribuées à La F.* (1934); J. Giraudoux, *Les cinq tentations de La F.* (1938); V. Lugli, *Il prodigio di La F.* (Milan, 1939); P. Clarac, *La F., l'homme et l'œuvre* (1947); P. A. Wadsworth, *Young La F.* (Illinois, 1952); G. Couton, *La poésie de La F.* (1957) and *La politique de La F.* (1959). G.B.

Laforet, CARMEN (\*Barcelona 1921), Spanish novelist. She was educated in the Canary Islands and at Barcelona University. Her first novel (*Nada*, 1945) scored a startling success in and outside Spain. Crude modern realism is here coupled with a fine sensitivity free of sentimentality. The characters are dramatically portrayed through dialogue and action, and the atmosphere of Barcelona is superbly drawn in an immature but

powerful style. Her subsequent novels fall short of this high mark.

*La isla y los demonios* (1952); *La llamada* (1954); *La mujer nueva* (1956).

E. de Nora, *La novela española contemporánea* (1958-62). R.M.N. (J.E.V.)

Laforgue, JULES (\*Montevideo 16 VIII 1860; †1887 Leah Lee; †Paris 20 VIII 1887), French poet and penetrating critic. Although his poetry is marked by steady development from the early imitations of Baudelaire\* in *Le sanglot de la terre* (pub. posth. 1903), he died before reaching complete maturity and there is a certain gap between the content of his work and the virtuosity with which it is presented. The free verse of the *Derniers vers* was a technical innovation of the first importance which had a decisive influence on T. S. Eliot\*. Like Corbière\*, Laforgue has been unduly neglected in France. Among his prose writings *Les moralités légendaires* (1887) have had too much attention and his criticism too little. The brilliant essay on Impressionism not only illuminates the painters, but is an essential document for a full appreciation of Laforgue's poetry.

VERSE: *Les plaintes* (1885); *L'imitation de Notre-Dame de Lune* (1886); *Le concile féérique* (1886); *Les derniers vers de J. L.* (1890; crit. ed. M. Collie and J. M. L'Heureux, 1965).—PROSE: *Mélanges posthumes* (1903); *Berlin la cour et la ville* (1922); *Lettres à un ami, 1880-1886* (1941); *Stéphane Vassiliev* (1946).—*Œuvres complètes* (3 vols, 1902-03; ed. G. Jean-Aubry, 6 vols, 1922-30).

F. Ruchon, *J. L., sa vie, son œuvre* (1924); L. Guichard, *J. L. et ses poésies* (1950); M. J. Durry, *J. L.* (1952); W. Ramsey, *J. L. and the Ironic Inheritance* (1953); P. Reboul, *L.* (1960); M. Collie, *L.* (1963); A. Seljuta Cecin, *El montevideano J. L., su vida y su obra* (1964); *J. L. Essays on a Poet's Life and Work* (ed. W. Ramsey, 1969). M.T.

La Fosse, ANTOINE D'AUBIGNY DE (\*Paris c. 1653; †ibid. 2 XI 1708), French dramatist. His plays belong to the decadence of French classical tragedy after Racine\*. The best-known, *Manlius Capitolinus* (1698), was derived from Otway's\* *Venice Preserved* (1682). He translated Anacreon\* (1704).

*Polixène* (1696); *Thésée* (1700); *Corésus et Callirhoé* (1703).—*Œuvres dramatiques* (1706 etc.).

A. Johnson, *La F., Otway, Saint-Réal* (Paris, 1901). G.B.

Lagerkvist, PÄR (\*Växjö 23 V 1891), Swedish poet, playwright and novelist, awarded the Nobel prize for literature (1951). Lagerkvist calls himself 'a believer without faith—a religious atheist' and his attitude to humanity is unique in that it champions humane and ideal traditions without calling in

devotional or philosophic systems. The germ of this creed is shown in his partly autobiographical *Gäst hos verkligheten* (1925; *Guest of Reality*, tr. E. Mesterton and D. W. Harding, 1936). Much of Lagerkvist's early work consisted of Expressionist experiments, but he came to terms with himself and his art in the poems *Hjärtats sånger* (1926) and the short stories *Kämpande ande* (1930). During the 1930s the gathering Nazi menace urged him to take up the cudgels for tranquil unworldly values and to decry violence, which his subsequently dramatized tale *Bödeln* (1933; *The Hangman*, in *op. cit.*) brands as a diabolical principle. This issue recurs, not least in the symbolical Renaissance novel *Dvärgen* (1944; *The Dwarf*, tr. A. Dick, 1945). His *Barabbas* (1950; Eng. tr. A. Blair, 1952) is a moving, consummately unstressed study of the loveless man, groping for the intangible. Lagerkvist's later novels are symbolic, carefully constructed studies of man's quest for a faith. C.H.K. (I.S.)

PROSE AND PLAYS: *Prosa* (5 vols, 1949); *Dramatik* (3 vols, 1956); *Sibyllan* (1956; *The Sibyl*, tr. N. Walford, 1958); *Ahasverus död* (1960; *The Death of Ahasverus*, tr. *idem*, 1962); *Pilgrim på havet* (1962; *Pilgrim at Sea*, tr. *idem*, 1964); *Det heliga landet* (1964; *The Holy Land*, tr. *idem*, 1966); *Mariamne* (1967; Eng. tr. *idem*, 1968).—VERSE: *Dikter* (1950); *Aftonland* (1953).

E. Hornström, P. L. (1947); S. Linnér, 'P. L.:s barndomsmiljö' in Samlaren (1947); G. Fredén, P. L. (1952); O. Oberholzer, P. L.: *Studien zu seiner Prosa und seinen Dramen* (1958); L. (supp. of Scandinavica, 1971). I.S.

Lagerlöf, PETRUS (\*Sunne 4 XI 1648; †Stockholm 7 I 1699), Swedish historiographer and poet, and one of the best Latin speakers and versifiers of his time. As Professor of poetry in Uppsala he much influenced the laws of metre and scansion in Swedish poetry. His own lyrical *Sång till Elisandra* was very popular; his other Swedish output was confined to slight occasional verse.

*Samlade vitterhetsarbeten*, IV (ed. P. Hanselli, 1859).

O. Sylwan, *Den svenska versen*, I (1925).

C.H.K.

Lagerlöf, SELMA OTTILIA LOVISA (\*Ö. Ämtervik 20 XI 1858; †*ibid.* 16 III 1940), Swedish author, Nobel prizewinner 1909. Lagerlöf grew up on her father's manor, Mårbacka, and the old-time traditions and atmosphere imbibed there underlie and colour her work. She did not feel at home with the realism of the 1880s, and her first book, *Gösta Berlings saga* (1891; Eng. tr. L. Tudeer, 1898), reverted to the past for inspiration and plot. In all essentials, this book embodied her entire literary programme, the other main issues of which were reconciliation and atonement, and the problem of combining happiness with goodness. Wintering 1899–1900 in Egypt and Palestine, Lagerlöf met

a colony of Dalecarlian peasants who had emigrated to Jerusalem in 1896 to live as the first Christians did. On her return, she visited their connections in the home parish, and subsequently wrote her epic two-part novel *Jerusalem* (1901–02; Eng. tr. V. S. Howard, 1915) which brought her world fame. Her other best-known work outside Sweden is *Nils Holgerssons underbara resa genom Sverige* (1906–07; *The Wonderful Adventures of Nils*, 1907, *Further Adventures of Nils*, 1911, both tr. V. S. Howard), a commissioned school reader describing the magic flight of a small boy throughout Sweden. Many of her tales have artlessly convincing Biblical or mythical subjects, though Lagerlöf herself could never quite accept the marvels and mysteries she recounted; she has aptly been defined as the great seeker who never achieved and never claimed to have achieved certainty.

NOVELS AND TALES: *Osynliga länkar* (1894; *Invisible Links*, tr. P. B. Flach, 1899); *Antikrists mirakler* (1897; *The Miracles of Antichrist*, tr. *idem*, 1899); *Drottningar i Kungahälla* (1899; *The Queens of Kungahälla*, tr. C. Field, 1917); *Legender* (1899); *Berättelser* (1899); *En herrgårdssägen* (1899; *The Tale of a Manor*, tr. *idem*, 1922); *Herr Arnes penningar* (1904; *Herr Arne's Hoard*, tr. A. G. Chater, 1923); *Kristuslegender* (1904; *Christ Legends*, tr. V. S. Howard, 1908); *En saga om en saga* (1908; incl. *Tösen från Stormyrtorpet*, *The Girl From the Marsh Croft*, tr. *idem*, 1910); *Liljecronas hem* (1911; *Liljecrona's Home*, tr. A. Barwell, 1913); *Körkarlen* (1912; *Thy Soul Shall Bear Witness!*, tr. W. F. Harvey, 1921); *Kejsaren av Portugallien* (1914; *The Emperor of Portugallia*, tr. V. S. Howard, 1916); *Troll och människor* (2 vols, 1915, 1921); *Bannlyst* (1918; *The Outcast*, tr. W. Worster, 1920); *Löwensköldska ringen* (1925); *Charlotte Löwensköld* (1925) and *Anna Svärd* (1928; trilogy tr. F. Martin and V. S. Howard, *The Ring of the Löwenskölds*, 1931); *Höst* (1933; *Harvest*, tr. N. and F. Hedin, 1935).—Coll. ed. (12 vols, 1933).—MEMOIRS: *Mårbacka* (1922; Eng. tr. V. S. Howard, 1924); *Ett barns memoarer* (1930; *Memoires of My Childhood*, tr. *idem*, 1934); *Dagbok för S. O. L. L.* (1932; *The Diary of S. L.*, tr. *idem*, 1936).

W. A. Berendsohn, S. L. (Ger. 1927; Eng. ed. 1968); G. Ahlström, *Den underbara resan* (1942; new ed. 1958) and *Kring Gösta Berlings saga* (1959); E. Wägner, S. L. (2 vols, 1942–43); A. Gustafson, *Six Scandinavian Novelists* (1940; new ed. 1966); F. S. de Vrieze, *Fact and Fiction in the Autobiographical Works of S. L.* (1958); N. Afzelius, S. L. *den förargelseväckande* (1970). C.H.K. (I.S.)

La Grange-Chancel, JOSEPH (\*Château d'Antoniât, nr Périgueux 1 I 1677; †*ibid.* 29 XII 1758), French dramatist. He claimed, with probably slight justification, to be a pupil of Racine\*, and produced some ten tragedies which belong to the decadence of the French classical drama. He also wrote opera

libretti and a series of pamphlets in verse against the regent Philip of Orleans (*Philippiques*, 1720; ed. M. de Lescure, 1858).

*Jugurtha* or *Adherbal* (1694); *Oreste et Pylade* (1697); *Athénaïs* (1699); *Méleagre* (1799); *Amasis* (1701); *Alceste* (1703); *Ino et Mécerte* (1713).—*Œuvres* (5 vols, 1758).

O. Nietzelt, *La G.-C. als Tragiker* (Leipzig, 1908); H. C. Lancaster, *History of French Dramatic Literature in the 17th Century*, IV (1940). G.B.

**La Guma, ALEX** (\*Cape Town 20 II 1925), South African novelist and short-story writer. His work was banned and he was placed under house arrest for his political activities. A black author, he left South Africa in 1966. His stories evoke movingly the slum life of his childhood.

NOVELS: *A Walk in the Night* (1962); *And A Threefold Cord* (1965); *The Stone Country* (1967). U. La.

**Laguna, ANDRÉS** (\*Segovia 1499; †*ibid.* 1560), Spanish medical writer and satirist. He studied in Salamanca and Paris and became physician to Charles V and Julius II. He translated and commented Dioscorides\*. He wrote the *Viaje de Turquía*, previously attributed to Villalón\*; it abounds in Erasmus anti-clerical satire and remained unpublished until the 20th century. E.M.W.

*Pedazio Dioscorides Anazarbeo* (Antwerp, 1555); *Autobiografías y memorias* (ed. M. Serrano y Sanz, Nueva Biblioteca de Aut. Esp., II); *C. de Villalón, Viaje de Turquía* (Buenos Aires, 1942).

M. Bataillon, *Érasme et l'Espagne* (Paris, 1937; Span. tr., Mexico, 1950) and *Le docteur L., auteur du 'Voyage en Turquie'* (1958). E.M.W. (J.E.V.)

**La Harpe, JEAN-FRANÇOIS DE** (\*Paris 20 XI 1739; †*ibid.* 11 II 1803), French dramatist and critic. Several of his somewhat mechanical dramas and tragedies had modern historical subjects and on that score reflected contemporary taste. As a critic he composed a *Correspondance littéraire* for the Grand Duke Paul of Russia (1774-91) (see F. M. Grimm\*). His public lectures on French literature, collected as *Lycée ou Cours de littérature* (1799), established him for many years as a critical authority.

*Le Comte de Warwick* (1763); *Les Barmécides* (1778); *Jeanne de Naples* (1781); *Coriolan* (1784).

C. A. Sainte-Beuve, *Causeries du Lundi*, V (1850-69). G.B.

**Lal Ded** (fl. 14th century), Kashmiri poetess and Shaivite devotee, who recorded the teachings of her sect in short poems (*vākh*), many of which have become proverbial in the language, thanks to their pithy quality and skilful use of imagery drawn from everyday life.

R. C. Temple, *The Word of Lallā the Prophetess* (1924). C.S.

**Laleau, LÉON**: see HAITIAN LITERATURE.

**Lalić, IVAN V.** (\*Belgrade 8 VI 1931), Serbian poet and critic; a graduate of Zagreb, where he worked for some time for radio before moving back to Belgrade. He is a former Secretary-General of the Yugoslav Writers Union. He is an editor of *Knjizeynost*, a prominent and creative critic and an excellent translator of poetry from French, German and English. As a poet he has been influenced by both national and European literary trends. His verse has close affinities with Pavlović\* and Popa\* in its efforts to interpret and learn from the lessons of history, and with Mihalčić\* and Slamnjig\* in its inventiveness and poetic insight into ordinary situations. He is an exceptionally fluent writer and is equally at home in the confines of classical form or free verse. Also worthy of mention is his very fine *Anthology of Modern American Poetry* (1970) in Serbo-Croatian translation.

POEMS: *Bivši dečak* (1955); *Vetrovito proleće* (1956); *Velika vrata mora* (1958); *Melisa* (1959); *Argonauti i druge pesme* (1961); *Vreme, vatre, vrtovi* (1961); *Čin* (1963); *Krug* (1968); *Izbrane i nove pesme* (1969).—*Fire Gardens* (sel. tr. C. Simić and C. W. Truesdale, New York, 1970). B.J.

**Lalić, MIHAJLO** (\*Trepča nr Andrijevica 7 X 1914), Serbian novelist and short-story writer. After school in his native Montenegro, Lalić went to Belgrade to the law faculty in 1933. He began publishing in left-wing journals and was several times arrested between 1933 and 1940. From the beginning of the war he was back in Montenegro where he took part in the uprising, was imprisoned by the Chetniks and deported to Greece but escaped and joined the Resistance movement. He returned to Montenegro in 1944 and after the end of the war worked for some time as a newspaper correspondent there, going back to Belgrade in 1946 as a reporter for Borba. From 1955 he has been a professional writer. His many books deal almost exclusively with the war in his native Montenegro, and as well as good realist narrative, Lalić is capable of fine psychological portrayal of characters and of their reaction to hardship, hunger, defeat and privation. He is a committed writer and a recurring figure in his prose is the superman Partisan hero, but Lalić's material is too authentic, his characters too finely drawn in depth and the background of his native Montenegro too cruelly exotic for him ever to sink to the woodenness of Socialist Realism on the Soviet pattern.

NOVELS: *Svadba* (1950); *Zlo proleće* (1953); *Raskid* (1955; enlarged and repub. 1970); *Lelejska gora* (1957; enlarged and repub. 1962); *Hajka* (1960).—STORIES: *Izvidnica* (1948); *Izabrane pripo-*

*vijetke* (1950); *Tri dana* (1950); *Prvi snijeg* (1951); *Osveta martoloza* (1951); *Na Tari* (1952); *Tajne bistrih voda* (1955); *Na mjeseci* (1956); *Posljednje brdo* (1967).  
B.J.

**Lam, JAN** (\*Stanisławów 16 I 1838; †Lwów 3 VIII 1886), Polish novelist. Having taken part in the insurrection of 1863, he was imprisoned and worked after his release as a journalist in Lwów. His novels are marred by didacticism and bad plots but contain powerful satirical elements which have strongly influenced subsequent Polish writers of satire.

NOVELS: *Pan komisarz wojenny* (pub. 1880); *Koroniarczyk w Galicji* (1870); *Głowy do pozłoty* (1873); *Idealiści* (1876).—*Dzieła literackie* (4 vols, 1956–57).  
P.H.

**La Marche, OLIVIER DE** (\*c. 1426; †Brussels 1 II 1502), Burgundian chronicler and allegorical poet. Beginning as a page to Philip the Good in 1439, he served three successive Dukes of Burgundy as soldier, secretary, diplomat and organizer of tournaments and feasts. His *Mémoires* (1434–88) record his own experience; but he is too much concerned with externals, especially the ceremonial of battles and tournaments of which he also writes in *Le Livre de l'Advis de Gaigne de Bataille*, to be a serious historian. While admiring his masters, he recognized their faults; *Le Chevalier Délibéré*, an allegory of the struggle between life and death, shows Philip the Good overcome by weakness and Charles the Bold by arrogance. He was also unconventional enough to champion women in *Le Triumphe des Dames*, an allegorical poem interspersed with prose *exempla*.

*Mémoires* (ed. J. A. C. Buchon in *Choix de Chroniques et Mémoires sur l'Histoire de France*, 1886); *Le Livre de l'Advis de Gaigne de Bataille* (ed. B. Prost in *Traité du Duel Judiciaire*, 1872); *Le Triumphe des Dames* (1492; ed. J. Kalbfleisch, 1901); *Le Chevalier Délibéré* (facsim. of Vêrard ed. of 1488; 1946).

H. Stein, *Étude biographique, littéraire et bibliographique sur O. de la M.* (1888). J.M.L.

**Lamartine, ALPHONSE-MARIE-LOUIS PRAT DE** (\*Mâcon 21 X 1790; ∞1820 Maria Ann Eliza Birch; †Paris 28 II 1869), French poet. The son of a Burgundian landowner, Lamartine was educated at the Jesuit college at Belley. After travelling in Switzerland and Italy (1811), he met at Aix-les-Bains in 1816 Mme Julie Charles, the invalid wife of a physicist, who died of tuberculosis in the following year. His feeling for her was a main inspiration of *Les Méditations* (1820), a book of lyric poems which marked the true beginning of Romantic poetry in France. Lamartine's happy marriage to an English girl was followed by diplomatic appointments (Naples 1820–21, Florence 1825–28), long visits to the family estates of Milly

and Saint-Point, and a tour of the Near East (1830). During this period Lamartine experimented with philosophic poetry and prepared his second great lyric collection, *Les Harmonies poétiques et religieuses* (1830). The keynote of this is a confident, sentimental and sometimes pantheistic Christian feeling reminiscent of Chateaubriand\*. Lamartine went on to attempt a great Christian epic, to be entitled *Les Visions*, of which *Jocelyn* (1836) and *La Chute d'un ange* (1838) are completed parts. His last lyric book, *Les Recueils poétiques* (1839), virtually ends his poetic production.

Meanwhile, he had turned to politics after the revolution of 1830 and advocated an idealistic Christian liberalism, gradually tending to socialism, which won him great popular support. In 1848 he became a member of the provisional government and then a candidate for the presidency of the Republic. No practical politician, he was overwhelmed by Louis Napoleon and retired to live privately and work off the immense debts he had accumulated. Most of his prose, autobiographical or didactic, was the forced product of his last years of poverty.

His greatness as a poet lies in his evocation of personal moods against the well-loved scenery of Savoy, Burgundy or Italy; in his sincere and tender religious vision; and in his expression of both in harmonious and simple verse.

VERSE: *Saül* (ed. J. des Cognets, 1918; tragedy); *Méditations poétiques* (crit. ed. G. Lanson, 2 vols, 1915); *La mort de Socrate* (1823); *Nouvelles méditations poétiques* (1823); *Dernier chant du pèlerinage d'Harold* (1825); *Les visions* (crit. ed. H. Guillemin, 1936); *Le désert* (1856); *La vigne et la maison* (1857); *Poésies inédites* (1873).—HISTORICAL AND POLITICAL: *Histoire des Girondins* (1847); *Histoire de la Révolution de 1848* (1849); *Histoire de la Restauration* (1851–53); *Histoire des Constituants* (1854); *Mémoires politiques* (1863); *La France parlementaire, Œuvres oratoires et écrits politiques* (1864–65).—STORIES: *Raphaël* (1849); *Graziella* (1851); *Geneviève* (1851); *Le tailleur de pierres de Saint-Point* (1851).—VARIOUS: *Souvenirs... d'un voyage en orient* (1835); *Confidences* (1849); *Nouvelles Confidences* (1851); *Vie des grands hommes* (in review *Le Civilisateur*; 1851–55); *Cours familier de littérature* (28 vols, 1856–69; sel. pub. as *Souvenirs et portraits*, 3 vols, 1872).—*Œuvres complètes* (22 vols, 1900–07); *Œuvres poétiques complètes* (ed. M.-F. Guyard, 1963).

P. Hazard, *L.* (1925); H. Guillemin, *L., l'homme et l'œuvre* (1940); M.-F. Guyard, *A. de L.* (1956).  
G.B.

**Lamb, LADY CAROLINE, née PONSONBY** (\*Rochampton 13 XI 1785; ∞1805 Hon. William Lamb, later Lord Melbourne; †London 26 I 1828), English novelist, notorious for her liaison with Byron\* whose portrait appears in *Glenarvon* (3 vols, 1816).



*Graham Hamilton* (2 vols, 1822); *Ada Reis* (3 vols, 1823).

Elizabeth Jenkins, *Lady C. L.* (1932); Lord David Cecil, *The Young Melbourne* (1939). R.F.

**Lamb, CHARLES** (\*Inner Temple, London 10 II 1775; †Edmonton, *ibid.* 27 XII 1834), English essayist, critic and poet. Lamb was educated at Christ's Hospital, and then, in his own words, was a clerk in the Accountants' Hospital and the East India House, and was pensioned off from that service in 1825 after 33 years' service. Lamb devoted much time and care to his sister Mary, who killed their mother in one of the fits of insanity which never ceased to attack her. But although he sometimes yearned after a married domesticity, Lamb was no self-made martyr and found great pleasure in his many friendships (with Coleridge\*, the Wordsworths\*, Hazlitt\*, Barton\*, Dyer) and in his essays and dramatic criticism. His arch, archaic and rambling style is a good fit for his personality but is bad for imitators. His matter includes the domestic and the critical, his manner the sentimental and the satiric. B.H.

ESSAYS: *Essays of Elia* (1823; ed. M. Elwin, 1952); *The Best of L.* (ed. E. V. Lucas, 1914); *L.'s Criticism. A Selection* (ed. E. M. W. Tillyard, 1923).—*The Works of C. L.* (ed. E. V. Lucas, 7 vols, 1903–05).—MISCELLANEOUS: *Tales from Shakespear* (2 vols, 1807; with Mary L., whose name did not appear for the first 6 eds); *Letters of C. L.* (ed. E. V. Lucas, 3 vols, 1935).

B. W. Proctor, *Memoir of L.* (1866); F. Masson, *C. L.* (1913); E. V. Lucas, *The Life of L.* (rev. 1921). B.H. (K.W.)

**Lambarde, WILLIAM** (\*London 18 X 1536; ∞11 IX 1570 Jane Multon, ∞28 X 1583 Sylvestra Dallison, ∞13 IV 1592 Margaret Reeder; †Westcombe 19 VIII 1601), English historian and scholar of Anglo-Saxon, a pupil of Laurence Nowell. A Justice of the Peace for Kent (1579), his *Eirenarcha* (1581) was long a standard work on this office. He was keeper of the records at the Rolls Chapel (1597) and the Tower (1600–01).

*A Perambulation of Kent* (1576; 1596, ed. 1826); *The duties of constables* (1583); *Archion* (1635).

W. Dunkel, *W. L., Elizabethan Jurist* (1965). B.L.J. (T.P.M.)

**Lambert le Tort** (fl. c. 1175), French poet, author of the third branch of the *Roman d'Alexandre* (ALEXANDER THE GREAT). Lambert's starting point was a decasyllabic romance by a Poitevin poet, which in its turn was a revision and expansion of the poem of Alberic\*. Lambert continued this poem in a dodecasyllabic metre (known since the 15th century as the *alexandrin*) which was also used by Alexandre\* de Bernai in his final revision. Lambert's work is devoted almost entirely to Alexander's adventures in India and is full of

marvellous episodes which deeply influenced the imagination of the medieval centuries. The primary source of the *Roman d'Alexandre* as a whole is a romantic biography written in Alexandria (the 'pseudo-Callisthenes') and known to the Middle Ages through the Latin adaptations of Julius Valerius and Leo (*Historia de proeliis*, 9th century) and the *Epitome* of the former. In addition, Lambert made use of a 4th-century document (*Alexandri magni iter ad Paradisum*) and an apocryphal letter of Alexander to Aristotle\*, which is the source of many of the wonders in the poem.

F.W.

**Lambrecht, JAN** (\*Bruges 1 IV 1626; †1690), Flemish poet, attorney at Bruges, prince of the Chamber of Rhetoric, wrote a Biblical pastoral (*Rachel*, 1659) in which the influence of Cats\* is apparent. His *Vlaemsche Vrede-Vreught* (1659) includes an allegorical peace play, *Vlaemsche Maecht*. A.M.B.W.

*Onstervelicke Lof van de Rederijksche Dicht-Conste* (1661); *Bethlehem* (1685).

N. G. van Kampen, *Geschiedenis der Letterkunde en Wetenschappen*, I (1821); P. Blommaert in *Belgisch Museum*, II (1838).

A.M.B.W. (R.P.M.)

**Lamdan, YITZCHAK** (\*Mlinov, Ukraine 7 XI 1899; †Tel Aviv 16 XI 1954), Hebrew poet; from 1932 editor of the periodical *Gilyonoth*. He experienced the horrors of war as a schoolboy of 15. His family were lost and his brother murdered before his eyes. After the Revolution he volunteered for the Red Army; but finally, in 1920, he reached Palestine. His first poem was published in 1918 in Hashiloach. His best-known work is the dramatic poem *Massada* (1927).

*Beritma Ha-Meshuleshet* (1938); *Sefer Hayamim* (1941); *Be-Maale Akrahim* (1944).

L. I. Yudkin, *Isaac L.* (1971).

S.A. (M.Ge.); Y.F.)

**Lamennais, HUGUES FELICITÉ ROBERT DE** (\*Saint-Malo 19 VI 1782; †Paris 27 II 1854), French writer. Lamennais was one of the fathers of Christian Socialism. A Breton with a strong mystical outlook, he was ordained priest at the age of 34. In 1830 he founded a periodical, *L'Avenir*, which had an inflammatory influence on the men and women of his generation. In 1832 he was condemned for his ardent democratic ideas by the Papal encyclical *Mirari Vos*, and finally left the Roman Church. He became a republican, was imprisoned and in 1848 elected a deputy. His ideal of primitive Christianity was expressed in a lyrical prose style freely inspired by the Bible.

*Essai sur l'indifférence en matière de religion* (1817); *Paroles d'un croyant* (1834); *Le livre du peuple* (1837); *Esquisse d'une philosophie* (1841–

46).—*Œuvres complètes* (10 vols, 1844); *Œuvres posthumes* (1866).

C. Maréchal, *La famille* and *La jeunesse de L.* (1913); P. Vulliand, *Les paroles d'un croyant* (1928); C. Carcopino, *Les doctrines sociales de L.* (1942); Y. Le Hir, *L. écrivain* (1949); Europe, special no. (1954); M. Mourre, *L. ou l'hérésie des temps modernes* (1955); J. Roussel, *L.* (Brussels, 1957). M.G.; J.P.R.

Lamm, MARTIN (\*Stockholm 22 VI 1880; †*ibid.* 5 V 1950), Swedish scholar. A pupil of Schück\*; lecturer in literature at Uppsala in 1908, and Professor at Stockholm Högskola 1919–47. Much of his best work was done on the 18th century and on Strindberg\*.

Olof Dalin (1908); 'Lidnerstudier' in *Samlaren* (1909); J. G. Oxenstierna (1911); *Swedenborg* (1915); *Upplysningstidens romantik* (2 vols, 1918–20); *Strindbergs dramer* (2 vols, 1924–26); *August Blanche som Stockholmskildrare* (1931); *August Strindberg* (2 vols, 1940–42); *Det moderna dramat* (1948; Eng. tr. 1952).

I. Andersson, *M. L.* (1950).

B.M.E.M.; A.H.J.K.

Lamming, GEORGE (\*Barbados 1927; ∞Nina Ghent), West Indian poet and novelist. His first novel, *In the Castle of My Skin* (1953), is a lyrical compassionate rendering of a Barbadian childhood. The first two novels explore the West Indian world view as it was moulded by colonial institutions in a setting that was at the same time warm and protective, alienating and destructive, and then test that view by placing his characters outside their native setting. The next two novels attempt to point the way towards a condition of wholeness as a prerequisite to personal and national fulfilment. His work constitutes a critique of West Indian society, focusing on the cleavage between peasantry and middle class and the consequent conflicting cultural heritage, a framework which allows him to set his political theme in realistic, meaningful perspective. His essays, *Pleasures of Exile* (1960), are necessary complementary reading.

*The Emigrants* (1954); *Of Age and Innocence* (1958); *Season of Adventure* (1960); *Water With Berries* (1972); *Natives of My Person* (1972).

Wilfred Cartey, 'L. and the search for freedom' in *New World*, III.1–2 (1966–67); Mervyn Morris, 'The poet as novelist' in *The Islands In-Between* (ed. Louis James, 1968); Gerald Moore, *The Chosen Tongue* (1969); Gloria Yarde, 'G. L.: the historical imagination' in *The Lit. Half-Yearly*, XI.2 (July 1970); Kenneth Ramchand, *The West Indian Novel and Its Background* (1970). A.D.Dr.

La Mothe Le Vayer, FRANÇOIS DE (\*Paris 1588; †*ibid.* 1672), French scholar and historian. One of the chief sceptics (*libertins*) of the time in his *Dialogues* (1630–31), he grew cautious and became

the tutor (1652–57) of Louis XIV, for whose instruction he composed a number of pedagogic works. He controverted the linguistic theories of Vaugelas\*.

*Considérations sur l'éloquence française* (1638); *De la vertu des patens* (1642); *Lettres touchant les nouvelles 'Remarques sur la langue française'* [of Vaugelas] (1647); *Du peu de certitude qu'il y a dans l'histoire* (1668).

R. Pintard, *Le libertinage érudit* (2 vols, 1943). G.B.

Lamotte-Houdar(t), ANTOINE: see Houdar de La Motte, ANTOINE.

Lampedusa, GIUSEPPE TOMASI DI: see Tomasi di Lampedusa, GIUSEPPE.

Lampman, ARCHIBALD (\*Morpeth, Ontario 17 XI 1861; ∞1887 Emma Maud Playter; †Ottawa 10 II 1899), Canadian poet and civil servant in Ottawa from 1883 until his death. Hypersensitive, repelled by urban life and materialism, he often sought escape in nature; his work is now noted for ability to create moods and capture subtle landscape effects.

*Among the Millet* (1888); *Poems* (1900); *At the Long Sault* (1943).

N. G. Guthrie, *The Poetry of A. L.* (1927); L. Dudek, 'Significance of L.' in *Culture*, XVIII (1957). R.Su.

Lampo, HUBERT (\*Antwerp 1 IX 1920), Flemish novelist, the author of romanesque and magical yet realistic novels and stories, and an elegant stylist. His stories exist in a hinterland between the natural and preternatural realms, often with archetypal protagonists such as the redeemer, anima and Atlantis.

NOVELS AND SHORT STORIES: *Hélène Defraye* (1944); *Tryptiek van de onvervulde liefde* (1947); *De belofte aan Rachel* (1952); *Terugkeer naar Atlantis* (1953); *De duivel en de maagd* (1955); *De komst van Joachim Stiller* (1960); *Hermione betraht* (1962); *De heks en de archeoloog* (1967).—ESSAYS: *De roman van een roman* (1951); *De ring van Möbius* (1967).—*De draad van Ariadne* (autobiog.; 1967).

P. Hardy, *H. L.* (1966). R.F.L. (tr. P.K.)

Lamprecht, 'PFAFFE L.' (*fl.* c. 1120–30), author of the first German lay of ALEXANDER. An original version (Vorau MS, mid-Franconian rhymes) is a translation with only incidental modifications of Alberic's\* romance, in the style of the popular epic. An anonymous redaction (which is also a continuation incorporating the *Iter ad paradisum*) of c. 1160 is pre-courtly in rhymes and style. Both are anterior to the *Rolandslied* of Pfaffe Konrad\*. He also wrote a free verse adaptation of the Book

of Tobit. (See Rudolf\* von Ems; Johannes Hartlieb\*.)

*L.s. Alexanderlied* (ed. K. Kinzel, 1884; ed. F. Maurer, 1940; modernized R. E. Ottmann, n.d.); *Tobias* (ed. H. Degering in Paul und Braunes Beiträge, XLI, 1916).

G. Cary, *The Medieval Alexander* (1956); M. O'C. Walshe, *Medieval German Literature* (1962). F.P.P.

Landau, M. A.: see Aldanov, MARK ALEXANDROVICH.

Landino, CRISTOFORO (\*Florence 1424; †*ibid.* 1492), Italian humanist, author of Neo-Platonic dialogues. He is remembered also for his commentary on Dante's\* *Commedia* and for his edition of the text with illustrations by Botticelli (1481).

*De nobilitate animae* (1472; crit. ed. A. Paoli and G. Gentile, 1915-17); *Disputationes camaldulenses* (?1480); *Interpretationes in P. Virgilium* (1487); *Comedia di Dante Alighieri con l'esposizione di C. L.* (1529); *Carmina omnia* (crit. ed. A. Perosa, 1939).

M. Barbi, *Della fortuna di Dante nel sec. XVI* (1890). B.R.

Landívar, RAFAEL (\*Guatemala 29 X 1731; †Bologna 27 IX 1793), Jesuit and author of a Latin poem, *Rusticatio Mexicana* (1782), written in Italy, where Landívar lived after the expulsion of the Jesuits from the domains of the Spanish Crown. It celebrated the natural beauties of Central America and described rural life in the manner of the *Georgics*. It anticipated the Romantic taste for local colour and exercised considerable influence. E.Sa. (J.F.)

*Rusticatio Mexicana* (ed. I. Loureda, 1924; text and Span. tr.). E.Sa.

Lando, ORTENSIO (\*?Milan 1512; †?Venice 1553), Italian humanist, translator of More's\* *Utopia* and author of *novelle* and of extravagant satirical works of which *Paradossi* (Lyons, 1543) and their accompanying *Confutazione* (1543) are the most characteristic.

*Cicero relegatus, Cicero revocatus* (Lyons, 1534); *Forcianae quaestiones* (1536); *Sermoni funebri* (1549); *Commentario delle più notabili e mostruose cose d'Italia e d'altri luoghi* (1550); *Sferza di M. Anonimo di Utopia* (1550); *Sette libri de cathaloghi a varie cose appartenenti* (1552).

I. Sanesi, *Il Cinquecentista O. L.* (1893); P. la Cuta, *O. L. e Napoli nella prima metà del '500* (1925); W. L. Bullock, 'The lost *Miscellaneae quaestiones* of O. L.' in *Ital. Stud.*, V (1938; with biblio.). B.R.

Landois, HERMANN (\*Münster 19 IV 1835; †*ibid.* 29 I 1905), Low German writer, Professor of zoology at Münster University. A notorious and

well-beloved eccentric, he continued the cycle of stories begun by Franz Giese.

Franz Essink, *sien Liäwen un Driewen as aolt Mönstersk Kind* (5 vols, 1881-1900); *Krissbetten un Kassbetten* (1885).

H. Löns, 'Münsters volkstümlichster Mann' in *Niedersachsen*, IV (1899); E. Marcus, K. Prümer and E. Rade, *Professor L. Lebensbild eines westfälischen Gelehrten-Originals* (1907). G.C.

Landon, LETITIA ELIZABETH MACLEAN, pseud. L. E. L. (\*London 14 VIII 1802; ∞1838 George Maclean; †Cape Coast Castle, South Africa 15 X 1838), English writer of novels and verse whose vast gushing output won her wide ephemeral popularity. R.M.H.

*The Improvisatrice* (1824); *Romance and Reality* (1831); *Ethel Churchill* (1837).—*Life and Literary Remains of L. E. L.* (ed. S. L. Blanchard, 2 vols, 1841).

D. E. Enfield, *L. E. L., A Mystery of the Thirties* (1928); H. Ashton, *Letty L.* (1951).

R.M.H. (K.W.)

Landor, WALTER SAVAGE (\*Warwick 30 I 1775; ∞1811 Julia Thuillier; †Florence 17 IX 1864), English poet and prose-writer whose work bears no reflection of his turbulent relations with his fellow men. After quarrels with neighbours and tenantry at Llantonny Abbey, whither he early retired to devote himself to writing, he repaired to Italy. His earliest poem, *Gebir* (1798), won him the lifelong friendship of Southey\* but little recognition. Throughout his life he wrote poetry, from fragile Hellenic lyrics to full-length historical plays not intended for the stage. While his lyrics showed simplicity of language and form, on the prose of *Imaginary Conversations* (1824-29) he lavished every poetic device, short of a metrical scheme, that could make it rich, flexible and colourful. Though his works were enthusiastically praised by Wordsworth\* and other contemporaries, there are critics who escape their magic, finding them unreal and shallow.

*Count Julian: a tragedy* (1812); *Complete Works* (ed. T. E. Welby and S. Wheeler, 1927-36).

J. Forster, *L.: A Biography* (1869); S. Colvin, *L.* (1881); M. Elwin, *S. L.* (1941; rev. as *L.: A Replevin*, 1958); R. H. Super, *W. S. L.* (1954).

R.M.H. (K.W.)

Landry, CHARLES-FRANÇOIS (\*Lausanne 19 III 1909), Swiss novelist. A journalist of extensive and varied output, Landry is first and foremost a storyteller who delights in the romantic. Consciously autobiographic, he treats love not as a subject for psychoanalysis but as an endless, and often fruitless, quest. He also draws a moral from his own stories or from history.

NOVELS: *Diégo* (1938); *Garcia* (1947); *Les grelots*

*de la mule* (1948); *Domitienne* (1949); *La Devinaize* (1950).—BIOGRAPHIES: *J.-D.-A. Davel, le patriote sans patrie* (1940); *Saint Augustin, proie de Dieu* (1943); *Charles, dernier duc de Bourgogne* (1960). G.G.

**Landsbergis, ALGIRDAS:** see LITHUANIAN LITERATURE, text and biblio.

**Landulfus Sagax:** see *Eutropius*.

**Lanfranc Cigala** (c. 1235–70), Provençal troubadour; Genoese lawyer and judge, the best Provençal troubadour in Italy. The style of his *sirventes* is forceful and down-to-earth. He participated in the composition of a dozen *tensons*. But it is in his eight *cansos d'amor* that he is outstanding; the lucidity of his diction, the charm with which he sings of the smile of his revered lady and his idealized conception of love, all show affinity with the poets of the *dolce stil nuovo*.

G. Bertoni, *I trovatori d'Italia* (1915); V. De Bartholomaeis, *Poesie provenzali storiche relative all'Italia* (1931); E. D. Healy, 'L. C., poet of the "dolce stil nuovo" in Provençal' in *Stud. in Philol.*, XLV (1948); F. Branciforti, *Il Canzoniere di L. C.* (1954). R.R.B. (K.R.)

**Lang, ANDREW** (\*Selkirk 31 III 1844; ∞1875 Leonora Blanche Alleyne; †Banchory, Aberdeen 21 VII 1912), Scottish man of letters. Educated at St Andrews and Oxford; Fellow of Merton College, Oxford, 1868, LL.D. St Andrews, 1885. Lang early proved himself one of the most versatile journalists of his day and made important contributions to many departments of scholarship. He was an exquisite minor poet, a fine classical scholar and translator, a thorough and always literary historian, and a learned and speculative antiquarian and folk-lorist. He carried his learning lightly, and perfected a vigorous, urbane, sensitive prose style.

Tr., *Homer, Odyssey* (with S. H. Butcher; 1879) and *Iliad* (with W. Leaf and E. Myers; 1883).—*The Gold of Fairnilee* (1888); *The Blue Fairy Book* (1889) and many others; *Life and Letters of John Gibson Lockhart* (1896); *Prince Charles Edward* (1900); *A History of Scotland* (4 vols, 1900–07); *The World of Homer* (1910).—*Collected Poems* (1923).

R. L. Green, *A. L.: A Critical Biography* (1946; with full biblio.) and *A. L.* (1962); J. R. R. Tolkien, 'On fairy stories' in *Essays Presented to Charles Williams* (1947). J.K.

**Langbaine, GERARD, THE YOUNGER** (\*Oxford 15 VI 1656; †*ibid.* 23 VI 1692), English writer. Originally apprenticed to Simmons, a London bookseller, Langbaine, after marrying early, became a hack writer, collecting a valuable library of pre-Restoration drama. His *Exact Catalogue of all the*

*Comedies* (1680) was followed by *Momus Triumphans; or the plagiarisms of the English stage* (1687) which attacked Dryden\* as a plagiarist but also, like his *Account of the English Dramatic Poets* (1691; expanded by Charles Gildon\*, 1698) provided useful source and biographical materials for later critics.

His father GERARD LANGBAIN THE ELDER (\*Barton, Westmorland 1609; ∞Elizabeth Sunnybank; †Oxford 10 II 1657/58), Fellow (1633) and Provost (1646) of Queen's College, Oxford and Keeper of the Archives (1644), left a great collection of antiquarian and other MSS and edited Longinus\* (1636). B.L.J. (R.M.W.)

**Lange, ANTONI, pseud. NAPIERSKI** (\*Warsaw 1861; †*ibid.* 17 III 1929), Polish poet and novelist. An accomplished linguist, in his own highly polished poetry he is philosophic and sometimes pessimistic. He was strongly influenced by the French Symbolists.

VERSE: *Pogrzeb Shelleya* (1890); *Poezje* (2 series, 1895–98); *Gdziekolwiek jesteś . . .* (2 vols, 1931).—PLAYS: *Wenedzi* (1909); *Atylla* (1910).—TRANSLATIONS: *Przekłady z poetów obcych* (2 vols, 1899); *Nal i Damajanti* (1905); *Poeci hiszpańscy* (1916).—VARIOUS: *Pochodnie w mroku* (1927).—*Dziela* (8 vols, 1895).

Z. Dębicki, 'A. L.' in *Portrety*, I (1927); W. Borowy, 'A. L. jako poeta' in *Dziś i wczoraj* (1934). S.S. (P.H.)

**Lange, PER** (\*Hørsholm 30 VIII 1901; ∞1931 Rigmor Minna Suenson, ∞1942 Hanne Thiele), Danish poet and essayist. A fastidious and aristocratic writer, whose motifs are often classical and whose views may at times recall Nietzsche\*.

VERSE: *Kaos og Stjernen* (1926); *Forvandlinger* (1929); *Orfeus* (1932); *Relieffer* (1943).—*Udvalgte Digte* (1953).—ESSAYS: *Spejlinger* (1953); *Ved Musikkens Tærskel* (1957); *Samtale med et Æsel* (1961); *Om Krig og Krigsmænd* (1966); *Dyrenes Maskerade* (1969).—*Samlede Essays* (1964).

E.B.

**Lange, SAMUEL GOTTHOLD** (\*Halle 22 III 1711; †Laubingen 25 VI 1781), German poet. With his student friend Pyra\*, Lange, later a Protestant pastor, imitated Anacreon\* in German. As a translator of Horace\* he was fiercely attacked by Lessing\* in the *Vademecum*.

*Freundschaftliche Lieder* (with Pyra; 1745); *Horazische Oden* (1747); *Poetische Betrachtungen über die sieben Worte des sterbenden Erlösers* (1757).

H. Geppert, *S. G. L., der Gründer der ersten Halleschen Dichterschule* (diss. Heidelberg, 1923). H.B.G.

**Langendijk, PIETER** (\*Haarlem 25 VII 1683; ∞1727 Joanetta M. Senepart; †*ibid.* 18 VII 1756), Dutch

playwright and poet, draughtsman and painter. Strongly influenced by French examples, he wrote good comedies in smooth alexandrines, with clever plots and without psychological problems.

COMEDIES: *Don Quichote op de bruiloft van Kamacho* (1699); *De Zwetser* (1712); *Het wederzijdsch huwelijksbedrog* (1712); *Krelis Louwen* (1715; *Alexandre le Grand*, tr. H. J. Roullaud, 1751); *De wiskunstenaars* (1715; ed. G. W. Wolhuis, 1938); *Les mathématiciens ou la jeune fille en fuite*, tr. in *Chefs d'œuvre des théâtres étrangers*, Brussels, 1824); *Arlequyn actionist* (1720); *Xantippe* (1756); *De spiegel der vaderlandsche kooplieden* (1760).—*Gedichten* (4 vols, 1721–60).

C. H. Ph. Meyer, P. L. (1891); F. Z. Mehler, P. L. (1892). J.W.W.

Langendonck, PROSPER VAN (\*Brussels 15 III 1862; †*ibid.* 7 XI 1920), Flemish poet; co-founder of the review, *Van Nu en Straks*. He died a victim of hereditary insanity. There is a striking honesty and dignity in the hypochondriac, contemplative poetry of this *poète maudit* struggling with an absolute ideal. He wrote critical essays as well as one collection of poems, *Verzen* (1900).

*Het werk van P. van L.* (1926).

L. Sourie, P. van L. (2nd ed. 1962); A. Westerland, P. van L. (1946); G. Schmook, P. van L. (1968). R.F.L. (tr. P.K.)

Langenhoven, CORNELIS JACOB (\*Ladismith, Cape Colony 12 VIII 1878; †1897 Maria Magdalena Hugo; †Oudtshoorn 15 VII 1932), Afrikaans prose writer, poet, dramatist and politician. Once converted to the cause of Afrikaans as a cultural medium, he felt it his vocation to provide his people with reading-matter in their own language, a task for which his wit, his brilliant style and his humorous insight into human nature admirably equipped him. His work shows affinity with that of the Dutch Romantic Multatuli\*, whom he admired. In his natural, unconventional style and language he amuses, teaches, interests and moves 'children from 8 to 88'. He is the author of the Afrikaans national anthem, 'Die Stem van Suid-Afrika'.

*Versamelde Werke* (16 vols, 1933–58).—VERSE AND PROSE: *Ons Weg deur die Wêreld* (1914); *Aan Stille Waters* (2 vols, 1930–41).—VERSE: *Die Pad van Suid-Afrika* (1921); *Gesange in Afrikaans* (1922).—PROSE: *Sonde met die Bure* (1921); *Geeste op Aarde* (1924); *Brolloks en Bittergal* (1925); *Mof en sy Mense* (1926); *U Dienswillige Dienaar* (1932); *Die Mantel van Elia* (1933).—DRAMA: *Die Hoop van Suid-Afrika* (1913); *Die Vrou van Suid-Afrika* (1918).

M. P. O. Burgers, *Die Mens L.* (1939); P. J. Nienaber, *Perspektief en Profiel* (1951).

G.D. (N.D.C.)

Langer, FRANTIŠEK (\*Prague 3 III 1888; †*ibid.* 2 VIII 1965), Czech dramatist and novelist. One of the most distinguished modern Czech dramatists, Langer has shown considerable versatility in his plays, which range from the light-hearted portrayal of the lower reaches of Prague society (*Velbloud uchem jehly*, 1923) by way of the psychological drama *Periferie* (1925) with its echoes of Dostoyevsky\* to the moving evocation of the Odyssey of the Czech legionaries in Siberia in the First World War (*Jízdní hlídka*, 1935).

*Byli a bylo* (memoirs; 1963).—E. Konrád, F. L. (1949). R.A.

Langevin, ANDRÉ (\*Montreal 1927), Canadian novelist, dramatist and producer for the Canadian Broadcasting Corporation. Characterized by descriptive realism and atmosphere, his work probes the lives of masochistic characters.

*Evadé de la nuit* (1951); *Poussière sur la ville* (1953); *Dust Over the City*, tr. J. Latrebe and R. Gottlieb, 1955); *Le temps des hommes* (1956).—*L'œil du peuple* (drama; 1958).

G. Marcotte, 'L'œuvre romanesque d'A. L.' in *Une littérature qui se fait* (1962); J. L. Major, 'A. L.' in *Archives des Lettres canadiennes*, III (1964). R.Su.

Langgässer, ELISABETH, pseud. of E. L. HOFFMANN (\*Alzey 23 II 1899; †Rheinzabern 25 VII 1950), German novelist and poet. Her chief concerns are the form of the Christian novel and the conflict between good and evil, particularly in the novel *Das unauslöschliche Siegel* (1946). Ethically the powers of good may predominate; aesthetically the powers of evil win. R.W.L.

NOVELS: *Triptychon des Teufels* (1932); *Der Gang durch das Ried* (1936); *Märkische Argonautenfahrt* (1950; tr. *The Quest*, 1953).—*Briefe 1926–50* (1954); *Gesammelte Werke* (5 vols, 1959–64).

W. Hoffmann-Langgässer, *Lob der Schöpfung* (1959); L. Rinser, *Magische Argonautenfahrt. Einführung in die gesammelten Werke von E. L.* (1959); E. Augsberger, *E. L. Leitmotiv und Symbol in ihren Prosawerken* (1962); A. Fremantle, 'E. L.' in *Greyfriar*, IX (1966); W. Grenzmann, *Dichtung und Glaube* (6th ed. 1967).—A. W. Riley in *Literaturwissenschaftliches Jahrb.*, VIII (biblio.; 1967). K.P.

Langhorne, JOHN (\*Winton III 1735; †1767 Ann Cracroft, †1772 Miss Thompson; †Blagdon 1 IV 1779), English writer of pretty verse, defender of Scots against Churchill's\* satire, and, with his brother WILLIAM (\*1721; †17 II 1772), translator of *Plutarch's Lives* (6 vols, 1770).

*Poetical Works* (2 vols, 1766; with memoir, 1804); *Genius and Valour: a Scotch pastoral* (1764). R.M.H.

**Langland, WILLIAM** (\*c. 1332; †c. 1400), English poet. His life is obscure: he was probably born in the West Midlands, took minor Orders, married and lived in London. His *Vision of Piers Plowman*, a long allegorical and satirical poem in alliterative verse, survives in many MSS; these represent three separate versions (called the A-, B- and C-texts) which are dated on scanty internal evidence c. 1370, 1377-79 and 1393-98. Theories of multiple authorship, once popular, are now discarded, except as regards C-text. The poem consists of two parts: the *Visio*—primarily an examination of the right use of the world's goods in man's search for truth, with Piers and his helpers representing Christian society; and the *Vita*—the search for Dowel, Dobet and Dobest (the good, better and best ways of life)—an allegorical handling of the problems of the individual in his search for self-knowledge and perfection. The poem contains vivid pictures of contemporary life, but the most powerful passages concern the recurring themes of Caritas and the Incarnation. R.W.B.

*Piers the Plowman* (3 parallel texts; ed. W. W. Skeat, 2 vols, 1886); *A-Version* (ed. T. A. Knott and D. C. Fowler, 1952; ed. G. Kane, 1960).

*The Piers Plowman Controversy* (arts by various critics; 1910); R. W. Chambers, 'Piers Plowman: a comparative study' in *Man's Unconquerable Mind* (1939); E. T. Donaldson, *Piers Plowman: The C-Text and Its Poet* (1949); D. W. Robertson and B. F. Huppé, *Piers Plowman and Scriptural Tradition* (1951); D. C. Fowler, *Piers the Plowman: Literary Relations of the A and B Texts* (1961); M. W. Bloomfield, *Piers Plowman as a 14th-Century Apocalypse* (1962); J. Lawlor, *Piers Plowman: An Essay in Criticism* (1962); E. Salter, *Piers Plowman, An Introduction* (1962); G. Kane, *Piers Plowman: The Evidence for Authorship* (1965); *Piers Plowman: Critical Approaches* (ed. S. S. Hussey, 1969). R.W.B. (T.F.H.)

**Lanier, SIDNEY** (\*Macon, Ga. 3 II 1842; †1867 Mary Day; †Lynn, N.C. 7 IX 1881), American poet, musician and critic. He spent four years in the Confederate Army and contracted tuberculosis which caused his premature death. He tried teaching and law; became a flautist; wrote a chivalric war novel, *Tiger Lilies* (1867). After publishing *Poems* (1877) he was appointed lecturer at Johns Hopkins University (1879) and wrote *The Science of English Verse* (1880), relating poetry to music. His poems show intense feeling and delicate perception. H.L.C.

*Florida: Its Scenery, Climate, and History* (1875); *Music and Poetry* (ed. H. W. Lanier, 1898).—*The Centennial Edition of S. L.* (ed. C. R. Anderson, 10 vols, 1945).

E. Mims, S. L. (1905); A. H. Starke, S. L.: *A Biographical and Critical Study* (1933); J. B. Hubbell, *The South in American Literature* (1954). H.L.C. (I.W.)

**Lankov, NIKOLA** (\*Golyamo Dryanovo 14 III 1902; †Sofia 27 V 1965), Bulgarian poet. A writer of the proletarian 'Old Guard' (RLF) and editor of *Dumping*, a humorous journal, he was interned in 1941 and again in the 1950s, this time 'by his own' [comrades], as he relates in 'The Memory' (*Spomenut*, 1963), a curiously revealing poem-cycle dedicated to the Eighth Bulgarian Communist Party Congress.

*Podem* (1932); *Pod leda* (1938); *Borba i pobeda* (1952); *Pri blizki hora* (travelogue; 1956); *Vyatur ot yug* (1958).

K. Genov, N. L. (1962)

V.P.

**Lannoy, BARONESS JOHANNA CORNELIA DE** (\*Breda 1738; †Geertruidenberg 18 II 1782), Dutch poet, self-taught in literary matters, wrote charming original verse: 'Aan mijn geest' and 'Het Gastmaal' (in *Dichtkundige werken*, 1780); also prize-poems: *De waare vereischten in eenen dichter* (1774).

*Nagelatene dichtwerken* (ed. Bilderdijk, 1783).—PLAYS: *Leo de Groote* (1767); *Het beleg van Haarlem* (1770); *Cleopatra, koningin van Syrië* (1776).

H. H. Knippenberg in *Tijdschr. v. Taal- en Lett.*, XX (1901); A. Hallema in *De Nieuwe Gids*, LI (1936). J.J.W. (J.Sm.)

**Lansdowne, LORD**: see **Granville, GEORGE**.

**Lansel, PEIDER**, pseud. P. I. DERIN (\*Pisa 15 VIII 1863; †Geneva 9 XII 1943), Ræto-Romansch poet and writer. Born in Italy of an emigré family and educated in Switzerland, he retired from his father's business in Tuscany in 1906 and settled in Geneva. With the exception of the period 1926-34 when he was again engaged in commerce and was Swiss consul in Leghorn, he devoted himself entirely to poetry and to the collection, preservation and evaluation of the heritage of the Ræto-Romansch past: linguistic, literary and cultural. Lansel may justly be considered the most important modern lyric poet in Romansch. His wide culture and experience, his great artistic sensitivity and detached and thoughtful cast of mind find expression in poetry of meticulous workmanship, in which the whole external world mirrors his soul. Lansel has set an example—and sacrificed his personal fortune—in his work to preserve the monuments of Ræto-Romansch civilization and remind his fellow countrymen of its value.

VERSE: *Primulas* (1892, 1907); *La cullana d'ambras* (1912); *Il vegl chalamèr* (1929); *La funtana chi staina* (1936); *Fanzögnas* (1939); *Versiuns veglias e novas* (1940); *Ouvras*, I (with intro. and notes A. Peer; 1966).—SHORT STORIES: *Gruisaidas albas id oters requints* (1931).—ANTHOLOGIES: *La Musa Ladina* (1910, 1918); *Linguach da la mamma illa poesia rumantscha*

(1938); *Püschelot our da l'fert retoromantsch* (1939); *Musa rumantscha* (1950).—VARIOUS: *I Retoromanci* (1935; tr. into Romansch, Ger., Fr., Eng. and Esperanto).

R. R. Bezzola, 'Lirica ladina moderna' in *10 Ans Union Rumantsch Turitg* (1930); J. Luzzi, 'P. L.' in *Annalas da la Soc. Retorum.*, XLVIII (1934) and 'L'ouvra e la persunalità da P. L.', *ibid.*, LVIII (1944); M. E. Maxfield, *Studies in Modern Romansch Poetry in the Engadine* (thesis, Radcliffe College and Harvard Univ., 1938); A. Peer, 'P. L.' in *Bedeutende Bündner* (1970).

R.R.B.

**Lanson, GUSTAVE** (\*Orléans 5 VIII 1857; †Paris 15 XII 1934), French critic. While winning much distinction as a teacher (Professor at the Sorbonne and director of the École Normale) Lanson came to be recognized as the master of French academic criticism. His own solid output of writing was informed by a natural taste for ideas, a rather dogmatic philosophic outlook, and a highly disciplined historical method, based upon the use of biographical material and thorough research into literary sources. His most important work—*Histoire de la littérature française* (1894)—had a profound influence on French secondary education for at least 50 years.

*Nivelle de La Chaussée et la comédie larmoyante* (1888); *Bossuet* (1890); *Boileau* (1892); *Hommes et livres, Corneille* (1898); *Manuel bibliographique* (1909 and 1912); *Esquisse d'une histoire de la tragédie française. Méthodes de l'histoire littéraire* (1925); *L'École Normale Supérieure* (1926); *L'idéal français dans la littérature de la Renaissance à la Révolution* (1928).

*Mélanges offerts à G. L.* (1922); J. Pommier and P. Clarac, *Discours prononcés à la Sorbonne le 24 mai 1958* (1958).  
M.G.; J.P.R.

**Lanza, SILVERIO**: see Amorós, JUAN BAUTISTA.

**Laonicus Chalcocondyles** (\*Athens c. 1432; †?1490), Greek historian, brought up in the court of the Palaeologi at Mistra and educated by George\* Gemistus Plethon. His history covers the years 1298 to 1463, and was written after this as events between 1484 and 1487 are mentioned. It is introduced by a masterly survey of the Greeks in world history, followed by discussion of the relations of Greeks and Romans and finally analyses the reasons for the Ottoman victories, the enemy occupying a central place (reminiscent of the Persians in Herodotus\*, whom Chalcocondyles appears to take as a model, though attempting to write in the style and language of Thucydides\*).

*Historiarum demonstrationes*: crit. ed. E. Darkó (2 vols, 1922–27); ed. I. Bekker (1843; with Lat. tr.); Migne, *Patrologia Graeca*, CLIX (1866; with Lat. tr.).—Partial Ger. tr. F. Grabler (1954).

W. Müller, 'The last Athenian historian' in Jour.

Hellenic Stud., XLII (1922); G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958). J.M.H. (R.B.)

**Lao Shê**, pseud. of SHU CH'ING-CH'UN (\*Peking 3 II 1899; †X 1966), Chinese author, established, between 1926 and 1937, a reputation for satirical fiction and was especially admired for his skilful use of Peking dialect. His first novels were written in London, where he taught (1924–29). During the war with Japan he was President of the Writers League, and wrote patriotic plays. After the war he spent three years in the U.S.A. and wrote there his last novel, of which a translation (*The Drum Singers*, tr. H. Kuo, 1952) has appeared, but not the original. Back in Peking, he returned to writing plays during the 1950s.

NOVELS: *Lao Chang ti chê-hsüeh* (1926); *Chao Tzû-yüeh* (1927); *Êrh Ma* (1929); *Hsiao P'o ti shêng-jih* (1931); *Mao-ch'êng chi* (1933); *City of Cats*, tr. J. E. Dew, 1964; *Li-hun* (1933); *The Quest for Love of Lao Lee*, tr. H. Kuo, 1948; *Niu T'ien-tzû chuan* (1935); *Lo-t'o Hsiang-tzû* (1937); *Rickshaw Boy*, tr. E. King, 1945; *Ssü-shih t'ung-t'ang* (3 parts, 1946–50; *The Yellow Storm*, tr. I. Pruitt, 1951).—SHORT STORIES: *Kan chi* (1934); *Ying-hai chi* (1935); *Ko-tsao chi* (1936); above three repr. as *Wei-shên chi* and *Yüeh-ya chi* (1947); *Tung-hai Pa-shan chi* (1946); sel. trs in: C. C. Wang, *Contemporary Chinese Stories* (1944) and *Stories of China at War* (1947); Yuan Chia-hua and R. Payne, *Contemporary Chinese Short Stories* (1946); G. Kao, *Chinese Wit and Humour* (1946); Chinese Lit. (1957), No. 4 and (1962), No. 6.—PLAYS: *Kuo-chia chih-shang* (with Sung Chih-ti; 1940); *Kuei-ch'ü-lai hsi* (1943); *T'ao-li ch'un-fêng* (with Chao Ch'ing-ko; 'Fruits in the Spring', tr. G. Kao in *China Mag.*, XVII, 1947); *Lung-hsü kou* (1951; *Dragon Beard Ditch*, tr. Liao Hung-ying, Peking, 1956).

C. Birch, 'Lao She: the humorist in his humour' in *China Quart.*, VIII (1961); Z. Szpurski, 'The work of Lao She during the first phase of his career (1924–1932)' in *Studien zur modernen chinesischen Literatur* (ed. J. Průšek, Berlin, 1964).  
A.R.D.

**Lao-tzû**, 'MASTER LAO', supposed author of the Chinese book *Tao-tê ching*. Lao-tzû is traditionally believed to have been a slightly older contemporary of Confucius\* (6th century B.C.). His biography by Ssü-ma\* Ch'ien is however a juxtaposition of legendary and factual items relating to three different persons with little attempt at harmonization. The recognition of this together with internal evidence has led to the placing of the *Tao-tê ching* in the 3rd century B.C. The poetic quality and paradoxical form of this Taoist treatise have provoked innumerable direct and indirect translations into Western languages, yet it is not fully intelligible except against the thought background of its time, for it makes a most skilful play with all

manner of contemporary maxims. The author was not offering a personal mysticism but political advice. In the later Taoist church the work became a most important scripture.

Trs: A. Waley, *The Way and Its Power* (1934); J. J. L. Duyvendak, *Tao Te Ching* (1954); D. C. Lau, *Tao Te Ching* (1963).—Further biblio. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969). A.R.D.

**La Péruse, JEAN BASTIER DE** (\*La Péruse, Charente 1529; †*ibid.* 1554), French poet. Closely linked with Ronsard\*, he wrote, shortly after Jodelle's\* *Cléopâtre*, one of the first French tragedies, *Médée* (1553 or 1554), of Senecan inspiration. The promise of his lyric poems was cut short by his early death.

*Œuvres* (ed. E. G. des Séguins, 1866).

N. Banachevitch, *J.-B. de la P.* (1923). G.B.

**A Lapide, JOHANNES**: see *Johannes a Lapide*.

**Larbaud, VALÉRY** (\*Vichy 29 VIII 1881; †*ibid.* 2 II 1957), French writer. Larbaud inherited considerable wealth and was thereby enabled to spend his youth in a pleasantly nomadic fashion. He possessed a fine literary taste and a wide knowledge of foreign literatures, which enabled him to make better known in France Samuel Butler\*, Coleridge\* and, in particular, James Joyce\*, whose *Ulysses* he translated. He is the author of modernist poems and of several cosmopolitan novels. The best of these, *Barnabooth*, tells the story of a millionaire who tries—in vain—to free himself from his wealth so that he may play his part in the rich variety of human experience.

*Poèmes par un riche amateur* (1908); *Fermina Marquez* (1911); *A. O. Barnabooth, ses œuvres complètes* (1913); *Enfantines* (1918); *Amants, heureux amants* (1923); *Ce vice impuni, la lecture, domaine anglais* (1925); *Ce vice impuni, la lecture, domaine français* (1941); *Le vaisseau de Thésée* (1946); *Lettres à André Gide* (1948); *Correspondance avec L. P. Fargue* (1971).—*Œuvres complètes* (10 vols, 1950–55).

G. Jean Aubry, *V. L. Sa vie, son œuvre, I: La jeunesse* (1949); B. Delville, *V. L.* (1963); F. Weissman, *L'exotisme de V. L.* (1971).

M.G.; J.P.R.

**Lardner, RING** [properly RINGGOLD WILMER] (\*Niles, Mich. 6 III 1885; ∞1911 Elliss Abbott; †East Hampton, N.Y. 25 IX 1933), American short-story writer and journalist. Through his sports fiction he became one of the most lauded literary folk heroes since Mark\* Twain. His style in his early stories is direct, racy, vernacular and his dialogue constantly uses images of sport, but beneath the order and grace of sporting myths, Lardner diagnosed a sickness and corruption which could only be faced by manic laughter. Later

he moved on to satirize a higher level of society revealing a desperation beneath its affectation and gaiety. His high comedy and underlying sense of nothingness can be seen in his absurd plays, *I. Gaspiri* (1924) and *Dinner Bridge* (1927).

*You Know Me Al* (1916); *Gullible's Travels* (1917); *Treat 'Em Rough* (1918); *The Young Immigrants* (1920); *The Big Town* (1921); *How to Write Short Stories* (1924); *The Love Nest and Other Stories* (1926); *The Story of a Wonder Man* (1927); *Lose With a Smile* (1933).—*The R. L. Reader* (ed. M. Geismar, 1963).

F. Scott Fitzgerald, *The Crack-Up* (1945); D. Elder, *R. L.* (1956); N. Yates, *The American Humorist: Conscience of the Twentieth Century* (1964); O. Friedrich, *R. L.* (1965). G.A.K.

**Larivey, PIERRE** (\*in Champagne c. 1540; †Troyes 12 II 1619), French playwright of Italian origin. His distinction is to have introduced the Italian Renaissance comedy into French by his nine adaptations (which are little more than lively translations) of various Italian dramatists who were themselves adapting Plautus\* and Terence\*. His plays may have been performed by travelling companies. Molière\* borrowed from Larivey's *Les Esprits* for the scenes of the stolen cash-box in *L'Avare*.

*Le Laquais, La Veuve, Les Esprits, Le Morfondu, Les Jaloux, Les Écoliers* (1579); *Constance, Le Fidèle, Les Trompeurs* (1611); repr. in *Ancien Théâtre Français*, V–VII (1855).

M. Amato, *La comédie italienne dans le théâtre de L.* (1909); L. Morin, *Les trois P. de L.* (1937); B. Jeffery, *French Renaissance Comedy* (1969).

G.B.

**Larkin, PHILIP** (\*Coventry 9 VIII 1922), English poet and novelist, librarian of the University of Hull since 1955, and jazz correspondent of the Daily Telegraph. He was awarded the Queen's Gold Medal for Poetry in 1965.

POETRY: *The North Ship* (1945); *The Less Deceived* (1955); *The Whitsun Weddings* (1964).—NOVELS: *Jill* (1946); *A Girl in Winter* (1957).—*All What Jazz: A Record Diary 1961–68* (1970).

W.R.A.

**Larminie, WILLIAM** (\*Castlebar, Co. Mayo 1849; †Bray, Co. Wicklow 1900), Irish poet. His narrative poetry was influenced by Celtic legends. A careful student of Irish metrics, he used an assonantal verse-system. Among those he has influenced are W. B. Yeats\* and Austin Clarke\*.

VERSE: *Glanlua* (1889); *Fand and Moytura* (1892).—*West Irish Folk Tales and Romances* (1893). E.T.W.

**La Roche, SOPHIE VON, née GUTERMANN** (\*Kaufbeuren 6 XII 1730; †Offenbach 18 II 1807),



German novelist. Loved in her youth by C. M. Wieland\*, she married Georg von La Roche, an official of the Elector of Trier, in 1754 and lived at Ehrenbreitstein. Her sentimental novel in letters, *Fräulein von Sternheim*, enjoyed great success. She was grandmother of Clemens and Bettina Brentano\*.

*Geschichte des Fräuleins von Sternheim* (1771); *Rosaliens Briefe* (1780–81); *Briefe an Lina* (1785–97); *Geschichte von Miss Lony* (1789); *Fanny und Julia* (1802).

L. Assing, *S. von La R.* (1859); C. Touaillon, *Der deutsche Frauenroman des 18. Jh.* (1919); W. Milch, *S. La R.* (1935). H.B.G.

La Rochefoucauld, FRANÇOIS VI, DUC DE (\*Paris 15 IX 1613; ∞1628 Andrée de Vivonne; †*ibid.* 17 III 1680), French moralist. The heir of one of the greatest families in France and one of the boldest and most adventurous spirits of his time, La Rochefoucauld's early years were divided between the army and the court. In 1648 he became deeply involved in the Fronde and though he benefited from the general amnesty of 1652, he was in partial disgrace for another seven years. He had been wounded in the fighting and his health was shattered. The year following the publication of the *Maximes* he went to live at the house of Mme de Lafayette\* where he spent the remaining 15 years of his life, polishing and revising his work and preparing fresh editions of it.

La Rochefoucauld was not a systematic thinker. The *Maximes* reflect the disillusionment which followed the end of the heroic age. The best of them possess the insight, wit and elegance which belong to a great tradition, but the view of human nature which emerges is necessarily partial and incomplete.

*Mémoires* (1662); *Sentences et maximes de morale* (The Hague, 1664); *Réflexions ou Sentences et maximes morales* (1665, 1666, 1671, 1672, 1678); *Nouvelles réflexions...* (1678; *The Maxims of...* La Rochefoucauld, tr. F. G. Stevens, 1939).—*Œuvres complètes* (ed. L. Martin-Chauffier, 1935).

C. A. Sainte-Beuve, *Nouveaux lundis* (1863); J. Bourdeau, *La R.* (1895); G. Lanson, *L'art de la prose* (1908); E. Magne, *Le vrai visage de La R.* (1924); P. Bénichou, *Morales du grand siècle* (1948); M. Bishop, *Life and Adventures of La R.* (1951); A. Fabre-Luce and C. Dulong, *Un amour déchiffré: La R. et Mme de Lafayette* (1951); E. Mora, *La R.* (1965); W. G. Moore, *La R.* (1969). M.T.

Larra, LUIS MARIANO DE (\*Madrid 1830; †*ibid.* 1901), Spanish playwright, son of the famous Larra\*. Though he wrote some good comedies of manners (*Los lazos de la familia*, *Flor del valle* etc.), he is mainly remembered for his contribution to the ZARZUELA for which he wrote such excellent

libretti as *El barberillo de Lavapiés* (with music by Barbieri\*; 1874). R.M.N.

Larra y Sánchez de Castro, MARIANO JOSÉ DE (\*Madrid 24 III 1809; ∞Josefa Anacleto Wetoret; †*ibid.* 13 II 1837), Spanish writer. He was educated in France where his family lived in exile following the Napoleonic war, and later in Spain. He studied law and finally took up journalism so successfully that he became one of the best-paid journalists of his time. His early marriage was a failure. His pessimism, aggravated by the abrupt end of a love affair with a married woman, led to suicide. He left a good drama in verse, *Macías* (1834), based on a famous medieval love story, and a novel on the same theme. Interesting as the former is, especially as an example of early Spanish Romantic drama, it met with little success. However, Larra's Romanticism is at its best in his superb newspaper articles, written on the spur of the moment. They deal with literary and dramatic subjects, with politics and above all with contemporary manners. The clash between his ideals and reality does not produce lachrymosity or sentimentality. Witty, ironic, sarcastic at times, in a forceful, graphic style, Larra puts Spanish society and manners to ridicule. He is not only the best Spanish journalist of the 19th century but one of the best prose writers of the period. His outlook is nearer to ours than that of any other Spanish Romantic. He popularized the pseudonym of FIGARO.

*Obras completas* (1886); in Biblioteca de Aut. Esp. (ed. C. Seco Serrano, 4 vols, 1960); *Artículos completos* (ed. Almagro San Martín, 1944).

Azorín, Rivas y L., *razón social del romanticismo* (1916); M. Chaves, *Don M. J. de L., su tiempo, su vida, sus obras* (1898); Carmen de Burgos, *Figaro* (1919); E. MacGuire, *A Study of the Writings of Don M. J. de L.* (Berkeley, 1919); I. Sánchez Estevan, *M. J. de L.* (1935); J. R. Lomba y Pedraja, *M. J. de L. Cuatro estudios* (1936); R. B. Moreno, L. (1951); G. Bellini, *La critica del costume negli articoli di L.* (Milan, 1957).

R.M.N. (J.E.V.)

Larrea, JUAN (\*Bilbao 1895), Spanish poet and writer. As co-founder and propagator of *creacionismo*, and as an early Surrealist, he exercised considerable influence on the poetry of the 1920s. In Mexico, where he went after the fall of the Spanish Republic, he founded the important review Cuadernos Americanos. His interesting interpretation of Picasso's 'Guernica' was published in English as *The Vision of Guernica* (1947).

P. Ilie, *The Surrealist Mode in Spanish Literature* (1968). R.M.N. (J.E.V.)

Larreta, ENRIQUE RODRÍGUEZ (\*4 III 1875; †1961), Argentinian novelist who united great imaginative

power with a remarkable command of language. *La gloria de don Ramiro* (Madrid, 1908; *The Glory of Don Ramiro*, tr. L. B. Walton, 1924) is considered by some to be the greatest novel of its period in Spanish; it abounds in vivid descriptive passages, a variety of stylistic resources and great historical learning. Larreta also dealt with the modern *gaucho* and other aspects of Argentinian life.

'Zogoibi' (1926).—PLAYS: *La luciérnaga*; *Santa María del Buen Aire* (1935); *El linyera* and *Pasión de Roma* (1944).—*Tiempos iluminados* (autobiog.; 1939).

Amado Alonso, *El modernismo en La gloria de Don Ramiro* (Buenos Aires, 1942). E.Sa. (J.F.)

Larsen, THØGER (\*Tørring, nr Lemvig 5 IV 1875; ∞1904 Thyra Bolette Emilie Christine Kipnassee Paludan; †Lemvig 29 V 1928), Danish poet. He spent most of his life in his native north-western Jutland, becoming the editor of a provincial paper. All his poetry is based on personal experience, and in his best poetry, e.g. the long poem 'Jens Højby', the lyric and the epic elements have been fused with great artistic skill. He is also remembered for his excellent translations of Omar\* Khayyam and of Eddic poetry.

VERSE: *Jord* (1904); *Dagene* (1905); *Det Fjerne* (1906); *Bakker og Bølger* (1912); *Slægternes Træ* (1914); *I Danmarks Navn* (1920); *Blishønsene* (1921); *Vejr og Vinger* (1923); *Limfjords-Sange* (1923); *Søndengalm* (1926); *Trækfuglevej* (1927); *Udvalgte Digte* (1938).—NOVEL: *Frejas Rok* (1928).—SHORT STORIES: *Fjordbredden* (1913); *Kværnen* (1915).—ESSAYS: *Stjerner og Tid* (1916); *Virkeligheden. Artikler og Foredrag* (1966).—*Udvalgte Værker* (5 vols, 1946–53).

E. Kornerup, *Th. L. og Breve fra ham* (1928); A. F. Schmidt, *Th. L.* (1939); C. F. Brodersen, *Th. L.* (2 vols, 1942); J. Doctor, *Th. L.'s Lyrik* (1956). E.B.

Larsson, HANS (\*Ö. Klagstorp 16 II 1862; †Lund 16 II 1944), Swedish philosopher and author. Many of Larsson's essays expound his thesis that art and science can be linked by the interplay of logic and intuition. His poems, *På vandring* (1909), and his subsequent three novels show his great affinity with his native province of Scania and its inhabitants.

*Intuition. Några ord om diktning och vetenskap* (1892); *Studier och meditationer* (1899); *Litteraturintryck* (1926); *Hemmabyarna* (1916); *Idéerna i Stabberup* (1918); *Per Ståldrång och de andra* (1924).

O. Rabenius, *H. L.* (1944); A. Nyman, *H. L., en svensk tänkareprofil* (1945); O. Olsson, *H. L., den politiske tänkaren* (1951). C.H.K.

La Sale, ANTOINE DE (\*1385/86; †?1460), French

writer. The illegitimate son of a famous *condottiere*, he served the house of Anjou as a page from the age of 14 and then as soldier, diplomat, heraldic expert, governor of Arles (1429) and finally (1435) as tutor to the Duke of Calabria, son of René of Anjou. He travelled extensively in Italy, Burgundy and France. In 1448 he reluctantly left René's household and served as tutor to the Count of Luxemburg's sons; in this uncongenial northern retirement most of his writing was done. A noted organizer of tournaments and an unrepentant reactionary, he clung in a changing society to the dying traditions of chivalry.

La Sale's earlier works, *La Salade* (which includes *Le Paradis de la Reine Sibylle*) and *La Sale*, are educational treatises for his pupils, dealing with history, geography, genealogy, heraldry and good manners. His masterpiece is *Le Petit Jehan de Saintré*, a full-length work of fiction, the first of its kind, telling of a young man's relations with the experienced woman who was his patron. His narrative powers are again displayed in *Du Réconfort de Madame du Fresne*, written to console a lady on the death of her son.

*La Salade* (1442; ed. F. Desonay, 1935); *La Sale* (1451; ed. *idem*, 1941); *Jehan de Saintré* (1456; ed. J. Misrahi and C. A. Knudson, 1967); *Du Réconfort de Madame du Fresne* (1458; ed. J. Nève, *A. de la S., sa vie et ses ouvrages*, 1903); *Traicté des anciens tournois et faictz d'armes* (1459; ed. B. Prost in *Traictés du duel judiciaire*, 1872).—*Jehan de Saintré, suivi de l'Adicion extraicte des Croniques de Flandres* (ed. Y. Otaka, 1967).

W. Söderhjelm, 'Notes sur A. de la S. et ses œuvres' in *Acta Soc. Scient. Fennicae*, XXXIII (1904) and *La nouvelle française au XVe siècle* (1910); G. Doutrepoint, *La littérature française à la cour des ducs de Bourgogne* (1909); A. Bronarski, *Le Petit Jehan de Saintré, une énigme littéraire* (1922); F. Desonay, 'Le Petit Jehan de Saintré, étude littéraire' in *Rev. du XVIe siècle*, XIV (1927) and *A. de la S., aventureux et pédagogue* (1940); A. Coville, *Le Petit Jehan de Saintré: recherches complémentaires* (1937); Jens Rasmussen, *La prose narrative française du XVe siècle* (1958). J.M.L.

Lasca, IL: see Grazzini, ANTON FRANCESCO.

Las Casas, FRAY BARTOLOMÉ DE, Bishop of Chiapa (\*Seville †1474; †Madrid 1566), Spanish missionary who in 1502 went to Hispaniola and became a priest. In 1515 he returned to Spain to lay before the King the most famous protest ever made against the cruelty of his own countrymen to the American Indians. His works were widely read abroad and used as anti-Spanish propaganda by the enemies of Spain. The details were sometimes inaccurate or exaggerated, but his humanitarian attitude remains singularly impressive. In 1520 he founded a colony in Venezuela but this was

destroyed by Indians and he entered the Dominican Order in Hispaniola. From 1539 to 1544 he was adviser to the Council of the Indies (in Spain) and he obtained from Charles V decrees forbidding Indian slavery. Bishop of Chiapa (Mexico) in 1544, in 1547 he returned to Spain. His most famous works are his controversy with Sepúlveda\*, the general history of the Indies and the short relation of the destruction of the Indies.

E.M.W.

Biblioteca de Aut. Esp., XIII, LXV; *Obras escogidas* (ed. J. Pérez Tuleda and E. López Oto, *ibid.*, XCV, XCVI, CV, CVI, CX, 1957-58).—*Brevísima relación de la destrucción de las Indias* (1552; Paris, n.d.); *Collección de las obras* (*ibid.*, 1822); *Colección de tratados, 1552-53* (Buenos Aires, 1924).—*Colección de documentos inéditos para la historia de España*, LXII-LXVI (1875-76).—*Historia de las Indias* (ed. G. de Reparaz, 3 vols, 1927).—Trs: *The Spanish Colonie or briefe chronicle of the act and gestes of the Spaniards* (1583); *A briefe narration of the Destruction of the Indies by the Spaniards in Purchas His Pilgrims*, pt 4 (1625).

A. Helps, *The Life of Las C.* (1868); F. A. Macnutt, *Bartholomew de las C.* (1909); L. Hanke, *B. de Las C., Historian. An Essay in Spanish Historiography* (1952); R. Menéndez Pidal, *El padre Las C. Su doble personalidad* (1963).

E.M.W. (J.E.V.)

Lasker-Schüler, ELSE (\*Wuppertal-Elberfeld 11 II 1869; ∞Dr. med. Lasker, ∞Herwarth Walden, editor of Sturm; †Jerusalem 22 I 1945), German poet and dramatist. In her early ecstatic verse and the 'urban ballad' drama *Der Wupper* (1908) a forerunner of EXPRESSIONISM; close friend of its leading writers and painters and the sole woman of note among its ranks. Her works from *Hebräische Balladen* (1913), which she considered her most important work, are a strange blend of deep Jewish religiosity and Oriental fantasy.

VERSE: *Gesammelte Gedichte* (1917); *Konzert* (1932); *Mein blaues Klavier* (1943).—*Gesammelte Werke* (3 vols, 1959-61); *Verse und Prosa aus dem Nachlass* (1961).—*Briefe an Karl Kraus* (1959); *Briefe* (1969- ).

G. Guder, *E. L.-S.: Deutung ihrer Lyrik* (1966); W. Hegglin, *E. L.-S. und ihr Judentum* (1966).

K.P.

Lasnier, RINA (\*Saint-Grégoire, Quebec 16 VIII 1915), Canadian poet and dramatist. Her work is mainly inspired by religious history and feeling.

*Images et proses* (1941); *Escales* (1950); *Mémoire sans jours* (1960); *Miroirs: proses* (1960); *Les gisants* (1963); *L'arbre blanc* (1966).—DRAMA: *Les fiançailles d'Anne de Nouë* (1943); *Notre-Dame du pain* (1947).

E. Kushner, *R. L.* (1964).

R.Su.

Last, JEF [JOSEPHUS CAREL FRANCISCUS] (\*The Hague 2 V 1898), Dutch novelist and poet. As a socialist, he has worked in all kinds of trades and professions, which provided material for his many novels, as did his experiences as an officer in the Spanish Civil War. In later years his socialism became more religiously based, partly influenced by Chinese philosophy.

VERSE: *Bakboordlichten* (1927); *Bevrijde Eros* (1936).—PROSE: *Marianne* (1930); *Liefde in de portieken* (1932); *Partij remise* (1933); *Zuiderzee* (1934; Fr. tr. Eckmann, 1938); *Een huis zonder vensters* (1936); *Spaanse tragedie* (1937; Eng. tr. David Hallett, 1939); *Het eerste schip op de Newa* (1946; Eng. tr. F. G. Renier and Anne Cliff, 1949).

J.J.O.

Lasus OF HERMIONE, Greek lyric poet (6th century B.C.); said to have written hymns, dithyrambs, riddles, and a treatise on music. Only three lines of a hymn to Demeter survive.

J. M. Edmonds, *Lyra Graeca*, II (1924; with tr. and testimonia).

J.T.H.

La Taille, JACQUES DE (\*Bondaroy 1542; †Paris 1562), French dramatist and poet, younger brother of Jean, who published (1572-73) his tragedies *Daire* (1560) and *Alexandre* (1561) and some of his miscellaneous verse. These tragedies, survivors of six which he wrote for college performance, were essentially student productions, though notable considering their early date. He died of the plague.

G.B.

La Taille, JEAN DE (\*Bondaroy c. 1535; †after 1607), French dramatist and poet, elder brother of Jacques. His *Saül* and *La Famine*, two of the best early religious tragedies in French, are both drawn from the Bible, but Senecan in style. Of his two comedies, *Les Corrivaux* and *Le Négromant*, the second is translated from Ariosto\*. His treatise, *De l'art de la tragédie*, a landmark in the evolution of French dramatic theory, puts forward the Aristotelian conception of tragedy and prescribes the unities of time and place (J. C. Scaliger\*). He fought and was wounded (1570) in the wars of religion, but little is known of his later life.

*Saül le furieux* (wr. 1562; pub. 1572; ed. A. Werner, Leipzig, 1908; crit. ed. E. Forsyth, 1968); *La Famine, ou les Gabéonites* (1573; crit. ed. *idem*, 1968); *De l'art de la tragédie* (1572; ed. F. West, 1939).—*Œuvres* (ed. R. de Maulde, 4 vols, 1878-82; incomplete, but incl. the comedies).

R. Lebègue, *La tragédie religieuse en France* (1929); T. A. Daley, *J. de la T.* (1934).

G.B.

Latini, BRUNETTO (\*Florence 1220/30; †*ibid.* 1294), Italian encyclopaedist and didactic writer, immortalized by Dante\* in *Inf.*, 15. A notary by profession and a Gueff, Latini took an active part

in the public life of Florence, representing it in 1260 at the court of Alfonso\* X of Castile. The Guelf defeat at Montaperti kept him abroad in France until the downfall of the Ghibellines at Benevento (1266), when he returned to Florence and held various important posts. Besides translating Cicero's\* *De Inventione* and perhaps three orations, he wrote an encyclopaedia in French, the *Tresor*, and two didactic poems in Italian: the *Tesoretto* (allegorical, unfinished) and the *Favolello*, both in couplets of seven-syllable lines. Dante's poor opinion of these poems is implicit in *De vulg. eloq.*, I, xiii, 1.

Latini is historically important as a notable representative of the new lay and bourgeois culture of the Italian communes of the later 13th century. His wide and stimulating influence on the young Florentines of Dante's generation is attested implicitly by Dante and very explicitly by the chronicler G. Villani\* (*Cronica*, VIII, 10).

*Li Livres dou Tresor* (crit. ed. F. J. Carmody, 1948).—*La rettorica italiana di B. L.* (L.'s tr. and comm. on *De Inventione*, crit. ed. F. Maggini, 1912); *Volgarizzamenti del Due e Trecento* (ed. C. Segre, 1953); *La prosa del Duecento* (ed. C. Segre and M. Marti, 1960).—*Tesoretto* and *Favolello*: *Poemeti allegorico-didattici del secolo XIII* (ed. L. Di Benedetto, 1941); *Poeti del Duecento*, II (ed. G. Contini, 1961).

T. Sundby, *Della vita e delle opere di B. L.* (1884); A. Pèzard, *Dante sous la pluie de feu* (1950); H. Wieruszowski, *B. L. als Lehrer Dantes und der Florentiner* (repr. from Archivio ital. per la storia della pietà, II, 1957). K.F.

**Latomus**, BARTHOLOMEUS (\*Arlon c. 1485; †Coblenz 3 I 1570), son of a stonemason, a Roman Catholic humanist, a good Latinist and student of Cicero\*. In 1534 he held the Latin Chair at Francis I's new Collège Royal. 'Latomus: Revue d'études latines' (Brussels, 1937 ff.) and 'Collection Latomus' (*ibid.*, 1939 ff.) are named after him.

F.J.E.R.

*L.: deux discours inauguraux* (ed. and tr. L. Bakelants, 1951).—Biblio. in L. Roersch, 'Barthélemy L.' in *Bull. de l'Acad. Roy. de Belgique*, 3rd ser., XIV (1887) and G. Kawerau, 'L., Bartholomäus' in *Realencyclopädie für protestantische Theologie und Kirche*, XI (ed. A. Hauck, 1902). F.J.E.R. (Tor.)

**Latorre**, MARIANO (\*1886; †1955), Chilean novelist who specialized in the rural life of his country and was a 'regionalist'. Many of his stories concern fishermen and mountain-dwellers.

*Cuentos del Maule* (1912); *Cuna de cóndores* (1918); *Zurzulita* (1920); *Ulli* (1923); *Sus mejores cuentos* (anthol., 1925); *Chilenos del mar* (1929); *Hombres y zorros* (1937); *Mapu* (1942); *Autobiografía de una vocación* (1956). E.Sa. (J.F.)

**La Tour Du Pin**, PATRICE DE (\*Paris 16 III 1911), French poet. La Tour du Pin, after an aristocratic and Christian upbringing, achieved fame early with his *Quête de joie* (1933), which was sponsored by Supervielle\*. Though he has had his full share of the cruel experiences of his generation (he was wounded and taken prisoner in 1940), he has lived what he himself calls 'the dedicated life in poetry'. His art is classic in form, though free of all stiffness. His *Une somme de poésie* (1946– ), an immensely long poem, filled with myths, many of them obscure, contains the whole sum of his emotional and spiritual experience.

*Le Lucernaire* (1936); *Le don de la passion* (1937); *Psaumes* (1938); *La vie recluse en poésie* (1938); *The Dedicated Life in Poetry*, tr. G. S. Fraser, with intro. S. Spender, (1948); *Les anges* (1939); *Les contes de soi* (1946); *La contemplation errante* (1948); *Le second jeu* (1959); *Petit théâtre crépusculaire* (1963).

Biéville-Noyant, P. de La T. du P. (1948); E. Kushner, P. de la T. du P. (1961).

M.G.; J.P.R.

**La Tour Landry**, GEOFFROY DE, 14th-century French knight who wrote courtly lyrics which have not survived and a treatise for the education of his daughters (?1371). It is full of the author's personal reminiscences, expresses the ideas of the provincial nobility and gives an excellent picture of the social conditions of women in the 14th century.

*Le Livre du chevalier de la Tour Landry pour l'enseignement de ses filles* (ed. A. de Montaiglon, 1854; Eng. tr. F. J. Furnivall, 1906).

P. Stolingwa, *Zum Livre... Die Kulturhistorische Bedeutung des Werkes und seine Quellen* (1911). A.H.D.

**Lau**, FRITZ (\*Möltenort nr Kiel 10 VIII 1872; †Glückstadt 7 VII 1966), Low German short-story writer. In a simple and direct style, and with a delicate sense of humour, he describes the homely and peaceful world of the labourers, fishermen and poor-house inmates of the lower Elbe region.

*Katenlud* (1909); *Ebb un Flot, Glück un Not* (1911); *Brandung* (1914); *Elsbe* (1918); *Drees Dreesen* (1923); *Kinnerland* (1927); *Lach mit* (1927); *Von em un ehr* (1932); *Wi möt dar henlank* (1934).

H. Böttcher, 'F. L.' in *Mitteilungen Quickborn*, XVI (1922). G.C.

**Laube**, HEINRICH (\*Sprottau, Silesia 8 IX 1806; †Vienna 1 VIII 1884), German writer and theatrical producer, who edited the *Zeitung für die elegante Welt* in Leipzig 1833–34 and 1843–44, making it for a time a mouthpiece for Young Germany. After arrest in 1833 his writing became less political. His novels, Novellen and plays were all alike manifestations of coarse but vigorous creative

power; of his plays *Die Karlsschüler* (1848), on Schiller's\* boyhood, and *Graf Essex* (1856) are the best. As director of the Vienna Burgtheater (1849-67) he made theatrical history.

*Gesammelte Werke* (ed. H. H. Houben, 50 vols, 1908-09); *Kritiken 1829-35* (ed. S. D. Stirk, 1934).—*Theaterkritiken und dramaturgische Aufsätze* (ed. A. von Weilen, 2 vols, 1906-07); *Briefwechsel mit Charlotte Birch-Pfeiffer* (ed. *idem*, 1917).

W. Lange, *H. L.'s Aufstieg* (1923); E. Ziemann, *H. L. als Theaterkritiker* (1934); M. Dürst, *H. L.* (1951).  
H.A.P. (K.W.M.)

Lauder, WILLIAM: see FORGERIES, LITERARY.

Lauremberg, JOHANN (\*Rostock 26 II 1590; †Sorø, Sjælland 28 II 1658), German poet and playwright, Professor of mathematics in Rostock. Whereas his Latin poems and Latin and High German pageants are forgotten, his Low German poetry, above all *Veer Schertz-Gedichte* (1652), have deservedly survived. Originally using free verse, later alexandrines, Lauremberg attacked, with sovereign irony, the foibles of fashion and the affectation of foreign, especially (following Moscherosch\*) French, ways of life, which he contrasts with the good old customs including the Low German language.

*Pompejus Magnus* (1610); *Satyra* (1630); *Triumphus Nuptialis Danicus* (1635); *Die Geschichte Arions* (1655).—*Scherzgedichte von J. L.* (ed. J. M. Lappenberg, 1861); *Niederdeutsche Scherzgedichte von J. L.* (ed. W. Braune, 1879); *Zwei plattdeutsche Possen von J. L.* (ed. H. Jellinghaus in *Niederdt. Jahrb.*, III, 1877); *Eine dritte plattdeutsche Posse von J. L.* (ed. C. A. Nissen, *ibid.*, XI, 1886); *L.s handschriftlicher Nachlass* (ed. J. Bolte, *ibid.*, XIII, 1888); *L.s Scherzgedichte in handschriftlicher Fassung* (ed. E. Schröder, 1909).

H. Weimer, 'L.s Scherzgedichte, die Art und Zeit ihrer Entstehung' in *Niederdt. Jahrb.*, XXV (1899); C. F. Bayerschmidt, 'The Low German of L.s Scherzgedichte' in *Germanic Rev.*, XXI (1946); H. Wichert-Fife, 'J. L., son of the folk', *ibid.*, XXX (1955); K. Peter, *Der Humor in den niederdeutschen Dichtungen J. L.s* (1967).  
G.C.

Laurence, JEAN MARGARET, née WEMYS (\*Neepawa, Manitoba 18 VIII 1926; ∞1947 John F. Laurence), Canadian novelist and story writer who spent several years in Africa, where her first three books are set; subsequently she has explored psychological and social problems of characters in Canadian prairie settings.

*This Side Jordan* (1960); *Stone Angel* (1964); *A Jest of God* (1966); *Fire-Dwellers* (1969).  
C. Thomas, M. L. (1969).  
R.Su.

Laurence of Durham (\*Waltham after 1100; †1154), became Prior of Durham in 1149 and died while accompanying Bishop Hugh de Puiset to Rome. He wrote much Latin verse, notably a long poem, *Hypnognosticon*, some poetical dialogues, and a *Consolatio de morte amici* in prose and verse.

*Dialogi* (ed. J. Raine, 1880); *Hypnognosticon* (extracts ed. *idem*, *ibid.*, and T. Wright in *Biographia Britannica Literaria*, II, 1846); *Vita sanctae Brigidae* in *Acta Sanctorum*, 1 Feb. F.J.E.R.

Laurent d'Orléans (†?1300), French writer. Dominican confessor to Philip III, he wrote the *Somme le Roi*, or *Livre des Vices et Vertus* (1279), a moral treatise for laymen, compiled from the well-known *Miroir du Monde* and other sources. After becoming Inquisitor at Tours, he died in Paris at the convent of St Jacques, where he had been Prior.

E. Brayer in Romania, LXXIX (1958).

M.F.L.

Laurentius Andreae (\*?Västmanland c. 1470; †Strängnäs 14 IV 1552), Swedish Reformer. Besides his pioneer work in Church and State he did much to purify the Swedish language. His most important contribution was the supervision of the translation of the New Testament in 1526.

N. Lindqvist, *Studier över reformationstidens bibelsvenska* (1918) and 'Översättaren av Nya Testamentet 1526' in *Arkiv för nordisk filologi* (1929-30).  
C.H.K.

Laurentius Petri (\*Örebro 1499; †Uppsala 27 X 1573), first Lutheran Archbishop of Sweden; younger brother of Olaus Petri\*. He had a large part in the translation of the Bible appearing in 1541, which had a tremendous influence not only on religious life but on the Swedish language as a whole.  
C.H.K.

Laurillard, ELIZA (\*Rotterdam 26 III 1830; ∞1863 Anna Roos; †Santpoort 10 VII 1908), Dutch parson-poet and writer of essays, rhymers of half-witty, half-serious wisdom.

VERSE: *Primulae veris* (1853); *Ernstig en los* (1874); *Koren en klaproozen* (1900).

P. H. Ritter in *Levensber. Maatschappij Nederl. Letterk.* (1909).  
J.W.W.

Lautréamont, LE COMTE DE, pseud. of ISIDORE-LUCIEN DUCASSE (\*Montevideo IV 1847; †Paris 23 XI 1870), French writer. Little is known of his life. His parents were French and he came with them to France in 1860. His pseudonym was suggested by Eugène Sue's\* novel *Latréaumont* (1828). The first canto of his prose epic, *Les Chants de Maldoror*, was published in 1868. The publisher then, fearing prosecution, did not release the remaining printed cantos until 1874, four years

after Lautréamont's death. A definitive edition of the whole work appeared in 1890. *Les Chants de Maldoror*, which the author described as 'a work after the manner of but more terrible than Byron's *Manfred* and Mickiewicz's *Conrad*' is a precursor of Surrealism, which explains why its full impact on French literature was delayed until 1920. Lautréamont's influence has even extended to the Spanish poet Vicente Aleixandre\*.

*Œuvres complètes* (ed. E. Jaloux, 1938; ed. R. Caillois, 1946; intro. various writers, 1953).

L.-P. Quint, *L. et Dieu* (1930, 1967); P. Soupault, *L.* (1946); M. Blanchot, *L. et Sade* (1949, 1963); M. Pleyne, *L. par lui-même* (1967).

T.W. (M.T.)

Lavater, JOHANN KASPAR (\*Zürich 15 XI 1741; †*ibid.* 2 I 1801), Swiss physiognomist and poet. A Protestant pastor, Lavater became famous for his political independence and physiognomical writings. Long friendly with Goethe\*, he died of wounds received as a stretcher-bearer in the Battle of Zürich (26 XI 1800). Lavater's intellectual powers lagged behind his well-meaning, uncritical enthusiasm, and his voluminous writings are now only of historical value.

VERSE: *Schweizerlieder* (1767); *Christliche Lieder* (1771); *Poesien* (1781); *Jesus Messias* (1783–86); *Das menschliche Herz* (1780).—*Abraham und Isaak* (drama; 1776).—VARIOUS: *Lavater von der Physiognomik* (1772); *Physiognomische Fragmente* (1775–78).—*Ausgewählte Schriften* (8 vols, 1841–44).

F. W. Bodemann, *L. nach seinem Leben, Lehren und Wirken* (1856); F. Muncker, *J. K. L.* (1883); O. Guinand, *Études sur J. K. L. et sa pensée jusqu'en 1786* (1924); A. Vömel, *L.s Leben* (1927); O. Farner, *L.* (1938); T. Hasler, *L.* (1942).

H.B.G.

La Vigne, ANDRÉ DE (\*La Rochelle ?1457; †?1515), French dramatist and poet; secretary to Queen Anne, wife of Charles VIII of France. Author of a *Mystère du glorieux saint Martin* (1496), a *Moralité de l'Aveugle et du Boiteux* and a *Farce du Meunier*. His lyric poetry is in the rhetorical style of the end of the 15th century.

E. L. de Kerdaniel, *Un rhétoriqueur, A. de la V.* (1919) and *Un auteur dramatique du XVe siècle, A. de la V.* (1923).

A.H.D.

Lavin, MARY (\*Massachusetts 1912), Irish novelist and short-story writer. Her work concentrates on the importance of ordinary events in the lives of ordinary people. Its strength derives not from narrative power but from her delicate restraint and her clear-sighted understanding of character.

NOVELS: *The House in Clewe Street* (1945); *The Becker Wives* (1946).—STORIES: *Tales From Bective Bridge* (1943); *The Long Ago* (1944); *A Single Lady* (1951); *The Patriot Son* (1956); *A Likely Story*

(1957); *The Great Wave* (1961); *Stories* (1964); *In the Middle of the Fields* (1967); *Happiness* (1969).

E.T.W.

Lavrenëv, BORIS ANDREYEVICH (\*Kherson 14 VII 1894; †I 1959), Soviet author. His best early stories appeared in his humorous collection, *Shalye povesti* (1926). Lavrenëv is basically a Romantic with a preference for unusual plots told with a somewhat jerky verve and vitality. His narratives are well constructed. His best-known plays, *Dym* ('Smoke') and *Razlom* ('The Débâcle'), dealing with the Civil War, show his skill in tackling dramatic themes.

*Krushenie respubliky* (1926); *Sobranie sochineniy* (6 vols, 1963–65); *Pyesy* (1950).—*Stout Heart and Other Stories* (tr. D. L. Fromberg, 1943); *The Forty First* (tr. M. Wettlin and N. Jochel, 1961).

O. Poimanova, 'O Borise Lavreneve' in *Pechat' i revolyutsiya*, VIII (1927); G. Gorbachëv, *Sovremennaya russkaya literatura* (3rd ed. 1931); I. L. Vishnevskaya, *B. L.* (1962).

J.L.

Lavrin, JANKO (\*Krupa, Slovenia 10 II 1887; ∞1928 Nora Fry), literary historian and essayist. After matriculation at Sušak near Rijeka (1907) he studied literature in Moscow, Oslo and Paris. During the First World War he was a Russian correspondent on the Balkan front, and from 1917 wrote also for the English press. From 1918 Reader, from 1921 to 1953 Professor of modern Russian literature at the University of Nottingham, and since 1957 a corresponding member of the Slovene Academy of Science and Art, he spends autumn and winter in England, spring and summer in Yugoslavia. Using a 'psycho-critical' method which takes into account the artist's personality, the period of origin and the aesthetic value of a work of art, he has portrayed in English the leading Russian novelists and poets and the literary movements of the 19th and 20th centuries; he has also published books about Tolstoy\* and Dostoyevsky\* in German. Many of his works are translated into Slovene and some have appeared even in Japanese. After the war he organized the translation into English of Slovene, Serbian and Croat poetry. Apart from his great literary scholarship he is remarkable for his aesthetic taste, rich experience of life and unflagging dedication.

*Ibsen* (1921); *Nietzsche and Modern Consciousness* (1922); *Tolstoy* (1924); *Gogol* (1926); *Studies in European Literature* (1929); *Aspects of Modernism* (1935); *An Introduction to the Russian Novel* (1942); *Dostoevsky* (1943); *Pushkin and Russian Literature* (1947); *From Pushkin to Mayakovsky* (1948); *Goncharov* (1954).

*Letopis Slovenske akademije znanosti in umetnosti* (1958).

A.S. (tr. H.Le.)

Lavrov, PETER LAVROVICH (\*1823; †1900), Russian philosopher and sociologist who from 1868 on, when he escaped to Paris, became leader of the

Russian revolutionary press abroad. A 'populist' in his sympathies, he evolved—partly under the influence of Comte\* and Feuerbach—his own 'anthropological' approach to history and evolution. His numerous writings ranged from the exposition of Hegel's\* philosophy and a history of modern thought to his interesting *Istoricheskie pis'ma* ('Historical Letters'; 1879), in which he stressed the role of the individual in history.

*Sobranie sochineniy* (7 vols, 1919–20); *Izbrannye sochineniya* (4 vols, 1934–38).—*Lettres historiques* (tr. M. Goldsmith, 1903); *Historical Letters* (tr. J. P. Scanlan, 1967).

T. G. Masaryk, *The Spirit of Russia* (1919); P. L. L., *Statyi, vospominaniya, materialy* (various authors; 1922); I. S. Knizhnik-Vetrov, P. L. L. (1930). J.L.

Law, WILLIAM (\*Kings Cliffe, nr Stamford 1686; †*ibid.* 9 IV 1761), English divine and prose-writer. Law's early works, able, lucid and sometimes caustic contributions to the controversies of the age, were followed by two works of practical ethics, the second of which, *A Serious Call to Devout and Holy Life* (1728), had profound influence on such widely diverse characters as Johnson\* and Wesley\*, who placed it second only to the Bible in spreading evangelicism, its manifest sincerity, persuasive power and insight setting hearts aflame. His later works show him as a mystic deeply impressed by Böhme\*.

*Three Letters to Bishop of Bangor* (1717–19); *Practical Treatise upon Christian Perfection* (1726); *The Case of Reason* (1731); *An Appeal to all that Doubt* (1740); *The Way to Divine Knowledge* (1752).

C. Walton, *Notes and Materials for an adequate Biography of L.* (1854); J. H. Overton, *W. L. Nonjuror and Mystic* (1881); S. Hobhouse, *W. L. and 18th Century Quakerism* (1927); G. Talon, *W. L.: A Study in Literary Craftsmanship* (1949).—See also biblio. to Bernard de Mandeville\*.

R.M.H. (M.Bu.)

Lawet, ROBERT (†Bruges before 1596), Dutch poet in the REDERIJER tradition. For some time he lived at Roeselare, where he was a member of the Chamber of Rhetoric St Barbara; he fled to Bruges (c. 1579). He wrote a number of devotional allegories, those of the Bruges period being openly Calvinistic. J.J.M.

*tReyne Maecxsele* (ed. L. Scharpé, 1906); *Vanden verlooren Zoone* (ed. E. G. A. Galama, 1941); *Jhesus ten twaelfjaren oudt* (ed. *idem* in *Leuvense Bijdr.*, XL, 1950).

A. van Elslander and L. de Scheerder in *Album-Baur*, I (1948); J. J. Mak in *Uyt Ionsten Versaemt* (1957). J.J.M. (A.v.E.)

Lawler, RAYMOND EVENOR (\*Melbourne 1922),

Australian playwright. His principal work, *The Summer of the Seventeenth Doll* (1957), is one of the few Australian plays to have gained an international reputation.

*The Piccadilly Bushman* (1961). A.M.G.

Lawless, HON. EMILY (\*Co. Kildare 17 VI 1845; †Surrey 19 X 1913), Irish poet and novelist, daughter of 3rd Baron Cloncurry; led a secluded life on her ancestral estate; wrote serious studies of the Irish peasantry and some good lyrics.

R.McH.

VERSE: *With the Wild Geese* (1902); *Poems* (ed. P. Fallon, 1965).—NOVELS: *Hurriah* (1886); *Grania* (1892). E.T.W.

Lawrence, DAVID HERBERT (\*Eastwood, Notts 11 IX 1885; ∞1914 Frieda von Richthofen; †Vence 2 III 1930), English novelist, poet and essayist. The son of a coalminer, too delicate to follow his father's vocation, profoundly influenced by his intelligent mother, he became an elementary school-teacher, had stories published by F. M. Ford\* in *The English Review*, and was stimulated by Edward Garnett\* to write about the passionate life that he knew or felt with fearless candour. Impetuous, sensitive, emotional, a rebel against the conditions imposed by industrialism, 'respectability' and cant, he was moved by his sense of a mission to describe eloquently and with passionate vehemence what he saw in modern civilization and especially in the relations between the sexes. Tortured by the sense of conflict between body and spirit, he denounced the starving of healthy bodily instincts. Having been justly acclaimed for his novel *Sons and Lovers* (1913), he was embittered by his ejection from Cornwall during the war and the banning of two of his books for 'indecent', and spent most of his life after 1919 in Italy or New Mexico. But he never lost confidence in his 'demon' and pursued his creative work with gusto and even enjoyment to the end.

NOVELS: *The White Peacock* (1911); *The Rainbow* (1915); *Women in Love* (1920); *Kangaroo* (1923); *The Plumed Serpent* (1926); *Lady Chatterley's Lover* (1928).—VERSE: *Love Poems and Others* (1913); *Amores* (1916); *Look, We Have Come Through* (1917); *Pansies* (1929); *Last Poems* (1932).—*Complete Poems* (ed. V. de S. Pinto and W. Roberts, 2 vols, 1964).—TRAVEL: *Twilight in Italy* (1916); *Sea and Sardinia* (1921).—*Letters* (ed. A. Huxley, 1932; ed. H. T. Moore, 2 vols, 1962); *Phoenix: Posthumous Papers* (ed. E. D. McDonald, 1936); *Complete Plays* (1965).

J. M. Murry, *Son of Woman* (1931; 1954); C. Carswell, *The Savage Pilgrimage* (1932); F. Lawrence, *'Not I but the Wind'* (1934); H. T. Moore, *The Life and Works of D. H. L.* (1951) and *The Intelligent Heart* (1955); F. R. Leavis, *D. H. L.: Novelist* (1955); G. Hough, *The Dark Sun* (1956);

E. Nehls, *D. H. L.: a Composite Biography* (3 vols, 1957–59); J. Moynahan, *The Deed of Life* (1963); C. C. Clarke, *River of Dissolution* (1969).—Biblio. by F. W. Roberts (1963). R.A.S.-J. (W.R.A.)

**Lawrence, GEORGE ALFRED** (\*Braxted 25 III 1827; †Edinburgh 23 IX 1876), English novelist who in *Guy Livingstone* (1857) and numerous other novels contributed to Victorian fiction the blackguard-hero.

*Sword and Gown* (1859); *Border and Bastile* (1863); *Breaking a Butterfly: Blanche Ellerslie's Ending* (1869). R.M.H.

**Lawrence, THOMAS EDWARD** (\*Tremadoc, Wales 15 VIII 1888; †Bovington Camp Hospital 19 V 1935), English writer and soldier. He organized the Arab tribesmen and enabled them to play a decisive part in the victory of the First World War. Profoundly influenced by Doughty\* in both style and ideals, he wrote a book about the desert revolt, splendid in narrative, description and portraiture, which has grown in estimation as a masterpiece of travel literature.

*Seven Pillars of Wisdom* (1926; 1935; abr. as *Revolt in the Desert*, 1927); *Crusader Castles* (1936); *The Mint* (1936; 1955).—*The Odyssey of Homer* (prose tr.; 1932).—*The Letters of T. E. L.* (ed. D. Garnett, 1938).

*T. E. L., By His Friends* (ed. A. W. Lawrence, 1937); R. Aldington, *L. of Arabia* (1955); S. Mousa, *T. E. L.: An Arab View* (1966). R.A.S.-J. (W.R.A.)

**Lawson, HENRY** (\*nr Grenfell, New South Wales 17 VI 1867; †Sydney 2 IX 1922), Australian short-story writer and poet. His unhappy boyhood on an impoverished farm and subsequent hardships led him to emphasize the harsher aspects of Australian country life. His verse, noteworthy among the popular balladry of the 1890s, has his special note of proletarian protest. The participating everyday realism, touched with sardonic humour, of his stories is his main achievement, though their spontaneity diminished as he grew older and drank excessively. F.T.M.

*The Stories of H. L.* (ed. C. Mann, 3 vols, 1964); *Poetical Works* (ed. C. Roderick, 2 vols, 1967).

C. Mackaness, *Annotated Bibliography of H. L.* (1951); S. Murray-Smith, *H. L.* (1962). A.M.G.

**Laxness, HALLDÓR** (GUÐJÓNSSON) KILJAN (\*Reykjavík 23 IV 1902; ∞1930 Ingibjörg Einarsdóttir), Icelandic novelist, poet and playwright. Of prosperous family, Laxness was educated in Reykjavík. Then, having written his first book, *Barn náttúrunar* ('Child of Nature'), at the age of 17, he sailed for Copenhagen and visited, among other places, Germany, the U.S.A. and England. In Luxembourg he was converted to Roman Catholicism and

later, after a meeting with Upton Sinclair\*, he turned Communist. The novels *Undir Helgahnúk* ('At the Holy Mountain'; 1924) and *Vefarinn mikli frá Kasmír* ('The Great Weaver from Kashmir'; 1927) depict his spiritual growth and the *via dolorosa* which led him to the Roman Catholic Church, while his book of essays, *Alþýðubókin* ('The Book of the People'; 1929), gives utterance to his new Communist beliefs. In 1930, having married and settled down in Iceland, Laxness inaugurated a new, mature period in his writing with the novels set in an Icelandic fishing village: *Þú vinnður hreini* (1931) and *Fuglinn í fjörunni* (1932)—the two books together are called 'Salka-Valka' after the chief character. They were followed by *Sjálfstætt fólk* (2 vols, 1934–35), dealing in broad satirical fashion with the small Icelandic farmer, and the four volumes of *Ljós heimsins* (1937–40), also in part a social satire, with the 'poet of the people', Ólafur Ljósvíkingur, as hero. He has written a historical trilogy set in the period round 1700 (*Íslandsklukkan*, 1943–46); and another historical novel, *Gerpla* (1952), with a theme from the Saga Age, largely a parody of the 'heroic' but containing much description of genuine poetic power. Other books since then have included satirical exposures of contemporary themes (e.g. American influence in Iceland in *Atómstöðin*, 1948, Mormonism in *Paradisarheimt*, 1960). Laxness is a brilliant essayist and witty controversialist and an effective but not entirely successful dramatist. His novels are his outstanding achievement. They are conceived on a monumental scale and written in varied and fascinating styles; they reveal a powerful and complex mind. Fierce social criticism is usually apparent, but there are also humour, sometimes harsh, sometimes playful, rich fantasy, bewitching lyricism and profound symbolism. Laxness is the most outstanding and most influential Icelandic literary figure of modern times. He was awarded the Nobel prize for literature in 1955.

VERSE: *Kvæðakver* (1930).—PLAYS: *Straumrof* (1934); *Snæfriður Íslandssól* (1950); *Silfurtunglið* (1954).—NOVELS AND VARIOUS: *Nokkrar sögur* (1923); *Þú vinnður hreini* (1931) and *Fuglinn í fjörunni* (1932); *Salka Valka*, tr. F. H. Lyon, 1936; *Í austurvegi* (1933); *Fótatak manna* (1933); *Sjálfstætt fólk* (2 vols, 1934–35; *Independent People*, tr. J. A. Thompson, 1945); *Dagleið á fjöllum* (1937); *Ljós heimsins* (1937), *Höll sumarlandsins* (1938), *Hús skáldsins* (1939) and *Fegurð himinsins* (1940); *Gerska æfintýrið* (1938); *Íslandsklukkan* (1943), *Híð ljósa man* (1944) and *Eldur í Kaupinhafn* (1946); *Atómstöðin* (1948; *The Atom Station*, tr. M. Magnusson, 1961); *Gerpla* (1952); *Happy Warriors*, tr. K. John, 1958; *Brekkukotsannáll* (1957); *Paradisarheimt* (1960; *Paradise Reclaimed*, tr. M. Magnusson, 1962); *Kristnihald undir Jökli* (1968).

S. Einarsson, 'A contemporary Icelandic author'



in *Life and Letters Today*, XIV (1936); S. Nordal, 'Tvær miklar skáldsögur' in *Lesbók Morgunblaðsins* (1940); P. Hallberg, *Den store vävaren* (1954) and *Skaldens hus* (1956). R.G.P. (P.G.F.)

Lazamon or Lawman (*fl.* 1200), English poet, priest of Arley Regis, Worcs, author of the *Brut*, a long alliterative poem on the legendary and actual history of England from Brutus to Cadwalader (including Arthur, Lear, Cymbeline etc.); an Anglicized expansion of Wace's *Roman de Brut*.

*L.'s Brut* (ed. F. Madden, 3 vols, 1847; ed. G. L. Brook and R. F. Leslie, vol. I, 1961).

J. S. P. Tatlock, *The Legendary History of Britain* (1950); D. Everett, *Essays on Middle English Literature* (1955); *Arthurian Literature in the Middle Ages* (ed. R. S. Loomis, 1959).

R.W.B. (T.F.H.)

Laye: see Camara LAYE.

Layton, IRVING (\*Rumania 12 III 1912; ∞1946 Betty Sutherland, ∞1961 Aviva Cantor), Canadian poet and story writer who came to Montreal as an infant and worked as English teacher, lecturer and University poet-in-residence in Montreal and Toronto. His prolific output, ranging widely in form and subject-matter from eroticism to bitter invective, mainly concerns the dichotomy between man as destroyer and man in tune with nature and human nature.

*Here and Now* (1945); *Cold Green Element* (1955); *Improved Binoculars* (1956); *Balls for a One-Armed Juggler* (1963); *Collected Poems* (1965); *Shattered Plinth* (1968).

G. Woodcock, 'A grab at Proteus' in *Canad. Lit.*, XXVIII (1966).

R.Su.

Lazăr, GHEORGHE (\*Avrig 1779; †*ibid.* 1823), Rumanian teacher and, like Asachi\*, a founder of education in Rumanian. He studied at Sibiu and Vienna, where he read theology, and returned to Transylvania with the intention of becoming a priest. However, as a champion of the rights of Rumanians in Transylvania he was frowned upon by the authorities and in 1816 left for Wallachia where he propagated the ideas of the Transylvanian school. In 1818 he founded the Saint Sava School in Bucharest and taught in Rumanian. He compiled a number of textbooks, but the school was closed during the rising of 1821, being regarded as a hotbed of nationalism. His attempts to reopen it failed and in 1823 he retired to his birthplace.

G. Bogdan-Duică, *G. L.* (1924); G. Macovescu, *G. L., 1779-1823* (1954).

D.J.D.

Lazarević, LAZA (\*Sabac 1 V 1851; †Belgrade 28 XII 1890), Serbian short-story writer, who rendered valuable services to his country in the field of medicine as well as of literature. He wrote

little, but his narrative is polished and dramatic, revealing gifts of observation of realistic detail and subtle psychological insight. The background of his stories is predominantly the patriarchal family, in which the mother appears as a symbol of quiet strength.

*Šest pripovedaka* (1886); *Pripovetke* (1898 and 1899).—*Celokupna dela* (complete works; 1912, 1932); *Izabrana dela* (sel. works; 1962).

E. D. Goy, 'L. K. L. a study in theme and background' in *Slavon. and E. Eur. Rev.*, XXXV (1956).

V.J.

Lazarillo de Tormes (*La vida de L. de T. y de sus fortunas y adversidades*), Spanish picaresque novel (pub. Burgos, 1554). This famous and amusing book is the first picaresque novel, antedating the others by half a century. A poor boy recounts his adventures with various masters: blind beggar, priest, gentleman, until he becomes town-crier of Toledo. The satire is directed against avarice and hypocrisy; its anti-clericalism seems medieval rather than Erasmian. Several of the incidents are derived from literary sources, others resemble folk-tales, and the hero's name is that of a traditional fool. Its realism is therefore doubtful. The style is vigorous and pungent. It has been attributed to Diego Hurtado\* de Mendoza and to several other writers. An uninteresting sequel was published in 1555, a better one in Paris, 1620.

E.M.W.

Eds: R. O. Jones (Manchester, 1963); J. Caso González (1967); F. Rico, *La novela picaresca española*, I (1967).—*The Plesaint historie of Lazarillo de Tormes* (tr. D. Rouland, 1586; repub. 1924).

M. Bataillon, *El sentido del L. de T.* (Paris, 1954) and *Novedad y fecundidad del L. de T.* (1968); R. Alter, *The Rogue's Progress: Studies in the Picaresque Novel* (Cambridge, Mass., 1964); J. L. Laurenti, 'Ensayo de una bibliografía...' in *Annali dell'Istituto Univ. Orientale di Napoli*, VIII (1966); S. Miller, *The Picaresque Novel* (Cleveland, 1967); C. A. Jones, 'L. de T.: survival or precursor?' in *Litterae Hispanae...* (ed. H. Flasche, Munich, 1968); F. Lázaro Carreter, 'Construcción y sentido del L. de T.' in *Ábaco*, I (1969); R. W. Truman, 'L. de T. and the *Homo novus* tradition' in *Mod. Lang. Rev.*, LXIV (1969); F. Rico, *La novela picaresca y el punto de vista* (1970).

A.D.D.

Lazarová, KATARÍNA (\*Výčapy-Opatovce 13 II 1914), Slovak novelist. *Osie hniezdo* (1953) is one of the more successful evocations of the impact of Socialism on the Slovak countryside. Her later work has been of a somewhat journalistic character, including successful detective novels (*Kňažná z Lemúrle*, 1965; *Interview s labut'ami*, 1966).

R.A.

**Lazhechnikov, IVAN IVANOVICH** (\*Kolomna 14 IX 1792; †Moscow 26 VI 1869), Russian historical novelist. He wrote several plays, short stories and sketches. His knowledge of the past was considerable, and so was his gift of portraiture; but he often indulged in rhetoric and in sentimental patriotism.

*Posledniy Novik* (1831–33); *Ledyanoy dom* (1835; 1958; Fr. adapt., A. Dumas père, *La Maison de Glace*; *The Palace of Ice*, tr. H. L. Williams, 1860–61); *Basurman* (1838); *The Heretic* (tr. T. B. Shaw, 3 vols, 1844); *Polnoye sobranie sochineniy* (12 vols, 1899–1900); *Sochineniya* (2 vols, 1963).

A. Skabichevsky, *Nash istoricheskiy roman* (1903); I. V. Vladislavlev, *Russkie pisateli* (1924). J.L.

**Leacock, STEPHEN BUTLER** (\*Swanmore, Hants 30 XII 1869; †Toronto 28 III 1944), Canadian writer, who wrote serious works on politics, though he became widely known as a humorist, his *Sunshine Sketches of a Little Town* (1912) becoming especially popular. It is now regarded as a Canadian classic. There is no propaganda in Leacock's humorous writing, no savagery in his wit. He does not caricature individuals but seizes on the inconsistencies and hypocrisies of ordinary situations and shows up the comic elements in them.

POLITICAL: *Elements of Political Science* (1906); *The Unsolved Riddle of Social Justice* (1920); *Canada* (1941).—HUMOUR: *Literary Lapses* (1910); *Nonsense Novels* (1911); *Arcadian Adventures* (1914); *Moonbeams From the Larger Lunacy* (1915); *Frenzied Fiction* (1918); *My Discovery of England* (1922); *Laugh With L.* (1930); *Humour, Its Theory and Technique* (1935); *Humour and Humanity* (1937); *Too Much College* (1939).

P. McArthur, S. L. (1923); R. L. Curry, S. L.: *Humorist and Humanist* (1959).

M.H.M.M. (R.Su.)

**Lear, EDWARD** (\*Holloway, London 12 V 1812; †San Remo, Italy 29 I 1888), English painter and nonsense writer. Lear was of Danish descent and lived mainly abroad. He travelled and painted in Europe, Asia and Africa, producing zoological illustrations, landscapes, water-colours and travel-books. Many of his nonsense poems are emotional fantasies, some with a hardly definable sadness—'The Dong with the Luminous Nose', for instance. The freedom and wildness of his humour may have had some connection with his ill-health and melancholy.

*Journal of a Landscape Painter in Southern Calabria* (1852); *A Book of Nonsense* (1846); *Nonsense Songs, Stories, Botany and Alphabets* (1871); *More Nonsense* (1872).—*The Complete Nonsense of E. L.* (ed. Holbrook Jackson, 1947).—*Letters* (1907) and *Later Letters of E. L.* (1911; both ed. Lady Strachey).

W. B. O. Field, E. L. on *My Shelves* (1933); A. Davidson, E. L., *Landscape Painter and Nonsense Poet* (1938); V. Noakes, E. L. (1968). B.H. (M.A.)

**Léautaud, PAUL** (\*Paris 18 I 1872; †Robinson 22 II 1956), French essayist and novelist. Léautaud's name is generally linked with the *Mercur de France*, the famous literary review of which he was secretary (1908–41). His dramatic criticisms (*Le théâtre de Maurice Boissard*, 1926 and 1943) are documents of the highest order, and even more so his *Journal littéraire* (19 vols, 1954 ff.; abr. Eng. tr. G. Sainsbury, 1960). His was a highly original character, caustic and satirical, whose rabid egocentricity limited the range of his intellectual tastes but gave him a power which impressed all his contemporaries.

*Le petit ami* (1903; tr. H. Hare with *In Memoriam* and *Amours as The Child of Montmartre*, 1959); *Madame Cantili* (1925); *Entretiens avec Robert Mallet* (1951).

Special no. of *Mercur de France* (May 1957); M. Dormoy, L. (1958); *Visages de L.* (1969); *La vie secrète de P. L.* (1972). M.G.

**Leavis, FRANK RAYMOND** (\*Cambridge 14 VII 1895; ∞1929 Queenie Dorothy Roth), English critic. As a don (University Lecturer and Reader in English at Cambridge 1936–62), he has had considerable influence among students and others by reason of his unconventional, combative, but rather chilling critical views. He edited the quarterly review *Scrutiny* from 1932 to 1953, and in 1962 joined issue with C. P. Snow\* in the 'Two Cultures' controversy.

*Mass Civilisation and Minority Culture* (1930); *New Bearings in English Poetry* (1932); *Revaluations: Tradition and Development in English Poetry* (1936); *The Great Tradition: George Eliot, James and Conrad* (1948); *The Common Pursuit* (1952); *D. H. Lawrence: Novelist* (1955); *Anna Karenina, and Other Essays* (1967); *Lectures in America* (1969); *English Literature in Our Time and the University* (1969); *Dickens the Novelist* (with Q. D. L.; 1970).

V. Buckley, *Poetry and Morality* (1959).—Biblio. by D. F. McKenzie and M. P. Allum (1966). R.A.S.-J. (W.R.A.)

**Le Bel, JEAN** (\*Liège ?1290; †*ibid.* 15 II 1370), French chronicler, canon of Liège. Author of an outstanding prose *Chronique* (1352–61), which Froissart\* took as a starting-point for his own work.

Ed. J. Viard and E. Déprez (2 vols, 1904–05).

A. Coville, 'J. le B., chroniqueur' in *Histoire littéraire de France*, XXXVIII (1941). A.H.D.

**Lebenson, ABRAHAM DOV**, pseud. ADAM (\*Vilna

†1789 or 1794; †*ibid.* 19 XI 1878), Hebrew poet, scholar and leader of the *Haskalah* ('enlightenment') movement in Lithuania. The editor of a scholarly commentary on Jeremiah and Ezekiel and of the Hebrew grammar of Ben Zeeb, he was considered the best Hebrew scholar of his day. His fame rests on his poetry (he was rightly called the father of modern Hebrew poetry): *Shirei Sfath Kodesh* (3 vols, 1842–70); *Michal Dema* (1856). He also wrote imitative dramas, e.g. *Chochma and Emet ve-Emunah* (Vilna, 1867).

*Kol Shirei Adam u-Michal* (6 vols, Vilna, 1895). S.A. (M.Ge.; Y.F.)

**Lebenson, MICHA JOSEPH**, pseud. **MICHAL** (\*Vilna 22 II 1828; †*ibid.* 17 II 1852), Hebrew poet; son of Abraham Dov Lebenson\*. From his early childhood Michal was trained not only in Hebrew studies but also in European languages. Aged 13 he started to translate the great German poets into Hebrew. *Harisot Troya* (1849), from Virgil's\* *Aeneid* after Schiller\*, was warmly praised. When he went to Berlin (1849), he immediately found friends and admirers, including Shneur Zachs and Yomtov Lipman Zunz. They advised him to turn from the glorification of the 'strange gods' to themes of Jewish national character, and there followed his historical poems on Hebrew topics. *Shirei Bat Zion* (Berlin, 1851) contains six dramatic poems.

*Kinnor Bat Zion* (ed. A. Lebenson, 1870; new ed. J. Fichman, Berlin, 1925); *Kol Shirei Adam u-Michal* (6 vols, Vilna, 1895). S.A.

**Leblanc, MAURICE MARIE ÉMILE** (\*Rouen 2 XII 1864; †Pernpignan 6 XI 1941), French novelist, who followed Gaboriau\* as one of the originators of the detective story. A rival of Conan Doyle\*, he built all his work around one typically French character, Arsène Lupin, the gentleman-thief who became the elegant, generous and seductive outlaw of French legend. Leblanc, with his bold imagination, his genius for dramatic effect and his economical and sensitive style, is one of the great thriller-writers.

*Arsène Lupin, gentleman-cambrioleur* (1907; *The Exploits of A. L.*, tr. A. T. de Mattos, 1908, repr. 1960); *A. L. contre Herlock Sholmès* (1909); *A. L. Versus Holmlock Shears*, tr. *idem*, 1909; *L'aiguille creuse* (1909; Eng. tr. *idem*, 1911, repr. 1960); *Le bouchon de cristal* (1912; Eng. tr. *idem*, 1913); *Les confidences de A. L.* (1914; Eng. tr. 1915; new tr. J. Neugröschel, 1969); *Les huit coups de l'horloge* (1923; Eng. tr. A. T. de Mattos, 1922); *La demoiselle aux yeux verts* (and Eng. tr. 1927); *La femme aux deux sourires* (1933; *The Double Smile*, 1933).

F. Fosca, *Histoire et technique du roman policier* (1937); Th. Narcejac, *Esthétique du roman policier* (1947). M.G.

**Le Bouvier, GILLES**, known as **LE HÉRAUT BERRY** (\*†1386; ††1455), French chronicler and moralist; herald to the Dauphin (later Charles VII). His most important work, *La Chronique du roi Charles VII*, covers the King's life from 1403 to 1455. He also wrote a short life of Richard II of England (1440) as well as the *Recouvrement de Normandie* and an interesting account of his travels in Europe and the East entitled *Livre de la Description des pays* (ed. E. T. Hamy, 1908).

J. Stevenson, *Narratives of the Expulsion of the English from Normandy* (1863). A.H.D.

**Lebrija, ELIO ANTONIO DE**: see **Nebrija, ELIO ANTONIO DE**.

**Lebrun, PONCE-DENIS ÉCOUCHARD** (\*Paris 11 VIII 1729; †*ibid.* 2 IX 1807), French poet, the author of *Élégies*, *Épîtres* and of amusing epigrams published separately throughout his career. His pompous and abstract *Odes*, derived from Pindar\* through Boileau\*, earned him from contemporary admirers the name of Lebrun-Pindare. His *Ode au vaisseau Le Vengeur*, describing the heroic end of a French warship outnumbered by English ships in the battle of 1 VI 1794, offers a curious coincidental parallel to the English *Ballad of the Revenge*.

*Œuvres* (4 vols, 1811); *Petits poètes français*, II (ed. P. Poitevin, 1864).

C. A. Sainte-Beuve, *Causeries du Lundi*, II (1850–69). G.B.

**Lec, STANISŁAW JERZY** (\*Łwów 6 III 1909; †Warsaw 7 V 1966), Polish poet and prose writer. He led an eventful life and combined in his concise intellectual poetry moral scepticism and direct biting satire. The epigrammatic qualities of his poetic work naturally led him to write aphorisms for which he has become internationally known.

POETRY: *Barwy* (1933); *Zoo* (1935); *Spacer cynika* (1946); *Życie jest fraszką* (1948); *Do Abła i Kaina* (1961); *Poema gotowe do skoku* (1964); *Fraszkoobranie* (1966).—APHORISMS: *Mysli nieuczestne* (1957); *Mysli nieuczestne nowe* (1964); *Unkempt Thoughts*, tr. J. Galazka, New York, 1962.—*Wybór wierszy* (1968); *Mysli nieuczestne* (1968).—*Über Brücken schreitend* (tr. H. Zahr, Vienna, 1950). P.H.

**Lechoń, JAN**, pseud. of **LESZEK SERAFINOWICZ** (\*Warsaw 13 VI 1899; †New York 8 VI 1956), Polish poet. One of the 'Skamander' group, after the Second World War he settled in the U.S.A. From satire he turned to philosophic resignation. His poetry is emotional and dramatic.

VERSE: *Karmazynowy poemat* (1920); *Srebrne i czarne* (1924); *Lutnia po Bekwarku* (1942); *Aria z kurantem* (1945).—VARIOUS: *Rzeczpospolita Babińska* (1921); *O Literaturze polskiej* (1942).

A. von Guttry, 'J. L.' in *Unbekannte Literatur* (1931). S.S. (P.H.)

Lecky, WILLIAM EDWARD HARTPOLE (\*Newtown Park, Co. Dublin 26 III 1838; †1871 Elizabeth van Dedem; †London 1903), Irish historian; educated Cheltenham and Trinity College, Dublin; O.M. 1902. Lecky's main achievements were two: his *History of Rationalism in Europe* (1865), and his *History of England in the Eighteenth Century* (8 vols, 1878–90), which still remains unsurpassed.

*Leaders of Public Opinion in Ireland* (1861); *History of European Morals* (2 vols, 1869); *Democracy and Liberty* (2 vols, 1896); *Historical and Political Essays* (1908).

J. J. Auchmuty, L. (1945); H. Montgomery Hyde, *A Victorian Historian* (1947). E.T.W.

Leclerc, FÉLIX (\*La Tuque, Quebec 2 VIII 1914; †1942 Andrée Viens), Canadian poet, song- and story-writer. He has been a radio script-writer, an actor and a modern troubadour singing and reciting his own compositions.

*Pieds nus dans l'aube* (1947); *Les chansons de F. L.* (1950); *Moi, mes souliers* (1955); *Le fou de l'île* (1967); *Chansons pour les yeux* (1968).

J.-C. Le Pennec, *L'univers poétique de F. L.* (1967). R.Su.

Le Clézio, JEAN MARIE (GUSTAVE): see NOUVEAU ROMAN.

Leconte de Lisle, CHARLES-MARIE-RENÉ (\*Saint Paul, Réunion Is. 22 X 1818; †Louveciennes 18 VII 1894), French poet. The son of a Breton sugar-planter, he spent much of his youth in Réunion, with lengthy visits to France in 1821–28 and in 1837–43, when he studied law at Rennes. In 1845 he settled finally in Paris and adopted the utopian socialism of Fourier\* but abandoned politics after Louis Napoleon's *coup d'état* (1851) and lived by occasional journalism, teaching and translations of Greek poetry. His own poems were at first unrecognized, but the *Poèmes barbares* (1862) stamped him as an opponent of Romantic subjectivity and, with his contributions to *Le Parnasse Contemporain* (1866–76), made him the leader of the PARNASSIANS. He was appointed Senate librarian in 1872, elected to V. Hugo's\* Chair in the French Academy (1886) and died honoured as a 'prince of poets'.

His powerful verse, descriptive and philosophic, is coloured by nostalgia for his native island, by his profound study of Greek religion—to which he was guided by his friend Louis Ménard\*—and of the Indian sacred books. Darwinism also influenced him. His pessimistic distaste for the modern world derived in part from his political disillusionment.

VERSE: *Premières poésies et lettres intimes* (ed. B. Guinaudeau, 1902); *Poèmes antiques* (1852, 1872);

*Poèmes et poésies* (1855, 1857); *Poèmes barbares* (1862, 1874, 1878); *Poèmes tragiques* (1884); *Derniers poèmes* (1895); *Poésies complètes* (4 vols, Lemerre, 1927–28).—PROSE: *Contes en prose et impressions de jeunesse* (1911); *Histoire populaire du Christianisme* (1871); *Histoire populaire de la Révolution française* (1871); *Catéchisme populaire républicain* (1872).

C. Baudelaire, 'Notice sur L. de L.' in E. Crépet, *Recueil des poètes français*, IV (1865); J. Vianey, *Les sources de L. de L.* (1907); E. Estève, *L. de L.* (1923); P. Flottes, *L. de L.* (1954). G.B.

Ledeganck, KAREL LODEWIJK (\*Eeklo 9 XI 1805; †Ghent 19 III 1847), Flemish poet, worked in a weaving mill, studied law and became a judge and inspector of education. He developed from a REDERIJKER to the first Romantic poet in Flanders. His gloomy tales in verse are unpalatable now, but his contemplative poetry is still impressive, and his trilogy on Ghent, Bruges and Antwerp, *De drie zustersteden* (1846; *Les trois sœurs flamandes*, tr. A. J. G. Louwage, 1864), is striking with its forceful rhythm and monumentality.

*Bloemen mijner lente* (1839); *Het burgslot van Zomergem* (1840); *De zinnelooze* (1842).—*Verspreide en nagelaten gedichten* (ed. J. F. J. Heremans, 1852); *Volledige dichtwerken* (1886).

M. Rooses, 'L.' in *Schetsenboek* (1877); J. A. Torfs, *L.'s trilogie der Drie Zustersteden* (1884); J. Crick, *K. L. L.* (1944). R.F.L.

Ledesma Buitrago, ALONSO DE (\*Segovia 1552; †*ibid.* 1632), Spanish religious poet. Some think his *Conceptos espirituales* originated the style called CONCEPTISMO. His poems usually consist of religious allegories founded on a continued metaphor or pun. He also took nursery-rhymes and game-jingles and adapted or parodied them *a lo divino*. His poems are curious rather than profound. E.M.W.

*Conceptos espirituales* (3 ser., 1600, 1606, 1612); *Juegos de Noche Buena* (1611); Biblioteca de Aut. Esp., XXXV; *Conceptos espirituales y morales* (ed. E. Juliá Martínez, 3 vols, 1969).

A. Coster, 'Baltasar Gracián, 1601–58' in *Rev. Hispanique*, XXIX (1913); M. Quintilla, 'A. de L. Datos biográficos' in *Estudios segovianos*, I (1949); F. Smieja, 'A. de L. y la *Segunda parte del Romancero general* de 1605' in *Hispanófila*, no. 10 (1960). E.M.W. (J.E.V.)

Ledwidge, FRANCIS (\*Slane, Co. Meath 19 VI 1891; †Belgium 31 VII 1917), Irish poet; of farming stock, he was 'discovered' by Lord Dunsany\*, who helped him to publish his verse. His poems are delicate and musical, showing great feeling for nature and a rapidly developing technical skill.

R.McH.

*Songs of the Fields* (1915); *Songs of Peace*

(1916); *Last Songs* (1917).—*Complete Poems* (1919; 3rd ed. 1955). E.T.W.

1851; A Sherbo, *English Sentimental Drama* (1957). R.M.H. (M.Bu.)

Lee, LAURIE (\*Stroud, Glos 26 VI 1914; ∞1950 Catherine Francesca Polge), English poet, who writes simply and innocently of nature and country life. *Cider With Rosie* (1959) and *As I Walked Out One Midsummer Morning* (1969) are charming books of autobiographical reminiscence.

*The Sun My Monument* (1944); *The Bloom of Candles* (1947); *A Rose for Winter* (1955); *My Many-Coated Man* (1955). W.R.A.

Lee, NATHANIEL (\*?c. 1648; †London V 1692), English dramatist, who went from Charterhouse to Trinity College, Cambridge (1665), where he contributed an English ode to *Threnodia* lamenting the death of Monck. At first an actor of mean quality, though excellent at recitation, Lee took to writing heroic plays on classical subjects, at first in couplets, later, notably *The Rival Queens* (1677), in blank verse. Mad from 1684 to 1688, he received a pension from the Theatre Royal on recovery. His plays were considered good theatre for 150 years, though his extravagant blank verse was deplored. He collaborated with Dryden\* in a version of *Oedipus* (1679). B.L.J. (H.N.D.)

*Nero* (1674; ed. R. Horstmann, 1914); *Sophonisba* (1675; ed. F. Holthausen, 1913); *The Rival Queens* (1677; ed. P. F. Vernon, 1970); *Lucius Junius Brutus* (1680; ed. J. Loftis, 1967); *Theodisius* (1680; ed. F. Resa, 1904).—*Works* (1694); *Dramatick works* (3 vols, 1736); *Works* (ed. T. B. Stroup and A. L. Cooke, 2 vols, 1954–55).

R. G. Ham, *Orway and L.* (1931); A. L. McLeod, 'A. N. L. biblio., 1670–1960' in *Seventeenth and Eighteenth-Century Theatre Res.*, I (1961); R. Birley, *Sunk Without Trace* (1962; Clark Lecture on *The Rival Queens*); E. Rothstein, *Restoration Tragedy* (1967). J.R.B. (H.N.D.)

Lee, (NELLE) HARPER (\*Monroeville, Ala. 28 IV 1926), American woman novelist of the genteel rather than the savage Southern school. Her *To Kill a Mockingbird* (1960), a Pulitzer Prize novel, shows the racial suspicion and hostility at work in the trial of a Southern Negro for rape. D.E.Mo.

Lee, SOPHIA (\*London 1750; †Clifton 13 III 1824) and HARRIET (\*London 1757; †Clifton 1 VIII 1851), sisters, English writers of successful plays and novels, including *The Canterbury Tales* (5 vols, 1797–1805), to which both contributed.

*The Chapter of Accidents* (play; 1780); *The Life of a Lover* (novel; 6 vols, 1804).—*Errors of Innocence* (5 vols, 1786); *The Three Strangers* (play; 1825).

SOPHIA: J. Boaden, *Memoirs of Mrs Siddons* (2 vols, 1827).—HARRIET: Bristol Jour. (9 Aug.

Leeuw, AART VAN DER (\*Delft 23 VI 1876; ∞1904 Antonia Johanna Kip; †Voorburg 17 IV 1932), Dutch poet and prose writer; wrote in a poetic style on romantic subjects.

PROSE: *Kinderland* (1914); *Sint-Veit* (1919); *De mythe van een jeugd* (1921); *De gezegenden* (1923); *Vluchtige begroetingen* (1925); *Ik en mijn speelman* (1927); *Flucht vor der Ehe*, tr. A. Gerdeck-De Waal, 1949; *De kleine Rudolf* (1930; Ger. tr. H. H. von Böhl, 1930).—*Liederen en balladen* (verse; 1911); *Verzamelde gedichten* (coll. verse; 1950).

W. J. Kramer, 'Levensbericht van A. van der L.' in *Handelingen Maatschappij Nederl. Lett.* (1932–33); J. Hulsker, *A. van der L.* (1946); F. W. van Heerikhuizen, *De strijd van A. van der L.* (1951); S. P. Uri, *Vlucht der verbeelding* (1955); P. N. van Eyck, *Verzamelde werk*, V (1962).

J.J.O.

Leeuwen, JAN VAN (†Groenendaal nr Brussels 1377), Dutch mystic. He was a lay brother in the monastery of Groenendaal in Ruusbroec's\* time; his nickname was 'the good cook'. He wrote a great number of mystical tracts (influenced by Hadewijch\* and Ruusbroec) in a popular, not very accomplished style but fascinating because of their spontaneity. His fame spread abroad: in the 15th century five of his smaller works were translated into German and he was read until well into the 17th century. J.J.M.

St. Axters, *J. van L.* (with anthol.; 1943), in *Ons Geestelijk Erf*, XXXII (1958) and in *Versl. en Med. Koninkl. Vlaamse Acad.* (1958); J. W. N. Delteyk, *J. van L. en zijn tractaat van vijf manieren broederliker minnen* (2 vols, 1947); F. Hermans, 'Un convers cuisinier, disciple de Ruysbroec' in *Vie Spirituelle*, XCI (1958); A. Ampe in *Ons Geestelijk Erf*, XXXIII (1959). A.v.E.

Le Fanu, JOSEPH SHERIDAN (\*Dublin 28 VIII 1814; †*ibid.* 7 II 1873), Irish novelist, chiefly remembered for his tales of the supernatural. His stories have much skill in plot and his method of deliberate narration helps their suspense; they are somewhat weakened by prolixity but remain among the classics of this genre. R.McH.

*The House by the Churchyard* (1863); *Uncle Silas* (1864); *In a Glass Darkly* (1872).

Nelson Brown, *S. Le F.* (1951).

R.McH. (E.T.W.)

Lefevre, JEAN (\*Reissons-sur-le-Matz c. 1327), French author and translator, best known for his version in French verse of the *Lamentations* of Matheolus\*, and for the *Livre de Leesce* which he composed as a refutation.

TRANSLATIONS: *Lamentations* (1371–72; ed.

A. G. Van Hamel, 1892); *La Vieille* (tr. of *Vetula* by Richard de Fournival; ed. H. Cocheris, 1861); *Disticha Catonis* (ed. J. Ulrich in *Romanische Forschungen*, XV, 1903); *Theodolet* (tr. of *Theoduli Ecloga*).—WORKS: *Le Livre de Leesce* (after 1373; ed. A. G. Van Hamel, 1905); *Respit de la Mort* (after 1376); *Epistre sur les miseres de la vie*.

F.W.

Lefèvre, JEAN (\*Paris 1335; †Avignon 11 I 1390), French diarist; a Benedictine who became Bishop of Chartres (1380) and chancellor to Louis I, Duke of Anjou and King of Sicily (1381). He wrote an interesting *Journal* (1381–88) in French, with a number of passages in Latin.

Ed. H. Moranvillé (1888).—A. Coville, *Vie intellectuelle dans les domaines d'Anjou-Provence de 1380 à 1435* (1941). A.H.D.

Lefèvre, JEAN, LORD OF SAINT RÉMY (\*Abbeville ?1395; †Bruges 16 VI 1468), French chronicler and poet, and a high official at the court of the Dukes of Burgundy. In addition to a verse epistle, he wrote an important, but biased *Chronique* in prose which covered the period 1408–36.

Ed. F. Morand (2 vols, 1876–81). A.H.D.

Lefèvre d'Étaples (FABER STAPULENSIS), JACQUES (\*c. 1450; †Nérac III 1536), French humanist, Hellenist and religious reformer. A pupil of George Hermonymus, he became acquainted with Florentine Neo-Platonism during a sojourn in Italy (1492), was later associated with Budé\* and taught Greek in Paris (c. 1505). His commentaries on the Psalms (1507) and the Pauline Epistles (1512) were along humanistic-philological lines and based directly on the text. His translation of the New Testament (1523) was followed by that of the whole Bible (1530). A translator of Nicholas of Cusa, he worked with Briçonnet and his circle, sharing their aspirations for a Church purged of medieval abuses and inspired by a devotional spirit based on the Gospels. The scholastic reaction of 1523 led to his flight to Strasbourg (1525), and his later years (1530–36) were spent at Nérac under the patronage of Marguerite\* of Navarre.

J. Barnaud, *L. d'É.* (1936); A. Renaudet in *Dictionnaire des lettres françaises*, I (1951). F.W.

Leffler, ANNE CHARLOTTE (\*Stockholm 1 X 1849; ∞1872 Gustaf Edgren [o/o1889]; †Naples 21 X 1892), Swedish author. Her first work was a series of problem plays, but their lack of success turned her to writing stories of what she herself termed 'sober realism'. They dealt largely with cultivated, conventional middle-class society; a favourite grievance was the double moral code existing between the sexes. After her second marriage in 1890 with a Neapolitan Duke, her writing took on a warmer and more emotional tone.

PLAYS: *Skådespelarskan* (1873); *Pastorsadjunkten* (1876); *Elfyen* (1880); *Sanna kvinnor* (1883); *True Women*, tr. H. L. Brækstad, 1885); *Hur man gör godt* (1885); *Familjelucky* (1892).—FICTION: *Ur lifvet* (3 vols, 1882–83, 1889); *En sommarsaga* (1886); *Kvinnlighet och erotik* (1890).

E. Key, A. C. L. (1893); J. Gernandt-Claine and I. Essén, A. C. L. (autobiog. based on letters and diaries; 1922). C.H.K.

Le Fort, GERTRUD VON (\*Minden 11 X 1876; †Oberstdorf XI 1971), German poet and novelist; became an ardent convert to Roman Catholicism in 1926. The Christian Church (i), the German Empire (ii) and the three forms of womanhood as virgin, bride and mother (iii) are her great subjects (marked i–iii in bibliography).

(i) *Hymnen an die Kirche* (1928); *Das Schweisstuch der Veronika* (2 vols, 1927–46; *The Veil of Veronica*, tr. C. M. R. Bonacina, 1932); *Der Papst aus dem Ghetto* (1929); *The Pope From the Ghetto*, tr. *idem*, 1934).—(ii) *Hymnen an Deutschland* (1932); *Das Reich des Kindes* (1933); *Die Magdeburgische Hochzeit* (1938).—(iii) *Die Letzte am Schaffott* (1931); *The Song at the Scaffold*, tr. O. Marx, 1933); *Die Opferflamme* (1938); *Das Gericht des Meeres* (1944); *The Judgement of the Sea*, tr. I. and F. McHugh, 1962); *Die Frau des Pilatus* (1955); *The Wife of Pilate*, tr. M. C. Buehrle, 1957); *Das Schweigen* (1967).

M. Eschbach, *Die Bedeutung G. von Le F.s in unserer Zeit* (with biblio.; 1948); H. Jappe, *G. von Le F. Das erzählende* (1950); N. Heinen, *G. von Le F.: Eine Einführung mit Bibliographie* (1954); I. Hilton, 'G. von Le F.' in *German Men of Letters*, II (ed. A. Natan, 1963); I. O'Boyle, *G. von Le F.: An Introduction to the Prose Work* (1964).

R.W.L. (F.M.K.)

Lefranc, JEAN-JACQUES, MARQUIS DE POMPIGNAN (\*Montauban 10 VIII 1709; †Pompignan 4 XI 1784), French poet. One of the best religious poets of his age, he gave a translation of the Psalms (1751) and the *Odes chrétiennes et philosophiques* (1771). His hostility to rationalism provoked Voltaire's\* unjust comment on his *Poèmes sacrés* (1755): 'Sacred they are, for no one will touch them' (in *Le Pauvre Diable*). He also wrote tragedies (*Didon*, 1734) and an *Ode* (1742) on the death of J. B. Rousseau\*, whose work he much admired.

*Œuvres* (4 vols, 1784).

G.B.

Le Franc, MARTIN (\*?1410; †?1461), French poet. A Norman who became secretary to Amadeus VIII of Savoy (elected Pope Felix V, 1439), and who entered, on his master's death in 1451, the service of Louis I of Savoy. His verse, allegorical and moralizing, is interesting only because of the ideas expressed. In his principal work, *Le Champion des Dames* (1442), he refutes the attacks on women popular since Jean\* de Meung.

G. Paris, 'Un poème inédit de M. Le F.' in Romania, XVI (1887); A. Piaget, *M. Le F., prévôt de Lausanne* (1888); A. Bayot, *L'Estrif de Fortune et de Vertu* (1928). A.H.D.

**Legenda Aurea** (GOLDEN LEGEND): see **Jacobus de Voragine**.

**Léger, ALEXIS**: see **Saint-John Perse**.

**Legge, THOMAS** (\*Norwich 1535; †Cambridge 12 VII 1607), English writer of Latin plays and Master of Caius College, Cambridge. His tragedy *Ricardus Tertius*, performed at St John's College, Cambridge (1579), achieved contemporary fame. B.L.J.

*Ricardus Tertius* (MS play; pr. Shakespeare Soc., 1844; in J. P. Collier, *Shakespeare's Library*, rev. W. Hazlitt, V, 1875).

G. C. Moore Smith, 'Notes on some English University plays' in *Mod. Lang. Rev.*, III (1908); G. B. Churchill and W. Keller in *Shakespeare Jahrbuch*, XXXIV (1898). B.L.J. (T.P.M.)

**Leguizamón, MARTINIANO** (\*1858; †1935), Argentinian writer who dealt with the theme of the *gaucho* in short stories and in the play *Calandria* (1896). As a literary historian he specialized in the *gaucho* period.

*Recuerdos de la tierra* (1896); *Alma nativa* (1906); *De cepa criolla* (1908). E.Sa.

**Lehmann, JOHN** (\*Bourne End, Bucks 2 VI 1907), English poet and publisher, editor of the periodicals *New Writing* and *Penguin New Writing*, in which many promising young writers first appeared in print.

*New Writing in Europe* (1940); *Ancestors and Friends* (1962); *A Nest of Tigers: Edith, Osbert and Sacheverell Sitwell in Their Times* (1968).—*Collected Poems* (1963).—AUTOBIOGRAPHY: *The Whispering Gallery* (1955); *I Am My Brother* (1960); *The Ample Proposition* (1966); abr. in 1 vol. as *In My Own Time* (1969). W.R.A.

**Lehmann, ROSAMOND NINA** (\*Bourne End 1903; ∞1928 Hon. Wogan Philipps), English novelist, sister of John Lehmann\*. Early influenced by Virginia Woolf\* and later by Henry James\*, she has a subtle gift of giving significance to a situation by tracing its effects through the thoughts of persons or by implication through their words. She is peculiarly skilled in suggesting the spirit and sensibility of children and young girls.

NOVELS: *Dusty Answer* (1927); *A Note in Music* (1930); *Invitation to the Waltz* (1932); *The Weather in the Streets* (1936); *The Ballad and the Source* (1944); *The Echoing Grove* (1953).—*No More Music* (play; 1939).—*The Gypsy's Baby* (stories; 1946).—*The Swan in the Evening* (autobiog.; 1967).

R. A. Scott-James, *Fifty Years of English Literature (1900–1950)* (1951). R.A.S.-J. (W.R.A.)

**Lehmann, WILHELM** (\*Puerto Cabello, Venezuela 4 V 1882; †Eckernförde 17 XI 1968), German poet, novelist, essayist. An important influence on post-war poets, his lyrics are romantic, pantheistic and modern, attempting to replace reason with perception. His poetry developed from Expressionist beginnings to a Goethean sense of kinship between all natural things, and finally to empiricism.

VERSE: *Der grüne Gott* (1942); *Entzückter Staub* (1946); *Abschiedslust* (poems, 1957–61; 1962); *Sichtbare Zeit* (1967).—NOVELS AND SHORT STORIES: *Der Bilderstürmer* (novel; 1917); *Weingott* (novel; 1921); *Verführerin, Trösterin* (1947); *Ruhm des Daseins* (novel; 1953).—ESSAYS AND CRITICAL WRITING: *Bewegliche Ordnung* (1947); *Mühe des Anfangs* (1952); *Dichtung als Dasein* (1956); *Kunst des Gedichts* (1961).—COLLECTED WORKS: *Sämtliche Werke* (3 vols, 1962).

O. Loerke, 'W. L.' in *Gedichte und Prosa*, II (1958); D. A. Scrase, 'W. L.' in *Essays on Contemporary German Literature* (ed. B. Keith-Smith, 1966). F.M.K.

**Lehtonen, JOEL** (\*Sääminki 27 XI 1881; ∞1920 Lydia Thomasson; †Helsinki 20 XI 1934), Finnish poet, novelist and translator. His early works were typical of the Finnish national-Romantic movement. The general strike of 1905, travel in Southern Europe and, later, the Finnish civil war, however, affected him profoundly and his major work, *Putkinoitko* (2 vols, 1919–20; *La combe aux mauvaises herbes*, tr. J. Ahokas, 1962), reveals a naturalistic realism reminiscent of Zola\*. As an opponent of the nascent chauvinism of the 1920s Lehtonen's writing became increasingly embittered and his last work *Henkien taistelu* ('The Battle of the Spirits'; 1933) is a monumental indictment of public and private hypocrisy. Lehtonen's intense, versatile and colourful language and the skilful construction of his books make him an outstanding novelist of his generation. His work also provides a valuable source for the cultural and social history of the 1920s.

VERSE: *Perm* (1904); *Rakkaita muistoja* (1911); *Markkinoilta* (1912); *Hyvästijättö Lintukodolle* (1934).—NOVELS AND STORIES: *Paholaisen viulu* (1904); *Mataleena* (1905); *Kerran kesällä* (1917); *Kuolleet omenapiut* (1918); *Rakastunut rampa* (1922); *Sorron lapset* (1923); *Punainen mies* (1925).—*Kootut teokset* (coll. works; 8 vols, 1931–35).

E. Palola, *J. L.* (1927); A. Nurminen, 'J. L.:sen kirjallinen tuotanto' in *Bibliophilos* (1953); U. Kupiainen, *J. L. runoilijana* (1956); L. Viljanen, 'J. L.:sen hyvästijättö' in *Lyyrillinen minä* (1959). M.A.B.

**Leibniz, GOTTFRIED WILHELM VON** (\*Leipzig 1646; †Hanover 1716), German philosopher, mathe-

matician and diplomat, a 'universal man' of the Renaissance type. His philosophy of pre-established harmony of hierarchically ordered monads reflected the theoretical organization of the absolutist state of the baroque, but his optimism looked forward to the ENLIGHTENMENT; Voltaire\* ridiculed it in *Candide*. Most of his scientific work was in Latin or French (*Théodicée*, 1710), but his *Unvorgreifliche Gedancken betreffend die Ausübung und Verbesserung der deutschen Sprache* (1717), urged the increased use and historical study of German. Leibniz was active with plans for the union of the Protestant Churches.

*Opera omnia* (6 vols, 1768); *Deutsche Schriften* (ed. G. E. Guhrauer, 2 vols, 1838, repr. 1967); *Œuvres* (ed. A. Foucher de Careil, 7 vols, 1859–75); sel. works ed. H. Schmalenbach (2 vols, 1914–15); *Sämtliche Schriften und Briefe* (ed. Prussian Acad., 1923 ff.); *Philosophical Papers and Letters* (sel., ed. and tr. Leroy E. Loemker, 1956); *Correspondence Between L. and Clarke* (ed. H. G. Alexander, 1956); *Studienausgabe* (ed. H. H. Holz, 1959–); *Confessio Philosophi* (crit. ed. O. Saane, 1967).

G. E. Guhrauer, *G. W. von L.* (standard biog.; 1846; repr. with new app. and index, 1967); A. Schmarsow, *L. und Schottelius* (with text of *Unvorgreifliche Gedancken*; 1877); B. Russell, *Critical Exposition of the Philosophy of L.* (1900, 1937); D. Mahnke, *L. und Goethe* (1924); P. Hankamer, *Die Sprache, ihr Begriff und ihre Deutung im 16. und 17. Jh.* (1927); E. Ravier, *Bibliographie des œuvres de L.* (1937); R. Kliban-sky, *L.'s Unknown Correspondence With English Scholars and Men* (1941); R. W. Meyer, *L. und die europäische Ordnungskrise* (1948; Eng. tr. 1951). L.W.F.

Leigh, RICHARD (\*1650; †Wolverhampton 1728), English poet, pamphleteer and physician, educated Queen's College, Oxford (B.A. 1669). Besides a volume of delicate lyrics and occasional verse, *Poems Upon Several Occasions* (1675; ed. H. Macdonald, 1947), he wrote two prose pamphlets, *The Transproser Rehearsed* (1673) attacking Marvell\*, and *The Censure of the Rota on Mr. Dryden's Conquest of Granada* (1673). R.M.W.

Leikin, NIKOLAY ALEXANDROVICH: see Leykin, NIKOLAY ALEXANDROVICH.

Leino, EINO, pseud. of ARMAS EINO LEOPOLD LÖNNBOHM (\*Paltamo 6 VI 1878; †1905 T. F. F. Schoultz, †1913 A. I. Kajanus, †1921 H. Laitinen; †Tuusula 10 I 1926), Finnish poet, playwright and novelist. After entering Helsinki University he became, through his brother Kasimir, *persona grata* in the Young Finland circle. He did not complete his studies and turned to journalism, to which he devoted much time and energy. His earliest verse was written under the influence of Heine\* and Runeberg\* in the 1890s. By the

beginning of the 20th century he had become the leading Finnish poet and verse-translator. His very subjective verse summarizes his emotional history and shows development from national-Romanticism to a European (Nietzschean) level of feeling. He is equally good as lyricist and narrative poet. A psychological break became noticeable in his work about 1908, and the second half of his short life was marred by bohemian debauchery.

VERSE: *Maaliskuum lauluja* (1896); *Yökehräjä* (1897); *Sata ja yksi laulua* (1898); *Ajan aalloilta* (1899); *Hiihtäjän virsiä* (1900); *Pyhä kevät* (1901); *Kangastuksia* (1902); *Helkavirsiä* (2 vols, 1903–16); *Simo Hurtta* (2 vols, 1904–19); *Talvi-yö* (1905); *Halla* (1908); *Tähtitarha* (1912); *Elämän koreus* (1915); *Juhana herttuan ja Catharina Jagellonian lauluja* (1919); *Päivän kehrä* (1953); *Runot* (3 vols, 1961–64).—PLAYS: *Tuonelan joutsen* (1898); *Johan Wilhelm* (1900); *Sota valosta* (1900); *Naamioita* (6 vols, 1905–11); *Karjalan kuningas* (1917).—NOVELS: *Tuomas Vitikka* (1906); *Jaana Röntty* (1907); *Olli Suurpää* (1908); *Musti* (1916).—MISCELLANEOUS: *Suomalaisia kirjailijoita* (1909); *Elämäni kuvakirja* (1925); *E. L.:n pakinoita* (2 vols, 1960).—*Kootut teokset* (coll. works; 16 vols, 1926–30).

J. Siljo, *E. L. Iyyrikkona* (1912); L. Onerva, *E. L.* (2 vols, 1932); O. Nuorto, *E. L.* (1938); E. J. Ellilä, *E. L.:n kirjalliset julkaisut* (1946); H. M. Wuolijoki, *Kummituksia ja kajavia* (1947); V. Tarkkainen, *E. L.:n runoudesta* (1954); S. Vapaasalo, *Studier in E. L.:s Kalevalaromantik* (1961).

W.K.M. (M.A.B.)

Leip, HANS (\*Hamburg 22 IX 1893), German novelist and poet. The author of the internationally popular song of the Second World War, *Lili Marlen*, which shows his grasp of significant situations and strong sentimental appeal.

NOVELS: *Godekes Knecht* (1925); *Jan Himp und die kleine Brise* (1933); *Drachentalb singe* (1949); *Der grosse Fluss im Meer* (1954); *The River in the Sea*, tr. H. A. Piehler and K. Kirkness, 1958).—VERSE: *Die Nüchtezettel der Sinsebal* (1927); *Die kleine Hafenorgel* (1937); *Heimkunft* (1947).

H. L., *Leben und Werk* (ed. R. Italiaander, with biblio., 1958). R.W.L. (F.M.K.)

Leipoldt, CHRISTIAAN FREDERIK LOUIS (\*Worcester, Cape Colony 28 XII 1880; † *ibid.* 12 IV 1947), Afrikaans poet, dramatist and prose-writer; in turn politician, journalist and doctor, the youngest of the 'triumvirate' with whom Afrikaans poetry began. Leipoldt's lyrical poetry is both cosmopolitan and highly individual. His first volume was inspired by the horror of the injustice of war and the suffering caused by it, especially to children. Its spontaneity, passionate feeling, grim humour and freedom from convention came as a revelation to his people and to overseas critics. His individualism grew into a feeling of bitter loneliness from



which he sought temporary escape in the sensuous enjoyment of nature, in which he found a strongly exotic flavour. In his dramatic monologues and some of his plays he shows dramatic power, and he is also a good story-teller and *causeur*.

VERSE: *Oom Gert vertel en ander Gedigte* (1911); *Dingaansdag* (1920); *Uitgesoekte Gedigte vir Jong Suid-Afrika* (1925); *Die Bergtragedie* (1932); *Slampampertiedjies* (1936); *Geseënde Skaduwees* (1949).—*Vyftig Gedigte* (anthology; 1946).—PROSE: *Waar Spoke Speel* (1927); *Wat agter lê en ander Verhale* (1930); *Die Rooi Rotte en ander Verhale* (1930); *Uit my Oosterse Dagboek* (1932).

P. J. Nienaber, *L. Eensame Veelsydige* (1948) and *Perspektief en Profiel* (1951); J. Kromhout, *L. as Digter* (1954); M. P. O. Burgers, *C. L. L.* (1960). G.D. (N.D.C.)

Leiris, MICHEL (\*Paris 20 IV 1901), French poet and essayist. Since 1924 member of the Surrealist group (SURREALISM). Besides his work as an ethnologist, specializing in African art, he has created poetry which is fiery, original and sincere. A long autobiography, *La règle du jeu* (1948 ff.) sums up his experiences both as a man and as an intellectual, in prose comparable with that of Marcel Proust\*.

POEMS: *Le point cardinal* (1927); *Tauromachie* (1937); *Haut-mal* (1943); *Aurora* (novel; 1946); *Bagatelles végétales* (1956); *Vivantes cendres innommées* (1961).—AUTOBIOGRAPHY: *L'âge d'homme* preceded by *La littérature considérée comme une tauromachie* (1946; *Manhood*, tr. R. Howard, 1968); *La règle du jeu*, I: *Biffures* (1948), II: *Fourbis* (1955), III: *Fibrilles* (1966); *Nuits sans nuit* (1961); *Brisées* (crit. essays; 1956).

M. Blanchot, *La part du feu* (1940); M. Nadeau, *M. L. ou la quadrature du cercle* (1963). M.G.

Leisewitz, JOHANN ANTON (\*Hanover 9 V 1752; †Brunswick 10 IX 1806), German dramatist. While studying at Göttingen Leisewitz met Hölty\* and Boie\* and joined the HAINBUND. He practised as a lawyer in Brunswick, where he became a friend of Lessing\*. His tragedy *Julius von Tarent* was second to Klinger's\* *Zwillinge* in the Hamburg competition (1776). From 1778 he was in the service of the Duke of Brunswick. Incurably diffident, Leisewitz published little and ordered the destruction of his manuscripts. *Julius von Tarent*, well constructed and powerfully felt, is among the best works of STURM UND DRANG.

*Julius von Tarent* (1776; with fragments ed. R. M. Werner, 1889).—*Schriften* (1816); sel. ed. K. Freye, *Sturm und Drang* (1911).—*Briefwechsel mit der Braut* (ed. H. Mack, 1906); *Tagebücher* (ed. H. Mack and J. Lochner, 2 vols, 1916–20).

G. Kutschera von Aichbergen, *J. A. L.* (1876); W. Kühlhorn, *L.s. 'Julius von Tarent'* (1912).

H.B.G.

Leiva Ramírez, FRANCISCO DE (\*Málaga 1630; †*ibid.* 1676), Spanish minor dramatist in the Calderonian school. His most famous play is *Cuando no se aguarda y príncipe tonto*.

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N. Díaz de Escobar, *F. de L.* (1899); J. Mathias, *Un dramaturgo del siglo XVII: F. de L.* (1970).

E.M.W. (J.E.V.)

Leiwick, HALPER (\*Minsk district 1888; †New York 1962), Yiddish poet and playwright. He participated in revolutionary activities in Tsarist Russia, in 1906 spent four years in a Moscow prison; in 1912 he was exiled to Siberia, escaped, and settled in New York (1913). For many years he worked as an interior decorator, at the same time publishing his poetry, until in the 1930s he became generally recognized as the leading contemporary Yiddish poet. His poetry reflects his prison experiences and blends universalism with national awareness. His successful mystical play *The Golem* was set to music as an opera, and performed in Italian in Milan. For the last four years of his life he was paralysed. Only a few of his poems and plays are available in translations (Hebrew, Polish, English) and included in various anthologies. Most of his numerous plays appeared in literary periodicals.

*Geklibene verk* (5 vols, Vilna, 1925–28); *Di geule komedye* (1934); *Abelard un Heloise* (1936); *Lieder fun gan-eyden* (1937); *Ale verk* (2 vols, 1940); *In Treblinka bin ikh nit geven* (1945); *Di Khassene fun Fernwald* (1949); *A blat oif an appel-boim* (Buenos Aires, 1955). J.S.

L. E. L.: see Landon, LETITIA ELIZABETH MACLEAN.

Leland, CHARLES GODFREY (\*Philadelphia 15 VIII 1824; ∞17 I 1856 Eliza Bella Fisher; †Florence, Italy 20 III 1903), American poet. Of his more than 50 books only *Hans Breitmann's Ballads*, which satirizes German-American pseudo-idealism, is still read.

*Meister Karl's Sketch-Book* (1855); *The Breitmann Ballads* (1871); *The Gypsies* (1882); *Memoirs* (1893).

G. H. Genzmer in *Dictionary of American Biography*, XI (1933); M. Thalmann, 'Hans Breitmann' in *Pub. Mod. Lang. Assoc. Amer.*, LIV (1939). E.R.

Leland, JOHN (\*?1506; †1552), English antiquary. Educated at St Pauls, Cambridge and Oxford, Leland was appointed 'King's antiquary' (1533) and compiled a detailed topographical and antiquarian record after touring England for six years.

*The Laboryouse journey and Serche of Johan Leylande* (1549; repr. T. Hearne in *Itinerary*, I, 1710); *The Itinerary of John Leland the Antiquary*

(ed. T. Hearne, 9 vols, 1710–12; ed. L. T. Smith, 5 vols, 1906–10).

E. Burton, *Life of L.* (1896); H. B. Walters, *The English Antiquaries of the 16th, 17th and 18th Centuries* (1934); T. D. Kendrick, *British Antiquity* (1950). W.A.A.

**Lemaire, JEAN, DE BELGES** (\*Bavai, Hainaut 1473; †1524), French writer. Historiographer to Margaret of Austria and later to Louis XII, whose Gallican policy he defended, he illustrates by his varied interests and appreciation of all the arts the early Renaissance movement in France. His poetry shows the excessively rich rhyme and alliteration of the *rhétoriqueurs* but marks a great advance in harmony and picturesqueness. He introduced the *terza rima* into France and practised with success the alexandrine. His vocabulary is rich in technical terms, neologisms, and descriptions of colour and light. The *Épîtres de l'Amant Vert* (1511) reveal his mastery in a semi-humorous, semi-pathetic style. He advocates a close cultural union between France and Florence in the *Concorde des deux langages* (1511) and the description there of the Temple of Venus reveals his pagan philosophy. His largest prose work, the *Illustrations de Gaule et Singularités de Troie* (1511–13), reproduces the legend of the Trojan origin of the Franks, used later by Ronsard\* in the *Franciade*. Lemaire points forward to the *Pléiade* but merits a high place in his own right as an artist sensitive to beauty in all its forms.

*Œuvres* (ed. J. Stecher, 4 vols, 1882–91; repr. 1969); *La Plainte du Désiré* (1503; ed. D. Yabsley, 1932); *La Concorde des deux langages* (ed. J. Frappier, 1947); *Les Épîtres de l'Amant Vert* (ed. *idem*, 1948); *Le temple d'honneur et de vertus* (ed. H. Hornik, 1957).

P. Spaak, *J. L. de Belges, sa vie, son œuvre et ses meilleures pages* (1926); G. Doutrepoint, *J. L. de Belges et la Renaissance* (1934); K. Munn, *A Contribution to the Study of J. L. de Belges* (1936). M.Y.

**Lembcke, CHRISTIAN LUDVIG EDVARD** (\*Copenhagen 15 VI 1815; †1841 Laurence Charlotte Jørgensen; †Frederiksberg 21 III 1897), Danish poet. His family was of German origin, and the majority of his poems which have survived are inspired by an anti-German Danish patriotism. Best known is his poem *Vort Modersmaal* ('Our Mother Tongue'). He translated Shakespeare's\* works (1861–73), and also made some translations from Byron\*, Thomas Moore\* and Swinburne\*.

*Digte* (1870); *Udvalgte Digte* (ed. V. Andersen, 1901). E.B.

**Lemche, ELLEN GYRITHE** (\*Copenhagen 17 IV 1866; †1893 Johan Henrich Lemche; †Lyngby 3 II 1945), Danish novelist. She was one of the leaders in the movement for the emancipation of

women in Denmark. Most famous among her books are the novel *Edwards gave* (5 vols, 1900–12) and the trilogy *Tempeltjenere* ('Guardians of the Temple'; 1926–28), the former the story of a family, the latter being concerned with the emancipation of women.

*Soedtmanns Jomfruer* (1898); *Folkets Synder* (1899); *Lotte van Joost* (1924); *Strømmen* (4 vols, 1930–32); *De fagre Riger* (1945). E.B.

**Lemelin, ROGER** (\*Quebec 7 IV 1919; †1945 Valéda Lavigueur), Canadian novelist. After earning his living since the age of 14 in Quebec's Lower Town and lumber camps, he began to write about life in working-class districts of French Canada. Noted for its insight and realism, his first book, *Au pied de la pente douce* (1944; *The Town Below*, tr. S. Putnam, 1948), was awarded the Prix David and the Grand Prix de l'Académie française, but it was also criticized for lack of religious respect. He continued to write in a cynical and sardonic vein, providing material for radio series.

*Les Plouffe* (1948; *The Plouffe Family*, tr. M. Finch, 1950); *Pierre le magnifique* (1954; *In Quest of Splendour*, tr. H. L. Binsse, 1955).—*Fantasies sur les péchés capitaux* (fables; 1948).

G. Trottier, 'R. L., romancier et conteur' in *Rev. Dominicaine*, LII (1950); W. E. Collin, 'R. L.' in *Queen's Quart.*, XLI (1954). R.Su.

**Lemene, FRANCESCO, CONTE DE** (\*Lodi 1634; †Milan 24 VII 1704), Italian lyric, pastoral and religious poet. A follower of Marino\*, he sought to please and astonish his listeners with unexpected metaphors, strange contrasts and figures of speech. His languid and affected style anticipated the ways of the next generation.

*Poesie diverse* (1699; 1726).

C. Vignati, 'F. de L. e il suo epistolario inedito' in *Archivio storico lombardo*, XIX (1892); A. Franzoni, *F. de L.* (1904); V. Saulino, *F. de L. nella vita e nelle opere* (1921); A. Oliva, *F. de L. nella letteratura del suo secolo* (1929); W. Binni, 'Prearcadia settentrionale' in *L'Arcadia e il Metastasio* (1963). U.L.

**Lemierre, ANTOINE MARIN** (\*Paris 12 I 1723; †Saint-Germain-en-Laye 4 VII 1793), French dramatist and poet. His tragedies enjoyed limited success in spite of his experiments with horror, spectacle, and subjects drawn from modern history. He wrote two long didactic-descriptive poems: *La Peinture* (1769) and *Les Fastes* (1779).

*Hypermnestre* (1758); *Terée* (1761); *Idoménée* (1763); *Artaxerce* (1766); *Guillaume Tell* (1766); *La Veuve du Malabar* (1770).—*Œuvres* (1810).

H. C. Lancaster, *French Tragedy in the Time of Louis XV*, II (1950). G.B.

**Lemnius Margadant, SIMON** (\*Guat, Val Müstair

1511; †Chur 1550), Ræto-Romansch humanist and poet. Luther\*, annoyed by his Latin epigrams, had him expelled from Wittenberg. His bucolic *Amores* scandalized the Grisons Reformers. Returning a poet laureate from Bologna, he taught Latin in Chur, where he died of the plague. He composed the first translation of the *Odyssey* and of the *Batrachomyomachia* into Latin hexameters; notably however an important national epic in Latin, the *Raeteis*, describing the wars for the independence of the Grisons and the victory over Austria on the Calven (1499).

*Episodia de Joachim Marchioni Brandenburgensi et eius conjuge* (1532); *Epigrammaton Libri Duo* (1538); *Liber Tertius* (1538); *Lutii Pisaei Juvenalis Monachopronomachia* (1539, 1866); *Elegia in commendationem Homeri*... (1539); *Amorum Libri Quatuor* (1542); *Dionysius Lybicus Poeta, De Situ habitabilis orbis*... *nuper latinus factus* (1544); *Odysseae Homeri Libri XXIII*... *heroico latino carmine facti*... *accessit et Batrachomyomachia* (1549); *Raeteis* (1874; Ger. trs 1792–97, 1882; Ital. tr. 1902).

G. E. Lessing, 'Rettung des S. L.' in *Kritische Briefe* (1753); P. Merker, *S. L., ein Humanistenleben* (1904); J. Michel, 'Die Quellen zur Raeteis des S. L.' in *Bündner Monatsblatt* (1917) and *Vom Humanismus... in Graubünden* (1930); G. Ellinger, 'S. L. als Lyriker' in *Festgabe für F. von Bezold* (1921) and *Die neulateinische Literatur in Deutschland in der 1. Hälfte des 16. Jh.* (1929); G. Sieveking, 'Die Beichte des S. L. an Gian Travers: aus den Gedichten des S. L.' in *Raetia*, VI (1944) and 'Die drei Engadiner Humanisten: Gian Travers, Marcus Tattius und S. L.' in *Bündner Monatsblatt* (1946); P. Wismann, 'S. L.' in *Bedeutende Bündner* (1970). R.R.B.

Lemon, MARK (\*London 30 XI 1809; ∞1839 Helen Romer; †Crawley, Sussex 23 V 1870), English humorist, writer of novels, stories for children, and some 60 plays: co-founder and co-editor of *Punch*: contributor to *Household Words*.

FOR CHILDREN: *The Enchanted Doll* (1849); *A Christmas Hamper* (1860).—NOVELS: *Faulkner Lyle* (1866); *Golden Fetters* (1867).—PLAYS: *The Chimes* (with G. A. & Beckett; 1844); *Hearts Are Trumps* (1849); *A Moving Tale* (1850).—*The Jest Book* (1864).

A. A. Adrian, M. L.: *First Editor of Punch* (1966). R.M.H. (K.W.)

Lemonnier, CAMILLE (\*Ixelles 24 III 1844; ∞Mlle Panneels; †Brussels 13 VI 1913), Belgian novelist and critic. He abandoned law, then local government, for literature. His work, permeated with the sensuousness and sensuality of the Flemish painters, prompted the Belgian literary renaissance, which dates from the Banquet Lemonnier, organized by the Jeune Belgique writers in 1883. Social outcasts, injustices and aberrations supplied many

of his themes, and his frank and lyrical naturalism, inspired by Zola\*, involved him in three law-suits.

NOVELS: *Sedan* (1871); *Un mâle* (1881); *Thérèse Monique* (1882); *L'hystérique* (1885); *Le possédé* (1890); *L'homme qui tue les femmes* (1892); *L'homme en amour* (1897).—SHORT STORIES: *Contes flamands et wallons* (1875); *Le Bestiaire* (1893).—CRITICISM: *La Belgique* (1888); *Constantin Meunier* (1904).—*Une vie d'écrivain* (autobiog.; 1945).—*Anthologie* (1903).

B. M. Woodbridge, *Le roman belge contemporain* (1930). B.M.W.

Le Moyne, JEAN (\*Montreal 1913), Canadian essayist. A journalist for the Montreal daily *La Presse* before becoming editor-in-chief of *La Revue moderne* (1953–59), then script-writer for the National Film Board, he achieved prominence when essays written over a 25-year period appeared in the collection *Convergences* (1961; Eng. tr. P. Stratford, 1966). R.Su.

Lenartowicz, ALEKSANDER TEOFIL (\*Warsaw 27 II 1822; †Florence 3 II 1893), Polish poet, largely self-taught. In 1848 he went into exile and settled (1860) in Florence where he worked as a sculptor. His poetry is direct, sincere and melodious; he makes extensive use of folk-loristic themes.

*Lirenka* (1855; 'Die Lierinka', Ger. tr. A. Woycke in *Proben neuerer polnischer Lyrik*, 1861); *Zachwycenie* (1855; *Die Entzückung*, tr. idem, 1861); *Gładiatorowie* (Paris, 1857); *Bitwa Racławicka* (ibid., 1859); *Rytmy narodowe* (1881).—*Poesie polacche* (Ital. tr. E. Marcucci, 1871).—*Wybór poezyj* (4 vols, 1876); *Poezje* (1968).

J. Kasprzowicz, *Lirnik mazowiecki* (1893); H. Biegeleisen, *Lirnik mazowiecki*... (1913). S.S. (P.H.)

Lenau, NIKOLAUS, pseud. of NIKOLAUS FRANZ NIEMBSCH VON STREHLENAU (\*Csatad, Hungary 13 VIII 1802; †Oberdöbling nr Vienna 22 VIII 1850), Austrian poet. The son of an unstable father, Lenau was much spoiled by his mother and grew up temperamental and restless. He spent 1821–31 in inconclusive studies in Pressburg and Vienna. Visiting Stuttgart in 1831, he was enthusiastically received by the Swabian poets, who arranged the publication of his poems (1832). He emigrated to America in 1832, but soon returned disappointed. His love-affair with Sophie, the wife of his friend Max von Löwenthal, increased his melancholy, and shortly before his marriage to Marie Behrends (1844) he became incurably insane. Lenau was a poet of despair. His feeling for Nature was deep but subjective. His loosely constructed narrative poems are valued mainly for their lyrical passages.

*Gesamtausgabe* (ed. E. Castle, 6 vols, 1910–23; ed. W. Dietze, 2 vols, 1970); *Sämtliche Werke. Briefe* (ed. H. Engelhard, 1959); *Briefe an Sophie*

*Löwenthal* (ed. P. Härtling, 1968).—Sel. tr. H. D. Wireman in *Gems of German Lyrics* (1869).

E. Castle, *N. L.* (1902) and *L. und die Familie Löwenthal* (2 vols, 1906); C. von Klenze, *The Treatment of Nature in the Works of L.* (1902); V. Errante, *L.: storia di un martire della poesia* (1935; Ger. tr. C. Rau, 1948); J. Turoczi-Trostler, *L.* (1955; Ger. tr. B. Heilig, 1961); W. Martens, *Bild und Motiv im Weltschmerz* (1957).—Lenau-Almanach (1959 ff.). H.A.P. (K.W.M.)

**Lenéru, MARIE** (\*Brest 2 VI 1875; †Lorient 23 IX 1918), French writer. At 14 she became deaf and almost blind. Her plays were frank discussions of contemporary personal problems. She left an uncompromising *Journal* and idealized 'heroic energy' in her biography of Saint-Just.

PLAYS: *Les affranchis* (1910); *Le redoutable* (1912); *La Paix* (1921); *Le bonheur des autres* (1925).—*Journal and Saint-Just* (2 vols, 1922). S. Lavaud, *M. L.* (1932). G.B.

**Lenin, VLADIMIR ILYICH**, pseud. of V. I. ULYANOV (\*Simbirsk [now Ulyanovsk] 22 IV 1870; ∞1898; †Gorky 21 I 1924), Russian revolutionary and journalist. He was active as a Marxist revolutionary first in Kazan and from 1893 in St Petersburg. In 1897 he was exiled to Siberia where he wrote his *Razvitie kapitalizma v Rossii* ('The Development of Capitalism in Russia'; 1899). On leaving Russia in 1900 he edited for a while the Marxist paper *Iskra* and helped to organize the Russian Social-Democratic party, which in 1903 became split into the Bolsheviks favouring an alliance with the peasants and the Mensheviks who advocated collaboration with the liberal *bourgeoisie*. In 1912 Lenin became the principal contributor (from abroad) of the paper *Pravda*. In 1917 he returned to Russia, organized the October *coup d'état* and became head of the government. Once the civil war was over in 1921, he inaugurated the New Economic Policy (NEP) and proceeded with the industrialization of Russia, but at the same time showed great concern for cultural matters. It was he who in 1920 resisted the one-sided attempts of the PROLET CULT to create a purely 'proletarian' art and literature. He was genuinely fond of literature and wrote a number of articles about it, especially about Tolstoy\*.

Several eds of L.'s works; the latest are: *Polnoye sobranie sochineniy* (55 vols, 1958–65); sel., *Izbrannye proizvedeniya* (2 vols, 4th ed. 1943).—*The Collected Works* (tr. D. Kvitko, 13 vols, 1927); *Collected Works* (1960–); *The Letters of L.* (tr. E. Hill and D. Mudie, 1957); *What Is to Be Done* (tr. S. V. and P. Utechin, 1963).

On L.'s attitude towards art and lit.: S. Girinis, 'L. ob iskusstve' in *Kulturny Front*, IV (1924); *L. o Tolstom* (1928); B. Volin, *L. i literatura* (1928); V. Bonch-Bruевич, 'L. o poezii' in *Na literaturnom postu*, IV (1931); A. Leites, 'L. kak literator' in

*Literaturnaya gazeta*, IV (1932); M. Gorky, *V. I. L.* (3rd ed. 1932); E. Dobin, *L. i iskusstvo* (1934); Max Eastman, *Artists in Uniform* (with supp.; 1934); B. Meilakh, *L. i problemy russkoy literatury* (1947); L. Trotsky, *L.* (1951); *L. o literature* (1957); *O literature i iskusstve* (1957); N. K. Krupskaya, *Reminiscences of L.* (1959); A. S. Bessmertny, *Vechno zhivoy* (1960); E. D. Starova, *Takim byl V. I. L.* (1961); A. Balabanova, *Impressions of L.* (1964); M. Gorky, *L.* (1967). J.L.

**Lennepe, DAVID JACOB VAN** (\*Amsterdam 15 VII 1774; ∞1800 Cornelia Chr. van Orsoy, ∞1819 Anna C. van de Poll; †*ibid.* 11 II 1853), Dutch classical poet; in 1799 Professor at Amsterdam, published, in addition to Latin verse and important editions and translations, the influential treatise *Over het belangrijke van Hollands grond en oudheden voor gevoel en verbeelding* (1826; incl. 'Hollandsche Duinzang'). J.W.W.

*Memorabilia illustris Athenaei Amstelodamensis* (1832); *Verhandeling en Hollandsche Duinzang* (ed. with intro. Garnt Stuiveling, 1966).

J. van Lennepe, *Gedichten van Mr C. en Mr D. J. van L.* (1861); G. Stuiveling, 'D. J. van L. in 1826–27' in *Nieuwe Taalgids*, LVI (1963). J.W.W. (J.Sm.)

**Lennepe, JACOB VAN** (\*Amsterdam 24 II 1802; ∞Jkvr. Henriëtte S. W. Roëll; †25 VII 1868), Dutch poet, novelist, man of letters and historian, son of D. J. van Lennepe\*. In 1829 he became States Attorney; from 1853 until 1856 he was a member of the Second Chamber. As a student he was influenced by Bilderdijk\*, later he became a disciple of Scott\* in epic and shorter poems: *Jacobaas Weeklacht op het huis te Teylingen* (1839; *Jacoba's Lament at the House of Teylingen*, tr. S. F. Sanders, n.d.). He also wrote burlesque verse and commemorative plays but he owed his fame to chatty historical novels. A great talent for narrative, fascinating plots and his Dutch phlegmatic temperament make one forget the lack of psychological depth which, at any rate in his masterpiece, *De lotgevalen van Ferdinand Huyck* (2 vols, 1840; *The Count of Talavera*, tr. A. Arnold, 1880), and in several short stories, was less conspicuous than is usually presumed. In addition to a weaker modern novel, *Klaasje Zevenster* (5 vols, 1865; *Adventures de Nicolette Sept-étoiles*, tr. L. Paul Delinotte, 1878), he wrote interesting studies about Vondel\*, whose works he edited excellently in 12 vols (1855–69).

*De pleegzoon* (2 vols, 1833; *The Adopted Son*, tr. E. W. Hoskin, 1847); *De Roos van Dekama* (2 vols, 1836; Eng. tr. F. Woodley, 1847); *Onze Voorouders* (6 vols, 1838–44); *Elisabeth Musch* (2 vols, 1850); *Een schaking in de 17de eeuw* (1850).—VERSE: *Academische Idyllen* (1827); *Gedichten* (1827); *Nederlandsche legenden* (1828–31); *Gedichten*

(1851).—PLAYS: *Het dorp aan de grenzen* (1830); *De vrouwe van Waardenburg* (1859); *Een Amsterdamsche jongen* (1859).—*Romantische werken* (23 vols, 1856–72); *Poëtische werken* (13 vols, 1859–72).

R. C. Bakhuizen van den Brink, *Studiën en Schetsen*, III (1876); C. B. Huet in *Litterarische Fantasiën en Kritieken*, II, XV (1881–88); J. H. van den Bosch in *Noord en Zuid*, XII (1889) and in *Taal en Letteren*, II (1891); M. F. van Lennep, *Het leven van Mr J. van L.* (2 vols, with biblio., 1909); J. Koopmans in *De Beweging*, IX (1913).

J.W.W.

Lennep, WARNER WILLIAM VAN (\*Amsterdam 28 VIII 1833; †3 V 1903), half-brother of Jacob van Lennep\*; translator of Keats\* *Hyperion* (1879; ed. with intro. J. Six, 1927).

J.Sm.

Lenngren, ANNA MARIA, née MALMSTEDT (\*Uppsala 18 VI 1754; ∞1780 Carl Petter Lenngren; †Stockholm 8 III 1817), Swedish poet. She began publishing satirical verse at the age of 18 and made her mark with *The Conseillen* (1777), which poked fun at female follies and foibles. She contributed extensively to *Stockholms Posten*, of which her husband was co-editor with Kellgren\*, whom she admired. With her dictum of 'the palace for the high and contentment for the low' she documented her social sympathies, and she attacked the upper classes in a number of witty satires, notably *Grefvinnans besök*. Her idylls are among her most lovable works; though not always free from sentimentality and moralizing, they broke entirely away from the pastoral fashion and were often pointed with irony and satire. Towards the end of her life domesticity became her ideal, and the didactic poem, *Några ord till min k. Dotter, i fall jag hade någon* (1798), exhorts women not to let politics and learning obscure their true calling of worthy wife and mother. She was the foremost realist of the post-Gustavian poets; influenced by Bellman\*, but with a wit, epigrammatic finish and elegance all her own.

*Skaldeförsök* (1819); *Samlade skrifter* (ed. T. Hjelmqvist and K. Warburg, 1916–26).

K. Warburg, *A. M. L.* (rev. ed. 1917); A. Blanck, *A. M. L., poet och pennskaft* (1922) and *A. M. L.* (1948).

C.H.K. (I.S.)

Lenormand, HENRI RENÉ (\*Paris 3 V 1882; †*ibid.* 16 II 1951), French dramatist. In his studies in Freudian psychology, most of them played by Georges and Ludmilla Pitoëff, Lenormand's intention was to make man 'the plaything of the forces of nature'; to abandon him to the 'dissolving powers that emanate from his unconscious mind'.

*Le temps est un songe* (1919); *Les ratés* (1920); *Le Simoun* (1920); *Le mangeur de rêves* (1922); *L'homme et ses fantômes* (1924); *Crépuscule du*

*Théâtre* (1934).—*Théâtre complet* (10 vols, 1921–42).—*Les confessions d'un auteur dramatique* (3 vols, 1949–52).

R. Brasillach, *Animateurs de théâtre* (1936); P. Blanchart, *Le théâtre de L.* (1947); S. Radine, *Anouilh, L., Salacrou* (1951).

T.W.

Lenz, JACOB MICHAEL REINHOLD (\*Sesswegen, Livonia 12 I 1751; †Moscow 24 V 1792), German dramatist. Son of a prosperous clergyman, Lenz broke off theological studies to accompany two noblemen to Strasbourg in 1771. He met Goethe\* and later courted Friederike Brion. In 1776 he followed Goethe to Weimar, but had to leave owing to his eccentric conduct. He became insane in 1778. After being cared for by Schlosser, Goethe's brother-in-law, he was taken home in 1779. He recovered his sanity, but not his talent.

Lenz's capricious, unreliable nature is reflected in the restless, spasmodic and egocentric character of his work. His great gift was for the reproduction of superficial reality in a cinematic technique of short scenes. His attempt to fuse comedy and tragedy was a failure.

*Die Landplagen* (verse; 1769).—PLAYS: *Lustspiele nach dem Plautus* (1774); *Der Hofmeister* (1774); *Der neue Menoza* (1774); *Die Freunde machen den Philosophen* (1776); *Die Soldaten* (1776); *Der Engländer* (1777).—FICTION: *Zerbin* (1776); *Der Landprediger* (1777); *Der Waldbruder* (pub. Schiller, 1797).—*Anmerkungen übers Theater* (criticism; 1774).—*Gesammelte Schriften* (ed. L. Tieck, 3 vols, 1828); *Sämtliche Werke* (ed. F. Bley, 5 vols, 1909–13; ed. E. Lewy, 4 vols, 1909–17); sel. ed. K. Freye, *Sturm und Drang* (1911).

E. Schmidt, *L. und Klinger* (1888); M. N. Rosanov, *L.* (1909); H. Kindermann, *L. und die deutsche Romantik* (1925).

H.B.G.

Lenz, SIEGFRIED (\*Lyck, East Prussia 17 III 1926), German novelist, writer of short stories and radio plays. A committed writer, he frequently incorporates his personal experience into his work. He can look at the past, as in the collection of short stories *So zärtlich war Suleyken* (1955), analytically, objectively and unsentimentally. An admirer of Faulkner\*, Hemingway\*, Camus\*, and Dostoyevsky\*, he considers himself a modern realist who believes that truth is 'double' and that 'every story should have at least two narrators'. Persecution, guilt and deadly conflict—as in the two novels *Städtgespräch* (1963) and the best-selling *Deutschstunde* (1968)—are his special themes.

NOVELS: *Es waren Habichte in der Luft* (1951); *Duell mit dem Schatten* (1953); *Brot und Spiele* (1954); *Der Mann im Strom* (1957).—SHORT STORIES: *Das Feuerschiff* (1960); *The Lightship*, tr. M. Bullock, 1964; *Der Spielverderber* (1965).—PLAYS: *Zeit der Schuldlosen* (1962); *Das Gesicht* (comedy; 1964).

H. Lehnert, 'Die Form des Experiments als

Gleichnis' in Frankfurter Hefte, XVIII (1963); K. G. Just, 'L. als Erzähler' in *Wirkendes Wort*, XVI (1966); C. A. Russ, 'The short stories of S. L.' in *Ger. Life and Letters*, XX (1966).

F.M.K.

Leo, ARCHPRIEST: see ALEXANDER THE GREAT.

Leo VI, EMPEROR: see Leo VI the Wise.

Leo Choirosphactes (fl. c. 900), high Byzantine official who left letters giving important information on the reign of Leo\* VI, particularly on relations between Constantinople and Bulgaria.

*Correspondance* (ed. G. Kolias, Salonica, 1939; with Fr. tr.). J.M.H. (R.B.)

Leo Grammaticus: see Symeon Magistros, biblio.

León, LUIS DE (\*Belmonte, Cuenca ?1527; †Madrigal 1591), Spanish poet and religious writer. He joined the Augustinian Order in 1544, studied at Salamanca and held several professorships there. His criticisms of the Vulgate, a vernacular translation of the Son of Solomon, suspicions of Judaism and the spite of personal enemies caused his arrest by the Inquisition in 1572; he was released in 1576. He returned to teach at Salamanca, edited St Teresa's\* works and died as Provincial of his Order.

His Latin works consist of theological and Biblical treatises. He also wrote Spanish commentaries on Job and the Song of Solomon which are in excellent prose. His commentary on Proverbs, xxxi—*La perfecta casada*—is a delightful treatise on a married woman's duties. The prose dialogue on the names of Christ is eloquent and profound; it contains a fervent apology for Spanish as a literary language. León's translations of Virgil's\* *Eclogues* and Horace's\* *Odes* are sometimes mediocre, though they helped him to form his technique. His own odes, modelled on Horace, but expressing a Christian-Platonic attitude to the difference between earthly life and spiritual reality, are among the greatest Spanish poems. One praising the life of retirement and another about Roderick the Goth are also fine poems. They were published by Quevedo\* in 1631, having had considerable manuscript diffusion during his life-time. His poetical translations of some psalms and of parts of Job are probably the best examples of Biblical poetry in Spanish. 18th-century poets made León one of their own models; his influence in his own day was relatively small.

*Obras* (ed. A. Merino, 6 vols, 1804–16; 1885); Biblioteca de Aut. Esp., XXXVI, LIII, LXII; *La perfecta casada* (ed. E. Wallace, Chicago, 1903; ed. A. Bonilla y San Martín, 1917); *Exposición del Miserere* (facsim. of 1632 ed.; New York, 1903); *De los nombres de Cristo* (ed. F. de Onís, 3 vols, 1914–

21); *Obras poéticas* (ed. J. Llobera, 2 vols, 1932–33); *Poesías completas* (ed. F. García, 1942); *Cantar de cantares* (ed. J. Guillén, 1936); *Poesías* (ed. P. A. C. Vega, 1955); *Poesie* (ed. with Ital. tr. O. Macrí, 1964).

*Colección de documentos inéditos para la historia de España*, X, XI (1847; cont. documents rel. to Inquisitorial process); J. Fitzmaurice-Kelly, *Fray L. de L.* (1921); A. F. G. Bell, *Fray L. de L.: A Study of the Spanish Renaissance* (1925); K. Vossler, *L. de L.* (Buenos Aires, 1946); D. Alonso, *Poesía española* (1951); A. Guy, *La pensée de Fray L. de L.* (1943; Span. tr. 1960); R. J. Welsh, *Introduction to the Spiritual Doctrine of Fray L. de L.* (1951); M. de la Pinta Llorente, *Estudios y polémica sobre Fray L. de L.* (1956); P. Sainz y Rodríguez, *Introducción al estudio de Fray L.* (1960); M. Nerlich, *El hombre justo y bueno: inocencia bei Fray L. de L.* (Frankfurt, 1966); O. Macrí, *La poesía de L. de L.* (1969).

E.M.W. (J.E.V.)

León, MOSES DE: see Moses de León.

León, RICARDO (\*Barcelona 1877; †Madrid 1943), Spanish novelist, employed in the Bank of Spain. His novels represent a weak attempt to oppose Christian and traditional virtues to the naturalism of the 19th century. His style is pompous, his plots and characters conventional. Though *Casta de hidalgos* (1908; *A Son of the Hidalgos*, tr. Ca Paez, 1921) and other novels scored a big popular success, all his work is now dated.

*Obras completas* (2 vols, 1956).—*Alcalá de las Zegries* (1909); *La escuela de los sofistas* (1910); *Los centauros* (1912); *El amor de los amores* (1910); *Los caballeros de la cruz* (1916).

J. Casares, *Crítica profana* (1915); J. M. González de la Torre, *R. L. o el genio de la lengua* (1939); E. G. de Nora, *La novela española contemporánea* (3 vols, 1958–62). R.M.N. (J.E.V.)

Leonardo da Vinci (\*Vinci 15 IV 1452; †Clos-Lucé, Amboise 2 V 1519), Italian artist, musician, scientist and writer. The illegitimate son of Piero d'Antonio and a certain Caterina, Leonardo began his career as an apprentice to Andrea del Verrocchio. In 1483 he entered the service of Lodovico il Moro in Milan, where his activities included hydraulics, mechanics and engineering as well as painting, sculpture and architecture. His interest in scientific subjects deflected him from art, especially in Florence, from 1503 to 1506, when he devised a scheme for canalizing the river Arno and invented a flying-machine; and in Rome, in 1515, when he was at work on a scheme for draining the Pontine marshes. In 1516 he followed Francis I to France where he was given a pension and a castle at Clos-Lucé. Leonardo's writings, fragmentary and mainly scientific in character, were not intended for publication. Written in cryptograms or

from right to left and often illustrated by drawings, which he found more expressive than words, the MSS were scattered after his death and have only partly been recovered. Among the best-known of his writings are the *Trattato della pittura* (Paris, 1631) and *Trattato del moto e della misura dell'acqua* (1828). Devoid of literary pretensions, Leonardo liked to style himself 'omo senza lettere'; his prose is in fact remarkable for directness and lack of artificiality.

*Prose* (ed. L. Negri, 1928); *Scritti scelti* (ed. A. Dobelli, 1932); *Pagine scelte* (ed. A. Pettoello, 1935); *Literary Works* (Ital. and Eng.; ed. J. P. Richter, 2nd ed., 2 vols, 1939); *L. da V. on Painting: A Lost Book* (ed. C. Pedretti, foreword by Sir K. Clark, 1965).

G. Mazzoni, *L. da V. scrittore* (1919); G. Fumagalli, *L. prosatore* (1936) and *L. 'Omo senza lettere'* (2nd ed. 1939); G. Calvi, *Vita di L. da V.* (1939); E. M. Almedingen, *L. da V., a Portrait* (1969); C. M. Franzero, *L. da V.* (1969). B.R.

Leonardo de Argensola: see Argensola.

Leone Ebreo: see Abarbanel, JUDAH.

León-Felipe: see Camino, LEÓN-FELIPE.

Leon of Modena: see Modena, JUDAH ARYEH [LEONE] DL.

Leonora Christina, COUNTESS OF SLESVIG AND HOLSTEIN (\*Frederiksborg 8 VII 1621; †1636 Count Corftz Ulfeldt; †Maribo 16 III 1698), Danish autobiographer. She was the daughter of the Danish King Christian IV and Mme Kirstine Munk. Her husband was accused of treason in 1659 and they were both imprisoned in Bornholm. On their release they went to the Continent, from where Leonora Christina went to England, but she was again arrested and taken back to Copenhagen. Here she was imprisoned for 22 years (1663–85) in the Blue Tower of Copenhagen, mainly because of the hatred which the Queen Dowager felt against her. She spent her last years in a nunnery at Maribo.

While in prison she wrote her own story, which was not discovered until 1869. It ranks as the most important Danish prose work of the 17th century—a fascinating human document, brilliantly written in a vivid style, yet full of genuine pathos.

*Jammersminde* (ed. S. Birket Smith, 1869; *Memoirs of Leonora Christina*, tr. F. E. Bunnett, 1872; facs. ed. 1931); *Jammers Minde og andre selvbiografiske Skildringer* (1949).

S. Birket Smith, *L. C. paa Maribo Kloster* (1872) and *L. C. Grevinde Ulfeldts Historie* (2 vols, 1879–81). E.B.

Leonov, LEONID MAXIMOVICH (\*Polukhino 1899), Soviet author. He started writing in 1922 as a

member of the SERAPION BROTHERS. His first narratives were highly stylized and idiomatic. At the same time he showed at the outset signs of Dostoyevsky's\* influence, in his *Konets melkogo cheloveka* (1924) and especially in his novel *Vor*. His novel *Barsuki* deals with the Civil War, *Sot'* and *Skutarevsky* with the constructive period, whereas his biggest novel, *Russky les*, has Hitler's invasion for its background. He is one of the best Soviet novelists with a philosophic bent, and his disciplined style is a link between Soviet literature and former Russian realism. He also wrote several plays.

*Barsuki* (1925; *The Badgers*, tr. H. Kazanina, 1947); *Vor* (1926; *The Thief*, tr. H. Butler, 1931); *Sot'* (1930; Eng. tr. I. Montague and S. Nolbandov, 1931); *Skutarevsky* (1932; Eng. tr. A. Brown, 1936); *Doroga na okean* (1935); *V nashi gody* (1949); *Russky les* (1954; *The Russian Forest*, tr. B. Isaacs, 1966); *Vztyatie Velikoshumska* (1968).—*Sobranie sochineniy* (9 vols, 1960–62); *Izbrannoye* (1945); *Teatr* (2 vols, 1960); *Literatura i vremya* (1967).—*Invasion* (tr. G. Shelley in *Four Soviet War Plays*, 1945).

V. Kirpotin, *Romany Leonida Leonova* (1935); I. M. Nusinov, *L. L.* (1935); V. A. Kovalev, *Romany Leonida Leonova* (1954); E. J. Simmons, *Russian Fiction and Soviet Ideology* (1958); E. B. Boguslavskaya, *L. L.* (1960); Helen Muchnik, *From Gorky to Pasternak* (1961); L. A. Fink, *Dramaturgiya Leonida Leonova* (1962); V. A. Kovalëv, *L. L.* (1964); *Tvorchestvo Leonida Leonova* (1969). J.L.

Leontius, Bishop of Neapolis in Cyprus (fl. first half 7th century), Byzantine hagiographer. His surviving works are the *Vita S. Ioannis Eleemosynarii* and *Vita S. Stimeonis Sali*, containing lively pictures of contemporary social and ecclesiastical history. J.M.H.

Migne, *Patrologia Graeca*, XCIII (with Lat. tr.; 1860); *Vita S. Ioannis Eleemosynarii* (ed. H. Gelzer, 1893; tr. in E. Dawes and N. H. Baynes, *Three Byzantine Saints*, 1949); L. Rydén, *Das Leben des heiligen Narren Symeon von Leontios von N.* (Stockholm, 1963). J.M.H. (R.B.)

Leontius Machairas (fl. first half 15th century), a Greek living in Cyprus under Latin rule. His *Chronicle* in Cypriot dialect deals mainly with the period 1359–1432, and for the later period is largely based on its author's own experiences.

*Recital Concerning the Sweet Land of Cyprus Entitled Chronicle* (ed. with Eng. tr. and notes R. M. Dawkins, 2 vols, 1932). J.M.H.

Leontius of Byzantium (fl. first half 6th century), Byzantine theologian. Originally a Nestorian, he was then attracted to the Alexandrian school and wrote against the Nestorians in his *Libri tres*

*adversus Nestorianos et Eutychianos*. His accepted contribution to orthodox teaching is found in his development of the doctrine of the hypostatic union. The canon of his writings is not yet satisfactorily established. J.M.H.

Migne, *Patrologia Graeca*, LXXXVI (1860; with Lat. tr.); B. Altaner, *Patrologie* (Freiburg, 1960).

S. Rees in *Jour. Theol. Stud.*, XL (1939) and XLI (1940); B. Altaner, 'Der griechische Theologe L.' in *Theologische Quartalschrift*, CXXVII (1947); D. B. Evans, *L. of B.: An Origenist Christology* (1970). J.M.H. (R.B.)

Leontyev, KONSTANTIN NIKOLAYEVICH (\*Kaluga province 1831; †12 XI 1891), Russian author. He combined his Byzantine brand of Christianity with a kind of Nietzschean individualism, aesthetic amorality and hatred of everything connected with egalitarian or liberal-democratic tendencies. A surgeon by profession, he spent some ten years in the consular service in Turkey and the Balkans, then as civil servant in Russia, and the last years in the Optina monastery where he died a monk. Towards the end of his life he wrote one of the most intelligent criticisms of Tolstoy's\* novels. An intensely unstable, self-contradictory but original mind, Leontyev shared the Slavophil faith in the great future of Russia as against the 'decaying' West.

*Iz zhizni khristyian v Turtsii* (1876); *Vostok, Rossiya i slavyanstvo* (2 vols, 1885–86); *O romanakh Tolstogo* (1890; 1911, 1965); *Sobranie sochineniy* (9 vols, 1912–14); *Stranitsy vospominaniy* (1922).

*Pamyati Leontyeva* (1911); T. G. Masaryk, *The Spirit of Russia* (1919); N. Berdyayev, *K. L.* (1926; tr. G. Reavey, 1940). J.L.

Leopardi, GIACOMO, COUNT (\*Recanati 29 VI 1798; †Naples 14 VI 1837), Italian poet. Leopardi's childhood, of importance for the understanding of his poetry, is said to have been unhappy, though Leopardi himself considered childhood the only happy period of life and much of his poetry expresses his yearning to return to it. His relationship with his mother was unsatisfactory; he describes her, in his *Zibaldone*, as severe and unaffectionate, secretly rejoicing when her children died. From other sources it is known that Contessa Adelaide was solicitous for her children's health (they were among the first in the Papal States to be vaccinated against smallpox) and her coldness has perhaps been exaggerated. Count Monaldo directed his children's education, arranging public examinations for them once a year, to which the citizens of Recanati were invited. In emulation of his father, Giacomo became extremely erudite at an early age. He soon outstripped his tutors and pursued his studies alone, teaching himself Greek and browsing among his father's remarkable library. Flattered by his precocity, his parents allowed him to over-work, with the result that his eyesight was injured and he

developed curvature of the spine. In 1819, during a period of blindness, he awoke to a sense of futility and experienced for the first time the full strength of tedium, or, as he called it, 'noia', to which he recurrently succumbed for the rest of his life.

'Noia', the most Leopardian feature of the poet's pessimism, was therefore no mere intellectual abstraction but an actual experience, dependent to some extent upon his physiological condition. He found escape only through suffering or by surrendering the reason to illusions prompted by the heart. Real happiness, for which man craved, did not exist, and the increasing appetite of modern man for exact knowledge destroyed more and more his capacity to yield to the illusion of happiness. It was the function of the poet to re-create that capacity. Leopardi's association of illusory happiness with childhood leads him to accept uncritically the Rousseauesque conviction of the happy savage. Civilization he identified with contamination; he shared none of the contemporary optimism concerning economic progress; modern Italy in particular he saw as decadent, corrupt and apathetic.

Of Leopardi's *Canti*, the most remarkable are those in which he frees himself from the conventional rhetoric of his day and creates his own poetic language, as in *L'infinito*, *La sera del dì di festa*, *Il sabato del villaggio*, *La quiete dopo la tempesta*. *La ginestra* is an important expression of his mature philosophy.

VERSE: *Puerili e abozzi vari* (ed. A. Donati, 1924); *Canti* (ed. I. Sanesi, 1943).—*The Poems of L.* (orig. text with verse tr.; ed. G. L. Bickersteth, with intro., 1923); *Translations From L.* (R. C. Trevelyan, 1941); *Poems From L.* (tr. J. Heath-Stubbs, 1946).—PROSE: *Operette morali* (1827; ed. G. Gentile, 1940); *Essays, Dialogues and Thoughts of Count G. L.* (tr. P. Maxwell, 1905); *Zibaldone di pensieri* (ed. F. Flora, 1937–38); *Epistolario* (ed. F. Moroncini, 7 vols, 1941).—*Selected Prose and Poetry* (ed. and tr. I. Origo and J. Heath-Stubbs, 1966); *Opere* (ed. G. Getto, comm. E. Sanguineti, 4th ed. 1967).

G. Ferretti, *Vita di L.* (1945); I. Origo, *L., a Study in Solitude* (1953); J. H. Whitfield, *G. L.* (1954); R. Wis, *G. L., studio biografico* (1959). B.R.

Leopold, CARL GUSTAF AF (~Stockholm 3 IV 1756; †*ibid.* 9 XI 1829), Swedish writer. He upheld Augustan nationalism both in theory and practice, and after Kellgren's\* death was the foremost authority in the academic camp. He was Gustav\* III's literary adviser after Kellgren, wrote plays and respectfully flattering omissions but otherwise confined himself to solemn odes and didactic poems in the style of Pope\* and Voltaire\*. After Gustav III's death, Leopold concentrated on essays and journalism, somewhat influenced by the new trends, such as Rousseauism. In the new



century he became the main target of attacks from the young Romantics.

*Samlade skrifter* (6 vols, 1814–16, 1831–33).

O. Holmberg, *L.* (4 vols, 1953–62).

C.H.K. (I.S.)

**Leopold, JAN HENDRIK** (\*'s Hertogenbosch 11 V 1865; †Rotterdam 21 VI 1925), Dutch poet, contributor to *De Nieuwe Gids* since 1893, studied classical literature, Spinoza\* and the Stoa. His spiritual loneliness, accentuated by deafness and his teaching job, led to a despair which was only conquered for short periods. The poetry of his youth, influenced by Gorter\* and Verlaine\*, had already attained the perfect diction in which the discrepancy between poetical intention and final expression seems to be overcome. In his later works translations are numerous, but entirely made into his own. Unfinished posthumous poems sometimes still show a natural diction which enhances their tragic strain; many of these and all his finished writing show a rare perfection in the command of language.

J.W.W.

**VERSE:** *Verzen* (ed. P. C. Boutens, 1912); *Verzen* (1913); *Oostersch* (1924); *Verzen* (2 vols, 1926).—*Verzamelde verzen* (ed. P. N. van Eyck, 1935); *Verzamelde werk* (ed. P. N. van Eyck and J. B. W. Polak, 2 vols, 1951).—*Nabetrachten van een concertganger* (prose; 1929).—*The Flute* (tr. H. J. C. Grierson, 1949); *The Valley of Irdin* (tr. P. J. de Kanter, 1957).

A. Verwey, *Proza*, IV (1921); A. Roland Holst in *De Gids*, LXXXV (1921); P. N. van Eyck, *ibid.*, LXXXVIII (1924), in *Groot Nederland*, XXV (1927) and in *Verzamelde werk*, IV (1961); M. Nijhoff in *De Gids*, XCII (1929); H. A. Mulder in *Opwaartsche Wegen*, IX (1931); J. Hulscher in *De Gids*, XCIX (1935); F. Schmidt Degener in *Phoenix* (1942); W. E. G. Louw, *Die invloed van Gorter op L.* (1942); W. A. P. Smit in *De Gids*, CIX (1946); J. D. Ph. Warners, *Het Nederlandsche kwatrijn* (1947); J. M. Jalink, *Eine Studie über Leben und Werk des Dichters J. H. L.* (1949); J. B. W. Polak, *biblio. in Folium*, I (1951); J. Kamerbeek Jr, 'Over L.'s Eén druppel wijn' in *De Nieuwe Taalgids*, XLV.3 (1952); W. Gs Hellenga and H. van der Merwe Scholtz, *Kreatieve analyse van taalgebruik* (1955); N. A. Donkersloot, *J. H. L.* (1965); M. J. G. de Jong, *L.'s 'Cheops'* (1966); A. L. Sötemann, 'L. en Chrysispos' and 'L. en Dionysius van Halicarnassus' in *De Nieuwe Taalgids* (1967), no. 3 and (1968), no. 3. J.J.O.

**Leo the Deacon** (fl. second half 10th century), Byzantine historian and ecclesiastic. His *History* covers the period 959–976, with the later Bulgarian campaign of Basil II in 986 in which Leo took part. It was produced about 992 and is probably unfinished. Leo's work is marked by great individuality and is a valuable source for the second half of the 10th century.

J.M.H.

*Historia* (ed. C. B. Hase, 1828; with Lat. tr.); Migne, *Patrologia Graeca*, CXVII (1864; with Lat. tr.).

G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958); N. Panayotakes, *Leōn ho Diakonos* (1965).

J.M.H. (R.B.)

**Leo VI the Wise, BYZANTINE EMPEROR** 886–912. His achievement in the fields of administration and law is considerable, and in politics his work has probably been underestimated. His fourth marriage violated ecclesiastical canons and caused a rift in the Byzantine Church. Leo was educated by Photius\* and was brought up in the atmosphere of the Amorian and Macedonian renaissances. He wrote sermons, astrological and theological works as well as secular and ecclesiastical poetry. Tradition ascribes to him the *Oracula Leonis*. He also issued a number of laws or novels, and the legal code, the *Basilics*, was completed in his reign. The *Proble-mata* was a youthful work based on the so-called pseudo-Maurice\*. The *Tactica* is a military handbook drawing largely on earlier writers and again particularly the pseudo-Maurice. Some of Leo's work is still unpublished.

Migne, *Patrologia Graeca*, CVII (1863; with Lat. tr.); *Problemata* (ed. A. Dain, 1935); *Tactica* (ed. R. Vári, 2 vols, Budapest, 1917–22); *L'Extrait Tactique* (ed. A. Dain, 1942); *Naumachica* (ed. *idem*, 1943); *Sylloge tacticorum* (ed. *idem*, 1938); *Novels* (ed. with Fr. tr. P. Noailles and A. Dain, 1944).

C. Mango, 'The legend of L. the Wise' in *Zbornik Radova Vizantološkog Instituta*, VI (Belgrade, 1960).

J.M.H. (R.B.)

**Le Pan, DOUGLAS VALENTINE** (\*Toronto 25 V 1914; ∞1948 Sarah Katherine Chambers), Canadian poet and novelist who occupied various high Federal Government posts (1949–59), then became Professor of English, and from 1964 to 1970 Principal of University College, Toronto.

*Wounded Prince and Other Poems* (1948); *The Net and the Sword* (1953).—*The Deserter* (novel; 1964).

M. Davies, 'Bird of heavenly airs' in *Canad. Lit.*, XV (1963).

R.Su.

**Lera, ÁNGEL MARÍA DE** (\*Baidés, Guadalajara 1912), Spanish novelist whose works show a keen sense of social concern.

*Los clarines del miedo* (1958); *La boda* (1959); *Bochorno* (1960); *Los olvidados* (1960); *La trampa* (1962); *Hemos perdido el sol* (1963); *Tierra para morir* (1964); *Las últimas banderas* (1967).

J.E.V.

**Lermontov, MIKHAIL YUR'EVICH** (\*Moscow 2 X 1814; †Pyatigorsk 15 VI 1841), Russian poet, with distant Scottish ancestors (Learmonth). His father,

an army officer and a petty landowner, married the daughter of the wealthy widow, Arsenyev, who treated her son-in-law with contempt. At the age of three Lermontov lost his mother and was brought up first in Tarkhany, the estate of his maternal grandmother, and then in Moscow. In 1830 he entered Moscow University but two years later left for St Petersburg where he finished the cadet school and obtained a commission in a Guard regiment. In spite of his dissipated life, he always found time to write poetry. Because of his biting *Na smert' Pushkina* ('On the Death of Pushkin'; 1837) he was sent to a line regiment in the Caucasus which was tantamount to exile. In less than a year's time he was allowed to come back to St Petersburg where he was now lionized as a new hope of Russian poetry. In 1840 he had a duel with the son of the French ambassador and historian, de Barante, and was again exiled to the Caucasus. While staying, in the summer of 1841, at the Caucasian spa, Pyatigorsk, he quarrelled with a certain Major Martynov. A duel followed in which Lermontov was killed.

In spite of his early death, Lermontov's creations during the last four years of his life were great enough to entitle him to a place second only to Pushkin\*, from whom he differed however by his incurably Romantic and gloomy outlook upon the world. He was the most Byronic of all the Russian poets. Yet his rancorous Byronism was neither derivative nor posing—it was an integral part of his own complicated character, that of a frustrated idealist who felt a stranger in this world. The weakest part of his work are his juvenile plays, reminiscent of both Byron\* and Schiller\*. His genius reached its maturity in his later lyrics, in his two defiant narrative poems *Demon* and *Mtsyri*, and also in his masterpiece in prose *Geroy nashego vremeni* ('A Hero of Our Time'). The principal character of this novel—a strong but 'superfluous' and therefore frustrated *enfant du siècle*—is rendered with the skill of a born psychologist. Lermontov's descriptive power, too, both in verse and in prose, is matchless, no matter whether he conjures up the Caucasian scenery, the battle scenes (as in *Valerik*) or his impressions of nature. His lyrical poems are above all personal confessions, but at their best they are on the level of the highest poetry of Russian or any other literature.

*Sochineniya* (2 vols, 1847; 2nd ed. 1860, 1861); *Polnoye sobranie sochineniy* (4 vols, 1939, 1947–48); *Sobranie sochineniy* (4 vols, 1958–62); *Izbrannye proizvedeniya* (2 vols, 1967).—TRANSLATIONS: *The Demon* (trs: F. Storr, 1894; E. Richter, 1910; R. Burness, 1918; G. Shelley, 1930); *A Song About Tsar Ivan Vasilyevich, His Body-Guard and the Valiant Merchant Kalashnikov* (trs: E. L. Voynich, 1911; J. Cournoos, 1929); *A Hero of Our Nowadays* (tr. S. Phillimore, 1920); *A Hero of Our Time* (tr. R. Merton, 1928); *A Hero of Our Own*

*Times* (tr. E. and C. Paul, 1940); sel. poems in C. M. Bowra, *A Book of Russian Verse* (2 vols, 1943–47); *Bela* (tr. J. Domb and G. Schoenberg, 1945).

Studs and biogs of L. by: D. S. Merezhkovsky (1909); N. A. Kotlyarevsky (1912); D. N. Ovsyaniko-Kulikovsky (1914); P. E. Schegol'ev (1922); B. Eichenbaum (1924); S. Shuvalov (1927); S. V. Ivanov (1938); N. L. Brovsky (1945); I. Andronnikov (1948).—V. A. Manilov, *Materialy dlya biografii Lermontova* (1936); L. Y. Ginzburg, *Tvorcheskiy put' Lermontova* (1940); *Literaturnoye nasledstvo* ser. (2 vols, 1948); B. Eichenbaum, *Statyi o Lermontove* (1961); U. R. Fokht, *Tvorchestvo Lermontova* (1964); D. E. Maximov, *Poeziya Lermontova* (1964); *Tvorchestvo M. Yu. Lermontova* (1965); T. Ivanova, *Posmertnaya sud'ba poeta* (1967). J.L.

Lerner, LAURENCE DAVID (\*Cape Town 12 XII 1925; ∞Natalie Winch), South African novelist, poet, short-story writer and critic. He left South Africa in 1949, and now teaches at the University of Sussex. An accomplished writer, with a keen eye for detail, little of his work reflects his South African background.

VERSE: *Domestic Interior and Other Poems* (1959); *Directions of Memory* (1964); *Selves* (1969).—NOVELS: *The Englishman* (1959); *A Free Man* (1968).—CRITICISM: *The Truest Poetry* (1960); *The Truth-tellers* (1967). U.La.

Lernet-Holenia, ALEXANDER (\*Vienna 21 X 1897), Austrian writer of lyric poetry, plays, essays, stories and novels. An officer in the First World War, he returned to Austria after a long period in South America in 1939 to become an officer again. His lyric poetry was strongly influenced by Pindar\*, Hölderlin\* and Rilke\*, his novels and comedies mainly deal with Austrian high society.

PLAYS: *Demetrius* (1926); *Österreichische Komödie* (1926); *Ollapotrida* (1927).—NOVELS: *Ljubas Zobel* (1932); *Die Standarte* (1935); *Mars im Widder* (1941); *Drei Reiterromane* (1963).

J. Schondorff, *Österreiches Theater des XX Jahrhunderts* (1961); *Festschrift zum 70. Geburtstag* (1967); A. Ayren, 'A. L.-H. 70 Jahre' in *Neue deutsche Hefte*, XIV.115 (1967). D.E.

Leroux, ÉTIENNE, pseud. of STEPHANUS PETRUS DANIEL LE ROUX (\*Oudtshoorn, Cape Province 13 VI 1922; ∞1948 René de Wet Malherbe [o/o 1969], ∞Elizabeth Joubert), controversial Afrikaans novelist; trained as a lawyer, now a gentleman-farmer. The leading figure in the revival of Afrikaans prose during the 1960s, he uses Jungian concepts and archetypal patterns and is much given to experiment.

PROSE: *Die Eerste Lewe van Colet* (1956); *Hilaria* (1957); *Die Mugu* (1959); *Sewe Dae by die*

*Silbersteins* (1962; *Seven Days at the Silbersteins*, tr. Charles Eglington, 1964); *Een vir Azazel* (1964; *One for the Devil*, tr. idem, 1969); *Die Derde Oog* (1966. *The Third Eye*, tr. Amy Starke, 1969); 18-44 (1967); *Isis Isis* (1969).

P. J. Nienaber, *Perspektief en Profiel* (3rd ed. 1969); J. C. Kannemeyer, *Op weg na Welgevonden* (1970). N.D.C.

Leroux, GASTON (\*Paris 6 V 1868; †Nice 15 IV 1927), French novelist. Following Gaboriau\* and contemporaneously with Leblanc\*, one of the originators of the detective story: he created a famous amateur detective, Rouletabille, who triumphed over criminals and professional policemen alike by the use of pure reason and deduction. A second series, based on the activities of an 'old lag' Chéri-Bibi, descends into facile melodrama. Many of his books have been translated into English.

*Rouletabille* (1907); *Le mystère de la chambre jaune* (1908); *Le parfum de la dame en noir* (1909); *Chéri-Bibi* (1914).—*Hommage à G. L.* (1954).

Ellery Queen, *Queen's Quorum* (1948). M.G.

Le Roy, GRÉGOIRE (\*Ghent 7 XI 1862; †Ixelles 1941), Belgian poet, *Jeune Belgique*. A gentle melancholy, transparent symbolism and delicate lyricism characterize the work of this school-fellow of Maeterlinck\* and devotee of Verhaeren\*, who abandoned law for literature.

*Chanson d'un soir* (1889); *Mon cœur pleure d'autrefois* (1889); *Chanson de pauvre* (1907); *Le rouet et la besace* (1912); *L'ombre sur la ville* (1935); *La nuit sans étoiles* (1940).

V. Mallinson, *Modern Belgian Literature 1830-1960* (1966). B.M.W. (J.C.D.)

Lesage, ALAIN RENÉ (\*Sarzeau, Morbihan 8 V 1668; ∞ 1694 Marie-Elisabeth Huyard; †Boulogne 17 XI 1747), French novelist and dramatist. Of middle-class stock, Lesage produced his large literary output while leading an uneventful family life in Paris. He began with adaptations of Spanish comedies before writing *Turcaret* (1709; ed. F. Guirand, 1938), a bold satire in Molière's\* vein on the shady financier. Refused further productions by the Comédie Française, he turned to the small popular theatres of the Paris fairs, for which he wrote about 100 farces alone or in collaboration. The basis of his novels is Spanish. His first success, *Le Diable boiteux* (1707; ed. R. Étiemble in *Romanciers du XVIIIe siècle*, 1960), was modelled freely on Luis Vélez\* de Guevara's *El diablo cojuelo* (1641). All his other novels have Spanish sources or themes. However, he transforms and transcends his material. His masterpiece, *Gil Blas*, though in appearance a Spanish picaresque novel, can be attached to no one original, and the manners and characters of which it is a lively satire are French, as is the style.

NOVELS: *Gil Blas de Santillane*, I-II (1715), III (1724), IV (1735; ed. M. Bardon, 2 vols, 1942); *Guzman d'Alfarache* (1732); *Les Aventures de M. Robert Chevalier* (1732); *Estebanille Gonzalès* (1734); *Le Bachelier de Salamanque* (1736).—PLAYS: *Crispin rival de son maître* (1707); other plays in *Théâtre de la Foire* (1721-37); *Théâtre* (Garnier, 1911).—*Œuvres complètes* (12 vols, 1821).

H. Cordier, *Essai bibliographique sur les œuvres de L.* (1910); E. Lintilhac, *L.* (1893); C. Dédéyan, *A.-R. L.: 'Gil Blas'* (1956); M. Spaziani, *Il teatro minore di L.* (Rome, 1957). G.B.

Lescailje, KATHARINA (\*Amsterdam 26 IX 1649; †ibid. 8 VI 1711), Dutch poet, who continued her father's bookshop and printing office, wrote and translated plays and fluid traditional verse.

PLAYS: *Kassandra* (1684); *Ariadne* (1693).—*Mengel- en tooneelpoëzie* (verse; 3 vols, 1731).

*Levens van enige voornaame Nederlandsche mannen en vrouwen*, I (1777). J.W.W.

Leshenkov, SERGEY ANTONOVICH: see Klychkov, SERGEY.

Leskov, NIKOLAY SEMĖNOVICH (\*Gorokhovo 4 II 1831; †St Petersburg 21 II 1895), Russian author. The employment he held in his youth made him travel all over Russia, but in 1861 he settled in St Petersburg. In his two novels, *Nekuda* (1864) and *Na nozhakh* (1871), he turned against the ultra-radicals of the 1860s, although *Nekuda* was a diagnosis rather than an indictment. The two novels were denounced as reactionary and their failure made him shift to the chronicle-type of narrative, an excellent example of which he gave in *Soboryane* (1872). He also turned to several other genres: documentary anecdotes, impressions, recollections, legends, and particularly the stylized picaresque *SKAZ*, a story told by a lower middle-class person with the preservation of his accent and all the peculiarities of his language. Leskov's best example of the *skaz*-type are: *Levsha*, *Zapechatlenny Angel*, *Ocharovanny strannik* and *Zayachiy remiz*. His tense, full-blooded narrative, *Lady Macbeth mtsenskogo uyezda* (1865), is the basis of Shostakovich's opera of the same name (Eng. tit. *Katerina Ismailova*). Leskov introduced into his works all the social strata of his nation: landowners, serfs, peasants, artisans, intellectuals, merchants, officials and the clergy. In all this he showed his exceptional feeling for the language, his healthy optimism, his love of Russia and of the Russian people. Gorky\* once referred to him as the 'most truly Russian of all the Russian writers'. Although appreciation of Leskov's work came late, he influenced a number of Russian modernists (Remizov\*, Zamyatin\*, Bely\*) and, through them, several Soviet writers, beginning with Zoshchenko\*.

*Sobranie sochineniy* (36 vols, 1902-03); *Pis'ma I. S. Leskova* (1928); *Ocharovanny strannik* (1932); *Sobranie sochineniy* (11 vols, 1956-58).—*The Tales of Leskov* (tr. R. Norman, 1944 ff.).—*The Cathedral Folk* (tr. I. F. Hapgood, 1924); *The Enchanted Pilgrim* (tr. D. Magarshack, 1946); *The Lady Macbeth of the Mtsensk District* (tr. W. Morison in *Representative Russian Stories*, 1946); *The Amazon and Other Stories* (tr. D. Magarshack, 1949, 1962).

B. M. Drugov, *N. S. L.* (1961); M. Goryachkina, *Satira Leskova* (1963); N. S. Pleshchunov, *Romany Leskova 'Nekuda' i 'Soboryane'* (1963). J.L.

**Leśmian**, BOLESŁAW, pseud. of B. LESMAN (\*Warsaw 12 I 1879; †ibid. 5 XI 1937), Polish poet and translator. A lawyer and registrar, he entered the Polish academy of literature in 1933. In his few volumes of poetry, there is a mixture of romantic lyricism, folk-song, philosophy and an unrealistic imagination. He published several works in *Chimera* and had a great influence on some of the 'Skamander' group of poets, especially Tuwim\*. He is now considered one of the most original 20th-century poets. His erotic poetry is especially noteworthy.

**VERSE**: *Sad rozstajny* (1912); *Ląka* (1920); *Napój cienisty* (1936); *Dzieńba leśna* (1938).—*Wzór poezji* (1946); *Poezje* (ed. J. Trznadel, 1965).

O. Forst de Battaglia, 'B. L.' in *Pologne Littéraire*, VI (1927); *Wiadomości Literackie*, XLVIII (1937; entire issue is devoted to B. L.); A. Szczerbowski, *B. L.* (1938); J. Trznadel, *Twórczość L.* (1964); *Studia o L.* (ed. M. Głowiński and J. Sławiński, 1971). S.S. (P.H.)

**Lessing**, GOTTHOLD EPHRAIM (\*Kamenz 22 I 1729; †Brunswick 15 II 1781), German critic and dramatist. Son of a Protestant pastor, Lessing was educated at the Fürstenschule, Meissen, and at Leipzig University. In 1749 he settled in Berlin as a journalist. His controversy with S. G. Lange\*, culminating in Lessing's *Vademecum*, first made him famous, and *Miss Sara Sampson* (1755), the first domestic tragedy ('bürgerliches Trauerspiel') in Germany, enjoyed great success in 1755. In 1759 he wrote the brilliant series of critical letters (*Literaturbriefe*), of which the 17th, demolishing Gottsched's\* reputation, is especially famous. From 1760 to 1765 Lessing was secretary to General Tauentzien in Breslau, employing his leisure in classical studies, which led to *Laokoon* (1766). In this Lessing attacked Winckelmann's\* views, tracing the differences between the arts to the differences in their media. In 1767 Lessing became house critic to the Hamburg Theatre, combating in *Die Hamburgische Dramaturgie* (1767-68) the French drama and recording his interpretation of Aristotle's\* *Poetics*. In 1770 he became librarian at Wolfenbüttel. In 1776 he married Eva König, who died in childbirth in 1778.

In 1778/79 Lessing attacked the Lutheran belief in the infallibility of Scripture. Silenced by decree, he wrote his noble plea for tolerance, *Nathan der Weise* (1779).

Lessing, the first figure of European stature in modern German literature, furthered the German theatre by theoretical writing and by his plays, clarified aesthetic thought, and fought tenaciously for truth, combining penetrating intellect, shrewd common-sense and an upright character.

**TRAGEDIES**: *Philotas* (1759); *Emilia Galotti* (1772).—**COMEDIES**: *Der junge Gelehrte* (1747); *Der Freigeist* (1749); *Die Juden* (1749); *Minna von Barnhelm* (1767).—**CRITICAL**: *Beiträge zur Historie und Aufnahme des Theaters* (1750); *Vademecum für den Herrn S. G. Lange* (1754); *Briefe, die neueste Litteratur betreffend* (1759); *Abhandlungen über die Fabel* (1759).—**RELIGIOUS**: *Rettungen* (1754); *Berengarius Turonensis* (1770); *Ein Mehreres aus den Papieren eines Ungenannten* (1777); *Über den Beweis des Geistes und der Kraft* (1777); *Eine Duplik* (1778); *Eine Parabel* (1778); *Anti-Goeze* (1778); *Die Erziehung des Menschengeschlechts* (1780).—**VARIOUS**: *Briefe antiquarischen Inhalts* (1768-69); *Wie die Alten den Tod gebildet* (1769).—*Sämtliche Werke* (30 vols, 1791-94; ed. K. Lachmann and F. Muncker, 24 vols, 1886-1924; ed. J. Petersen, 25 vols, 1925); *Gesammelte Werke* (ed. P. Rilla, 10 vols, 1954-58).—*Laocoon, Nathan, Minna* (tr. W. A. Steel, 1930).

K. G. Lessing [his brother], *G. E. L.s Leben* (3 vols, 1793-95); E. Schmidt, *L.* (2 vols, 1884-92); G. Kettner, *L.s Dramen* (1904); W. Dilthey, 'L.' in *Das Erlebnis und die Dichtung* (1905); R. Petsch, *L.s Faustdichtung* (1911); W. Oehlke, *L. und seine Zeit* (2 vols, 1919); C. Schrempf, *L. als Philosoph* (1921); G. Fittbogen, *Die Religion L.s* (1923); H. Leisegang, *L.s Weltanschauung* (1931); A. M. Wagner, *L.* (1931); B. von Wiese, *L.* (1931); H. B. Garland, *L.: The Founder of Modern German Literature* (1937, 1962); O. Mann, *L.* (1948) and *L.* (1961); H. Schneider, *L.: Zwölf biographische Studien* (1951); P. Rilla, *L.* (1960); W. Drews, *L.* (1962). H.B.G.

**L'Estrange**, SIR ROGER (\*Hunstanton 17 XII 1616; †London 11 XII 1704), English journalist, pamphleteer and translator in verse and prose, and an accomplished musician. A Royalist who suffered imprisonment (1644-48) and fled to Holland, returning in 1651, L'Estrange became 'surveyor of the imprimery' (censor) in 1663. Fleeing to Holland again (1677), he published *The Observer* after his return (1681), and became M.P. for Winchester (III 1684/85). His translations of *Aesop's Fables* (2 pts, 1692-99) and *The Visions of Don Francisco de Quevedo* (1667; ed. J. M. Cohen, 1963) were popular. A man of swift and fluent ability, he impressed contemporaries with wit and competence.

*An Account of the Growth of Knavery* (1677);

*Five Love Letters from a Nun to a Cavalier* (1678); *Twenty Select Colloques out of Erasmus Roterodamus* (1680; ed. C. Whibley, 1923); *Citt and Bumpkin* (2 pts, 1680; I, ed. B. J. Rahn, 1965).

G. Kitchin, *Sir R. L'E.: a Contribution to the History of the Press in the 17th Century* (1913); C. Whibley in *Literary Studies* (1919). R.M.W.

Leti, GREGORIO (\*Milan 29 V 1630; ∞1675 Maria Guérin; †Amsterdam 9 VI 1701), Italian polygraph, 'an adventurer in the realm of literature'. He wrote scores of political and historical works, often forging, plagiarizing, lying; more often displaying his biting wit and power of observation.

*Dialoghi Politici* (Geneva, 1666); *Vita di Sisto V* (Lausanne, 1669; *The life of Pope Sixtus the Fifth*, tr. E. Farnsworth, 1754); *Teatro Britannico* (Amsterdam, 5 vols, 1684); *Amours de Messaline* (Cologne, 1689); *Vita di Elisabetta, Regina d'Inghilterra* (Amsterdam, 2 vols, 1692); *Historia e memorie recondite sopra la vita di O. Cromwell* (*ibid.*, 2 vols, 1692).

A. Cameroni, *Uno scrittore avventuriero del sec. XVII*, G. L. (1894); L. Fassò, *Avventurieri della penna nel seicento* (1923); G. Spini, 'Il viaggio di G. L.' in *Ricerca dei libertini* (1950); V. Gabrieli, 'G. L.: disavventure di un avventuriero' in *Nuova Antologia* (1953). U.L.

Leto, POMPONIO GIULIO (\*Teggiano nel Cilento 1428; †Rome 1497), Italian humanist, founder of the Accademia Romana (or Pomponiana). A fanatic of the cult of ancient Rome, Leto spoke only Latin and worshipped at an altar sacred to Romulus.

V. Zabughin, *G. P. L.* (3 vols, 1909-12); R. Sabbadini in *Giornale storico della lett. ital.*, LX (1912); C. Dionisotti, *ibid.*, CX (1937); A. Lesen, 'P. L. sabino' in *Convivium*, III (1931). B.R.

Letteris, MEIR HALEVY or MAX (\*Zolkiev, Galicia 30 VIII 1800; †Vienna 19 V 1871), Hebrew poet and translator. Among his many works may be mentioned *Tofes Kinor Ve-Ugav* (Vienna, 1860), *Moshe al Har Nebo* and *Jona Homla* (1860). He translated from the French, German and English. S.A. (M.Ge.; Y.F.)

Leucippus of MILETUS (5th century B.C.), Greek philosopher. He was the originator of the atomic theory which was developed by Democritus\*. D.J.F.

Lever, CHARLES JAMES (\*Dublin 31 VIII 1806; ∞c. 1833 Kate Baker; †Trieste 1 VI 1872), Irish novelist. Educated Trinity College, Dublin, and in Germany; practised medicine in various parts of Ireland; edited *Dublin University Magazine* 1842-1845; held British consular appointments in Spezia and Trieste. His early novels were slapdash and rollicking (satirized by Thackeray\* in *Phil Fogarty*);

his later show more careful craftsmanship. Uneven in quality, his work contains many authentic pictures of post-Napoleonic Ireland and Europe.

Harry Lorrequer (1837); Charles O'Malley (1840); Jack Hinton (1843); *Tom Burke of Ours* (1844); Arthur O'Leary (1844); *The Knight of Gwynne* (1847); *The Martins of Cro' Martin* (1850); *The Dodd Family Abroad* (1853-54); *A Day's Ride* (1863).

W. J. Fitzpatrick, *Life and Letters of L.* (1879); L. Stevenson, *Doctor Quicksilver* (1939).

R.McH.

Le Verrier, JEAN: see Boutier, PIERRE.

Levertin, OSCAR IVAR (\*Gryt 17 VII 1862; †Stockholm 22 IX 1906), Swedish author. Of Jewish parentage, Levertin became lecturer in literature at Uppsala in 1889. Threatened with tuberculosis, he went to Davos shortly afterwards and there associated with Heidenstam\*, with whom he collaborated in the anti-Naturalist manifesto, *Pepitas Bröllop* (1890). The loss of his first wife (1889), together with Heidenstam's influence, set free Levertin's poetic gifts (he had already written prose works in a Naturalist vein), which tended to deal, in sombre but beautiful lines, with life's transience. His extremely wide culture is reflected in his prose essays, stories and novels. He became Professor at Stockholms Högskola in 1899, and from 1897 he acted as critic to Svenska Dagbladet, exerting considerable influence on Swedish taste.

STORIES: *Småmynt* (1883); *Konflikter* (1885); *Rocconoveller* (1899); *Magistrarna i Österås* (1900).—VERSE: *Legender och visor* (1891); *Nya dikter* (1894); *Kung Salomo och Morolf* (1905).—ESSAYS: *Teater och drama under Gustav III* (1889); *Från Gustav III:s dagar* (1896); *Diktare och drömmare* (1898); *Svenska gestalter* (1903).—*Samlade skrifter* (ed. A. Lundegård and E. Levertin, 24 vols, 1907-12).

D. Sprengel, *O. L.* (1907; rev. ed. 1918); W. Söderhjelm, *O. L.* (2 vols, 1914-17); F. Böök, *O. L.* (1944); C. Fehrman, *Levertins lyrik* (1945); A. Levertin, *Den unge L., minnen och brev* (1947); B. Julén, *Hjärtats landsflyckt* (1962).

B.M.E.M.; A.H.J.K. (I.S.)

Levi, CARLO (\*Turin 29 XI 1902), Italian novelist, essayist and painter. Levi's reputation as a writer rests mainly on his famous *Cristo si è fermato a Eboli* (1945; *Christ Stopped at Eboli*, tr. F. Frenaye, 1948), an autobiographical account of life in the remote and primitive south Italian province of Lucania, where he was confined for his anti-Fascism in 1935-36. It is a book of great humanity, brilliantly written. His other works have been relatively less successful.

*Paura della libertà* (wr. 1936; pub. 1947; *Of Fear and Freedom*, tr. A. Gourevitch, 1950);

*L'orologio* (1950; *The Watch*, tr. J. Farrar, 1952); *Le parole sono pietre* (1955). J.F.C. (B.M.)

Levi ben Gerson: see Gersonides.

Levin, JUDAH LEIB: see Yehahal.

Lévi-Strauss, CLAUDE (\*Brussels 28 XI 1908), French ethnologist and philosopher; Professor at the University of São Paulo, and since 1959 at the Collège de France. Lévi-Strauss has stimulated contemporary sociological thought with his studies on social anthropology. *Tristes tropiques* (1955; *A World on the Wane*, tr. J. Russell, 1961), which goes beyond his own field and emerges as a genuine philosophy of the evolution of man, earned him lasting respect in the intellectual world. Influenced by the linguistic methods used by Ferdinand de Saussure, Lévi-Strauss is one of the principal exponents of structuralism as applied to the social sciences.

*Les structures élémentaires de la parenté* (1940; Eng. tr. J. H. Bell et al., 1968); *Race et histoire* (1952); *Anthropologie structurale* (1958; Eng. tr. C. Jacobson and B. G. Schoepf, 1963); *La pensée sauvage* (1962; Eng. tr. 1966); *Le totémisme d'aujourd'hui* (1962; *Totemism*, tr. R. Needham, 1964); *Le cru et le cuit* (1964); *Du miel aux cendres* (1966); *L'origine des manières de table* (1968); *L'homme nu* (1971).

G. Charbonnier, *Entretiens avec L.-S.* (1961; Eng. tr. J. D. Weightman, 1969); L'Arc, XXXVI (special no.; 1965); C. Leach, 'C. L.-S.—anthropologist and philosopher' in *New Left Rev.*, XXXIV (1965); G. Steiner, 'A conversation with C. L.-S.' in *Encounter*, XXVI.4 (1966); S. Sontag, *Against Interpretation* (1967); Y. Simonis, *C. L.-S. ou la passion de l'inceste* (1968). M.G.

Levita: see Bachur, ELIJAH.

Levitov, ALEXANDER IVANOVICH (\*Tambov province 20 VI 1835; †Moscow 4 I 1877), Russian 'populist' author of humble origin. In his stories he describes not only abject poverty—especially in his *Stepnye ocherki* (1875)—but also tramps, pilgrims and homeless wanderers, often in a strong satirical vein.

*Sobranie sochineniy* (8 vols, 1911); *Izbrannyye sochineniya* (2 vols, 1932–33); *Sochineniya* (1 vol., 1956).

I. V. Vladislavlev, *Russkie pisateli* (1924); A. Ya. Silayev, *Liry zvon kandal'ny* (1963). J.L.

Levshin, VASILY ALEXEYEVICH (\*1746; †1826), Russian author. He wrote on a great variety of subjects but became best known by some of his plays, which appeared in his *Trudy* (1796).

V. B. Shklovsky, *Chulkov i L.* (1933). J.L.

Levstik, FRAN (\*Spodnje Retje, Kranj province 28 IX 1831; †Ljubljana 16 XI 1887), Slovene poet, story-writer, critic and theoretician; his treatment of traditional and domestic themes provides classic exemplars of realism. In his collection of poems *Pesmi* ('Songs'; 1854), his essay *Popotovanje iz Litije do Cateža* ('Journey From L. to C.'; 1858), his story *Martin Krpan* (1858), his cycles of love poems *Tonine pesmi* ('Songs for Toni'; 1858) and *Franjine pesmi* ('Songs for Frances'; 1870), his *Otročje igri v pesenah* ('Children's Games in Song'; 1880–86) and his critical and polemical writings, Levstik conceived works which, while presenting the peasant's world or inspired by it, would also express general human problems in a synthesis of rationalistic and classical realism.

*Zbrano delo* (coll. works; 9 vols, incomplete, 1948–61).

A. Slodnjak, 'F. L. (1831–87), the first representative of realism in Slovene literature' in *Slavon. and East Eur. Rev.*, XXXV (1956); B. Paternu, *Estetske osnove Love literarne kritike* (1962).

A.S. (tr. H.Le.)

Lewes, GEORGE HENRY (\*London 18 IV 1817; †1840 Agnes Jervis; †ibid. 28 XI 1878), English man of letters. He lived with George Eliot\* from 1854 until his death. Brilliantly versatile, a born popularizer, Lewes familiarized English readers with Comte\* and Spinoza\*, wrote scientific articles, novels, a standard *Life of Goethe* (2 vols, 1855) and dramatic criticism that remains of interest. R.F.

NOVELS: *Ranthorpe* (1847); *Rose, Blanche and Violet* (3 vols, 1848).—DRAMATIC CRITICISM: *The Spanish Drama* (1846); *On Actors and the Art of Acting* (1875); *Dramatic Essays reprinted from The Examiner* (ed. W. Archer and R. Lowe, 1896).—PHILOSOPHY: *Biographical History of Philosophy* (4 vols, 1845–46); *Comte's Philosophy of the Sciences* (1853); *Problems of Life and Mind* (5 vols, 1874–79).

A. T. Kitchel, *G. L. and George Eliot* (1934); A. R. Kaminsky, *G. H. L. as Literary Critic* (1968). R.F. (M.A.)

Lewis, ALUN (\*Aberdare, Glam. 1 VII 1915; †1941 Gweno Ellis; †Burma 5 III 1944), Anglo-Welsh poet and short-story writer. A writer of promise, whose career was tragically cut short by the war. An early story, 'The Wanderers', shows imaginative power not afterwards surpassed.

*Raiders' Dawn* (1941); *The Last Inspection* (1942); *Ha! Ha! Among the Trumpets* (1945); *Letters From India* (1946); *In the Green Tree* (1948).—*Selected Poetry and Prose* (with biog. intro. Ian Hamilton, 1966).

J. S. Williams, 'The poetry of A. L.' and 'The short stories of A. L.' in *Anglo-Welsh Rev.*, XIV (1964–65) and 'The poetry of A. L.' in *Poetry*

Wales, II (1966); Brynmor Jones, 'A. L.' in *Bibliography of Anglo-Welsh Literature*, III (1968); B. Chamberlain, *A. L. and the Making of the Case of Broadsheets* (1970); J. Davies, 'The poetry of darkness: A. L.'s Indian experience' in *Anglo-Welsh Rev.*, XIX.43 (1970). C.P. (M.W.T.)

Lewis, CECIL DAY (\*Ballintogher, Ireland 27 IV 1904; ∞1928 Constance Mary King [o/o 1951], ∞1951 Jill A. H. Balcon; †Hadley Wood, Herts 22 V 1972), English poet and critic. In the 1930s his name was often associated with Auden\* and Spender\* among the innovating 'modern poets', though in essence he was nearer to the traditional than they. He was appointed poet laureate in 1968. As NICHOLAS BLAKE he wrote detective novels.

*Collected Poems 1929-53* (1954); *Pegasus* (1957); *The Gate* (1962); *The Whispering Roots* (1970).—VERSE TRANSLATION: *The Georgics of Virgil* (1941); *The Aeneid* (1952); *The Eclogues* (1963).—CRITICISM: *A Hope for Poetry* (1934); *The Poetic Image* (1947); *The Lyric Impulse* (1965).—NOVELS: *The Friendly Tree* (1936); *Child of Misfortune* (1939).—*The Buried Day* (autobiog.; 1960).

Biblio. by G. Handley-Taylor and T. d'A. Smith (1968). R.A.S.-J. (W.R.A.)

Lewis, CLIVE STAPLES (\*Belfast 29 XI 1898; ∞1956 Mrs Joy Gresham; †Oxford 22 XI 1963), English writer, Fellow of Magdalen College, Oxford. His writings embrace a study of courtly love, essays in Christian ethics, novels which combine imagination and fancy, poetry medieval and modern, fantasies for children and the 16th-century volume of the *Oxford History of English Literature* (1954). The boundary between his novels and his writings on ethics is not sharply defined.

*The Allegory of Love* (1936); *Studies in Words* (1960); *An Experiment in Criticism* (1961); *The Discarded Image* (1964); *Studies in Medieval and Renaissance Literature* (1966).—NOVELS: *The Pilgrim's Regress* (1933); *Out of the Silent Planet* (1938); *Perelandra* (1943); as *Voyage to Venus*, 1953; *That Hideous Strength* (1945).—ETHICS: *The Problem of Pain* (1940); *The Screwtape Letters* (1942); *Miracles* (1947); *Mere Christianity* (1952); *The Four Loves* (1960).—*Surprised by Joy* (autobiog.; 1955).—*Poems* (1964); *Narrative Poems* (ed. W. Hooper, 1969).—*Letters* (ed. W. H. Lewis, 1966).—CHILDREN'S BOOKS: *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955), *The Last Battle* (1956).

R. L. Green, C. S. L. (1963); *Light on C. S. L.* (ed. J. Gibb, 1965). H.An. (W.R.A.)

Lewis, ETHELREDA (\*England; ∞Joseph Lewis; †Port Alfred, Cape Province 31 VII 1946), South African novelist. Mrs Lewis was the author of

three novels before she won popularity by editing the reminiscences of A. A. SMITH ('Trader Horn') (1851-1931). To avoid confusion between Smith's reminiscences and her own work she adopted the pseudonym 'R. Hernekin Baptist', under which she wrote four novels on African problems. *Wild Deer* (1933) is the most cogent of these.

NOVELS: *The Harp* (1925); *The Flying Emerald* (1925); *Mantis* (1926); *Four Handsome Negresses* (1931); *A Cargo of Parrots* (1938); *Love at the Mission* (1938).—*The Life and Works of Alfred Aloysius Horn, an Old Visitor* (biog.; 3 vols, 1927-29). E.R.S.

Lewis, (HARRY) SINCLAIR (\*Sauk Center, Minn. 7 II 1885; ∞1914 Grace Hegger, ∞1928 Dorothy Thompson; †Rome 10 I 1951), American novelist. After six minor novels he gained wide notice with *Main Street* (1920), which depicts the emptiness and conformity of Mid-Western small-town life. In his many novels Lewis attacks the middle class of industrialized America for its herd instincts, its worship of streamlined conveniences, its shallow and meaningless idealism. *Babbitt* (1922) satirizes the average businessman of a growing city; *Arrowsmith* (1925) shows the difficulties of a scientist in the face of commercial medical interests; *Elmer Gantry* (1927), set in Kansas City, is a savage attack on the hypocrisy of commercially exploited evangelical religion. Lewis was the first American to win the Nobel prize for distinction in world literature (1930).

*The Job* (1917); *Mantrap* (1926); *The Man Who Knew Coolidge* (1928); *Dodsworth* (1929); *Ann Vickers* (1933); *Work of Art* (1934); *Selected Short Stories* (1935); *It Can't Happen Here* (1935); *Bethel Merriiday* (1940); *Gideon Planish* (1943); *Cass Timberlane* (1945); *Kingsblood Royal* (1947).

Mark Schorer, S. L.: *An American Life* (1961); S. N. Grebstein, S. L. (1962).

H.L.C. (D.E.Mo.)

Lewis, MATTHEW GREGORY, 'MONK LEWIS' (\*London 9 VII 1775; †at sea 14 V 1818), English novelist, dramatist and translator. A diplomat who wrote novels of terror. B.H.

NOVELS: *The Monk* (3 vols, 1796); *Romantic Tales* (4 vols, 1808).—PLAYS: *The Castle Spectre* (1798); *The East Indian* (1800).—*Journal of a West Indian Proprietor* (1834).

E. Birkhead, *The Tale of Terror* (1921); A. Parreaux, *The Publication of The Monk* (1960); L. F. Peck, *A Life of M. G. L.* (1961).

B.H. (M.Bu.)

Lewis, MERIWETHER (\*Albermarle Co., Va. 18 VIII 1774; †Tennessee 11 X 1809), American explorer. Private secretary to President Jefferson\*, he led the expedition overland to the Pacific. His record of misfortunes and final success makes one of the great travel narratives. H.L.C.

*History of the Expedition Under the Command of Captains Lewis and Clark to the Sources of the Missouri* . . . (ed. P. Allen, 1814); *Original Journals of the Lewis and Clark Expedition, 1804-1806* . . . (ed. R. G. Thwaites, 8 vols, 1904-05).

J. Mirsky, *The Westward Crossings: Balboa, Mackenzie, L. and Clark* (1946); R. H. Dillon, *M. L.: A Biography* (1965). H.L.C. (D.S.R.W.)

Lewis, SAUNDERS (\*Wallasey 15 X 1893; ∞1924 Margaret Gilchrist), Welsh poet, dramatist, journalist and critic; lecturer in the University College of Swansea (1923-36) and at Cardiff (1951-57). His brilliant historical studies reveal a wide culture and throw much new light upon the Welsh literary tradition. As president of the Welsh Nationalist Party during its formative period he wrote numerous political essays and his later weekly articles (in the late 1930s and 1940s) were an outstanding contribution to Welsh journalism. In 1933 he became a Roman Catholic. His plays and his two short novels deal imaginatively with fundamental themes: sacrificial loyalty, and love and marriage. His poems include biting satires and poems of praise.

*Gwaed yr Uchelwyr* (1922); *Williams Pantycelyn* (1927); *Ceiriog* (1929); *Monica* (1930); *Ieuan Glan Geirionydd* (1931); *Braslun o Hanes Llennyddiaeth Gymraeg*, I (1932); *Daniel Owen* (1936); *Buchedd Garmon* (1937); *Canlyn Arthur* (1938); *Amllyn ac Amig* (1940); *Byd a Betws* (1941); *Straeon Glasynys* (1943); *Ysgrifau Dydd Mercher* (1945); *Blodeuwedd* (1948); *Dwy Gomed* (1952); *Siwan* (1955); *'Gymerwch Chi Sigaret?* (1956); *Brad* (1958); *Esther a Serch yw'r Doctor* (1960); *Merch Gwern Hywel* (1964); *Cymru Fydd* (1967); *Problemau Prifysgol* (1968).

S. L. (ed. P. Davies, 1950); J. Rowlands, 'Nofelau S. L.' in *Ysgrifau Beirniadol*, V (ed. J. E. C. Williams, 1970). B.Re.

Lewis, WYNDHAM (\*on a ship in the Bay of Fundy 18 XI 1882; ∞1929 Anne Hoskyns; †London 7 III 1957), English author and artist. In 1914 he challenged the Futurists by starting 'Vorticism'. Powerful, original, provocative in writing as in painting, merciless in criticism of automatism and sentimentalism, he is highly inventive as a creator, and intellectual if eccentric in his judgement of society. His very remarkable style is muscular and direct.

NOVELS: *Tarr* (1918); *The Childermass* (1928; Pt 1 of *The Human Age*); *The Apes of God* (1930); *The Revenge for Love* (1937); *The Human Age*, Pts 2 and 3 (*Monstre Gai*, *Malign Fiesta*; 1955).—*Rotting Hill* (stories; 1951).—*One Way Song* (verse; 1933).—VARIOUS: *The Art of Being Ruled* (1926); *Time and Western Man* (1927); *The Lion and the Fox* (1927); *Men Without Art* (1934); *The Writer and the Absolute* (1952).—AUTOBIOGRAPHY: *Blasting and Bombardiering* (1937); *Rude Assign-*

*ment* (1950).—*Letters* (ed. W. K. Rose, 1963).—*W. L.: An Anthology of His Prose* (ed. E. W. F. Tomlin, 1969).

H. Kenner, *W. L.* (1954); G. Wagner, *W. L.: A Portrait of the Artist as the Enemy* (1957).

R.A.S.-J. (W.R.A.)

Leyden, JOHN (\*Denholm 8 IX 1775; †Batavia 27 VIII 1811), Scottish poet and Orientalist. A shepherd's son, Leyden was educated at Edinburgh University and licensed to preach in 1798. He assisted Scott\* in collecting materials for the *Border Minstrelsy*. He worked as surgeon and naturalist in India, was Professor at Bengal and a judge; he died of fever while acting as interpreter in Java to Lord Minto. Leyden was a good ballad poet; he knew more than 30 languages and translated the Gospels into five. His character and learning are celebrated in Lockhart's\* *Life of Scott*.

*Discoveries of Europeans in Africa* (1799); contrib. to M. G. Lewis, *Tales of Wonder* (1801); *Scenes of Infancy* (1803); ed., *Scottish Descriptive Poems* (1803); *Malay Annals* (1821); *Memoirs of Baber* (1826).—*Poetical Works* (ed. T. Brown, 1875).

W. Scott in *Edinburgh Annual Register* (1811); J. Reith, *Life* (1923). J.K.

Leyeles, A., pseud. of AARON GLANZ (\*Vloclavek 1889; †New York 1966), Yiddish poet and critic. He left Poland in 1905, and after three years studying in London settled in New York (1909). He was co-founder of the journal *In-zikh*, the literary forum of the 'introspective movement' in Yiddish poetry. His plays, *Shloime Molcho* (1926), *Osher Lamdan* (1928) and *Stalin un Trotsky* (1928), form a Messianic trilogy.

VERSE: *Labyrinth* (1918); *Yoong harbst* (Warsaw, 1922); *A Yid oif'n Yam* (1930); *Tsu Dir, Amerike* (1934); *Fabius Lind* (1937).—*Ziger un bazigte* (play; 1931).—*Velt un wort* (essays; 1958).—Sel. poems and plays in Heb. tr. (Jerusalem, 1960). J.S.

Leykin or Leikin, NIKOLAY ALEXANDROVICH (\*St Petersburg 1841; †*ibid.* 1906), Russian author of countless humorous-satirical sketches and narratives, many of which deal with the merchant life in Moscow. He also wrote several novels. In the 1880s he was editor of *Oskolki* ('Fragments') in which Anton Chekhov\* started his literary career.

L. Myshkovsky, *Chekhov i russkie yumoristicheskie zhurnaly 80-kh godov* (1926). J.L.

Lezama Lima, José (\*1912), Cuban poet and novelist who founded a number of literary magazines, notably *Orígenes*. His poetry is personal and hermetic; his masterpiece the novel *Paradiso* (1966), written in baroque prose and evoking, primarily through sensations and intellectual



experiences, the life of Havana from the beginning of the century to the 1920s.

*Dador* (1960); *La expresión americana* (Madrid, 1969).—*Órbita de L. L.* (ed. Armando Álvarez Bravo, 1966). J.F.

Lhérisson, JUSTIN: see HAITIAN LITERATURE.

L'Hermite, FRANÇOIS [or TRISTAN]: see TRISTAN l'Hermite.

L'Hôpital, MICHEL DE (\*1507; †1573), French statesman, lawyer and author. In 1554 he was appointed superintendent of finances and in 1560 Chancellor of France, but his efforts to promote a peaceful solution of religious controversies and to discourage persecution caused his disgrace (1568).

*La Harangue faite par Monsieur le chancelier de France le treiziesme jour de janvier 1560; Discours de la pacification des troubles de l'an 1567; Epistolarum seu sermonum lib. VI* (1585).—*Œuvres complètes* (ed. P.-J.-S. Dufey, 5 vols, 1824-26).

E. Dupré-Lasale, *M. de l'H. avant son élévation au poste de chancelier de France* (2 vols, 1875-99); A. Buisson, *M. de l'H.* (1950). E.V.

LI CH'ANG-CH'Ī, courtesy name of LI CHÊN (□Lu-ling 1376; †1452), Chinese short-story writer, had a fairly successful official career. He took part in the compilation of the great encyclopaedia *Yung-lo ta-tien* (1407) and later became a provincial commissioner. *Chien-têng yü-hua*, modelled on Ch'ü\* Yu's earlier collection, is his best-known surviving work.

*Chien-têng yü-hua* (1420; 5 stories tr. in W. Bauer and H. Franke, *Die goldene Truhe*, 1959; *The Golden Casket*, tr. C. Levenson, 1965).

H. Franke, 'Zur Novellistik der frühen Ming-Zeit' in *Zeitschrift der deutschen morgenländischen Gesellschaft*, CIX (1959). A.R.D.

LI CHIH (\*Ch'üan-chou 23 XI 1527; †Peking 6 V 1602), Chinese scholar. His open revolt against tradition finally cost him his life. He became attracted by Buddhism and in 1588 went to live in a Buddhist monastery. In his writings he attacked orthodox Confucianism (though not Confucius\*), often with great vehemence. Equally unorthodox was his study of novels (considered vulgar by Confucians) and drama. He produced important editions of *Shui-hu chuan* and other works. Although his writings were officially destroyed after his death, many have survived.

*Fên-shu* (1590); *Ts'ang-shu* (1597); *Hsü fên-shu*; *Hsü ts'ang-shu*.

O. Franke, 'Li Tschī; Ein Beitrag zur Geschichte der chinesischen Geisteskämpfe im 16. Jh.' in *Abhandlungen der Preussischen Akad. der Wissenschaft* (1937) and 'Li Tschī und Matteo Ricci', *ibid.* (1938); R. G. Irwin, *The Evolution of a*

*Chinese Novel* (1953); W. T. de Bary, 'Individualism and humanitarianism in late Ming thought' in *Self and Society in Ming Thought* (1970).

A.R.D.

LI CHIH-CH'ANG (\*1193; †1278), Chinese writer, became a disciple of Ch'ang-ch'un, the head of the Taoist Ch'üan-chên sect, in 1218 and, when his master was invited by Genghis Khan, accompanied him on his 'journey to the West' (1220-24) which he recorded. The book is an important source for Mongol history. He was head of the Ch'üan-chên sect, 1238-56.

*Hsi-yu chi* (1228; *The Travels of an Alchemist*, tr. A. Waley, 1931). A.R.D.

LI CH'ING-CHAO (\*Chi-nan 1084; †1151-56), Chinese woman writer. The daughter of literary parents, she shared her husband's interest in collecting books, paintings, bronzes and stone inscriptions of which he made a notable collection (mostly lost with the fall of North China in 1127). Two years later her husband died. Only a small amount of her writings, notably about 50 *tz'ü*-poems, have survived, but these give her claim to be China's greatest woman poet.

*Shu-yü tz'ü* (37 poems tr. in Hu Pin-ching, *Li Ch'ing-chao*, 1966). A.R.D.

LI HO (\*791; †817), Chinese poet. Li, who was a descendant of the T'ang imperial house, is reputed to have begun writing poetry at the age of six. His work stands at the beginning of the shift of T'ang poetry towards the aestheticism which dominated it in the 9th century. But though critics have rightly styled him the 'ghostly genius' for his strange themes and imagery, poems of political satire are also found in his collection.

*Li Ch'ang-chi ko shih* (coll. poems; *The Poems of Li Ho*, tr. J. Frodsham, 1970).

M. T. South, *Li Ho* (Adelaide, 1967). A.R.D.

LI HUA (†766), Chinese essayist. Li was among the principal forerunners of Han\* Yü in the movement of reaction against the euphuistic prose of the 'Six Dynasties' era. He was chiefly remembered for a single famous piece, *Tiao ku-chan-ch'ang wên* ('On an Old Battle-Field', tr. H. A. Giles in *Genis of Chinese Literature*, 2nd ed. 1923).

*Li Hsia-shu chi* (coll. works).—E. G. Pulleyblank, 'Neo-Confucianism and neo-Legalism in T'ang intellectual life, 755-805' in *The Confucian Persuasion* (ed. A. F. Wright, 1960). A.R.D.

LI JU-CHÊN (□Ta-hsing c. 1763; †c. 1830), Chinese novelist. Little is known of Li's career, which appears to have been undistinguished. However, he held a radical outlook on women's position in contemporary society. In his long novel *Ching-hua*

*yüan*, the work of ten years (1810–20), he obliquely attacked women's lack of opportunity for education and public service and the institutions of concubinage and foot-binding. He is also known for *Yin-chien* (1810), a work on phonetics, original in its method.

*Ching-hua yüan* (*Flowers in the Mirror*, abr. tr. Lin Tai-yi, 1965; Chs 96–100 tr. with stud. H. C. Chang in *Allegory and Courtesy in Spenser*, 1955). A.R.D.

Li KUNG-TSO (□Lung-hsi 770; †c. 850), Chinese short-story writer. Li's *Nan-k'o chi* (tr. E. D. Edwards in *Chinese Prose Literature*, II, 1938) is among the finest of the T'ang dynasty stories of the miraculous. It provided the theme for T'ang\* Hsien-tsu's play of the same name. Three other stories of his have survived.

*Hsieh Hsiao-o chuan* (tr. C. C. Wang in *Traditional Chinese Tales*, 1944); *Li T'ang*; *Lu-chiang Feng Ao*. A.R.D.

Li Po (\*701; †Tang-t'u 762), Chinese poet. Li's birth-place is uncertain but he grew up at Ch'ang-ming, Szechwan. He left home c. 720 and for 20 years followed a largely wandering life, seeking from time to time to secure official employment on the recommendation of his poems, although he never took the state examinations which were the normal entry into public life. He went to the capital, Ch'ang-an, in 742 and joined the retinue of court poets in the Han-lin academy. For two years he remained, honoured as a poet but without obtaining the political post which he desired. Then, disappointed and perhaps also because of intrigues against him, he resumed his wanderings. He was involved (757) in the abortive revolt of Prince Lin and banished to Yeh-lang, Yunnan (758) but pardoned before he arrived there.

Li became China's most popular poet and the model par excellence for romantic spontaneous verse. By the character of his life, his Taoist leanings and his drunkenness he has attracted many legends. The freeness of his verse is commonly contrasted with the classicism of his great contemporary Tu\* Fu. Yet while it is true that for many of his poems he employs the ballad and other earlier freer forms, he shows particular strength in the strictly formal, epigrammatic, four-line *chüeh-chü* ('cut-short poem'). It is natural that Li should be credited with the introduction of the short *tz'ü*-poem (set to music) but the attribution is probably anachronistic.

*The Works of Li Po* (tr. S. Obata, 1923); 'Li T'ai-po's Gedichte', tr. E. von Zach in *Asia Minor*, I (1924; Bks 2, 3), III (1926; Bks 1, 4), IV (1927; Bks 5–8) and V (1928; Bks 9, 10).

Hsü Sung-nien, *Li Thai-po, son temps, sa vie et son œuvre* (1935); A. Waley, *The Poetry and Career of Li Po* (1950). A.R.D.

Li SHANG-YIN (□Ho-nei 813; †Ch'eng-chou 858), Chinese poet. Though Li had a great literary reputation, his public career was relatively undistinguished. His poetry shows formal strictness; it is model in its parallelism, and its allusions (often recondite) are skilfully introduced. But his more immediately personal expression distinguishes him from his great 8th-century predecessors. He wrote a number of love-poems (usually headed 'Without Title').

*Li I-shan chi* (coll. works; 100 poems tr. with stud. J. J. Y. Liu, *The Poetry of Li Shang-yin*, 1969). A.R.D.

Li Yü (\*Nanking 937; †K'ai-feng 978), Chinese poet. Li was the sixth son of the second Emperor of the Southern T'ang dynasty, who was himself a well-known poet. In 961 he succeeded to what remained of his father's territory (the latter had surrendered his imperial title in 958). He was deprived of his kingdom by the Sung Emperor, T'ai-tsu, and taken as a prisoner to K'ai-feng (975). His poetic quality is known from 45 surviving *tz'ü*-poems. Although he continued to use the nature and love themes of earlier *tz'ü*-writers, he frequently employed them symbolically to express the unhappiness of his life. Thus he gave to the *tz'ü*-form a deeper expressiveness.

*Nan-T'ang erh-chu tz'ü* ('*Tz'ü*-Poems of the Two Rulers of S. T'ang'; contains the poems of Li Yü and his father, Li Ching).—*Die Lieder des Li Yü* (tr. A. Hoffmann, 1950); *Poems of Lee Hou-chu* (tr. Liu Yih-ling and S. Suhrawardy, Bombay, 1948). A.R.D.

Li Yü (\*Ju-kao 1611; †Hangchow ?1680), Chinese dramatist, poet and essayist. Li was forced throughout a life often poverty-stricken to support his many dependants by writing and producing plays. Besides his own plays he revised *P'i-p'a chi* and other famous dramas. The subjects of his essays include dramatic composition, acting, travel and hygiene. He published two collections of short stories, and two novels are attributed to him, one, the erotic *Jou p'u-t'uan* (*Jou Pu Tuan* [Brit. tit. *The Before Midnight Scholar*], tr. R. Martin from Ger. tr. F. Kuhn, 1963). His work is characterized by originality and humour, and by simple, vigorous expression.

PLAYS: *Li-wêng shih-chung ch'ü*.—VERSE AND ESSAYS: *I-chia yen* (3 ser.); *Hsien-ch'ing ou-chi* (one essay, 'On Charm in Women', tr. Lin Yutang in *China Critic*, XII, 1936; W. Eberhard, 'Die vollkommene Frau' in *Ostasiatische Zeitschrift*, XV–XVI, 1939–40).—SHORT STORIES: *Wu-shêng hsi* (c. 1655); *Shih-érh lou* (1658; *Der Turm der fegenden Wolken*, tr. F. Kuhn, 1951). A.R.D.

Liang CH'EN-YÜ or LIANG PO-LUNG (□K'un-shan ?1508; †?1580), Chinese dramatist, of whose life little is known. His great success, *Huan-sha chi*,

initiated a new dramatic school, the *K'un-ch'ü*, named after Liang's native place. The *K'un-ch'ü* was supreme for nearly 300 years. Since the sung sections were the more important in this type of drama, the success of *Huan-sha chi* and the development of the *K'un-ch'ü* owed much to the skill of Liang's musical collaborator, Wei Liang-fu.

Tsiang Un-kai, *K'ouen K'iu, le théâtre chinois ancien* (1932); Yao Hsin-nung, 'The rise and fall of the K'un Ch'ü' in *T'ien Hsia Monthly*, II (1936). A.R.D.

Liang CH'Y-CH'AO (□Hsin-hui 23 II 1873; †Peking 19 I 1929), Chinese publicist and scholar, at first supported K'ang\* Yu-wei. After the 'Hundred Days Reform' (1898) he fled to Japan, where he published the influential journal *Hsin-min ts'ung-pao* (1902-07). After the 1911 revolution he became a republican and until 1917 was prominently engaged in politics, while continuing to promote journals and write extensively. He was one of the foremost intellectual leaders of modern China.

*Yin-ping shih ho-chi* (coll. works; 1936).—*History of Chinese Political Thought During the Early Tsin Period* (tr. L. T. Chen, 1930); *Intellectual Trends in the Ch'ing Period* (tr. I. C. Y. Hsü, 1959). J. R. Levenson, *Liang Ch'i-ch'ao and the Mind of Modern China* (2nd ed. 1959). A.R.D.

Libanius (\*Antioch 314; †c. 393), Greek rhetorician. Of a wealthy pagan family, he studied at Athens, taught in Constantinople, Nicomedia and, from 354, Antioch; imperial secretary under the Emperor Julian\* 362-363. In his later years a literary figure renowned throughout the Greek-speaking world, he was in correspondence with most of its distinguished men. Among his pupils were John\* Chrysostom, Theodore\* of Mopsuestia, Basil\* and Gregory\* of Nazianzus. Author of 64 speeches dealing mainly with public and municipal affairs, 51 school declamations, 143 model rhetorical exercises (*progymnasmata*), some 1,600 letters, and minor rhetorical works. Petty, vain, wrapped in literary pretensions and pagan antiquarianism, Libanius is yet a likeable character, always ready to use his eloquence to fight injustice, and his work is a most valuable source for the political and cultural history of his time.

*Libanii opera* (ed. R. Förster, 12 vols, 1903-23); L. Harmand, *L.: Discours sur les patronages* (1955); A. F. Norman, *L.: Autobiography* (1965) and *Select Speeches of L.*, I (with tr.; 1969).

G. R. Sievers, *Das Leben des L.* (1868); O. Seeck, *Die Briefe des L.* (1906); J. Misson, *Recherches sur le paganisme de L.* (1914); L. Hugl, *Der Antiochikos des L.* (1919); R. A. Pack, *Studies in L.* (1935); G. Misch, *History of Autobiography in Antiquity*, II (1950); P. Petit, *L. et la vie municipale à Antioche au IV<sup>e</sup> siècle* (1955) and

*Les étudiants de L.* (1956); A. J. Festugière, *Antioche païenne et chrétienne* (1959). R.B.

Libedinsky, YURY NIKOLAYEVICH (\*Urals 1898), Soviet author. He was a founder of the proletarian 'October-group' (Oktyabr') of authors in 1922. In the same year he achieved his first success with *Nedelya*, a narrative about the victory over the reactionaries in a Siberian town. *Komissary* (1925), dealing with the re-education of a number of former war heroes for peaceful purposes, has a considerable documentary value.

*Nedelya* (1922; *A Week*, tr. A. Ransome, 1923); *Zavtra* (1923); *Na povorote* (1927); *Rozhdenie geroya* (1930); *Gory i lyudi* (1947); *Sovremenniki* (1958); *Dela semeynye* (1963); *Povesti* (1967).

L. (1928); I. Vladislavlev, *Literatura velikogo desyatiletia* (1928); D. Mazin, 'Rozhdenie geroya i nash metod' in *Za literaturnom postu*, XIII-XV (1930). J.L.

Lichtenberg, GEORG CHRISTOPH (\*Oberramstädt 1 VII 1742; †Göttingen 24 II 1799), German moralist. A notable physicist, he became Professor at Göttingen (1769), visited England and then returned to Göttingen, where he remained until his death. In literature he was an able dilettante, who wrote trenchant criticisms and shrewd aphorisms. He opposed STURM UND DRANG and the whole sentimental movement, especially Lavater\*.

*Über Physiognomik wider die Physiognomen* (1773); *Fragment von Schwänzen* (1773); *Ausführliche Erklärung der Hogarthischen Kupferstiche* (1794-99); *Aphorismen* (in periodicals; first coll. in *Vermischte Schriften*, 9 vols, 1800-05).—*Gesammelte Werke* (2 vols, 1949).

R. M. Meyer, *Swift und L.* (1886); E. Bertram, *G. C. L.* (1919); P. Requadt, *L.* (1948); P. Rippmann, *L.* (1953); A. Schneider, *L.* (2 vols, 1953); C. Brintzer, *L.* (1956); H. Schöffler, *L.* (1956). H.B.G.

Lidin, VLADIMIR GHERMANOVICH, pseud. of V. GOMBERG (\*Moscow 3 II 1894), Soviet novelist and short-story writer whose realism developed under the influence of Chekhov\*, Bunin\* and, in part, Dostoyevsky\*. His best-known novel *Ostupnik* (1928) deals with student life and manners during the NEP period.

*Idut korabli* (1926); *Ostupnik* (1928; *The Apostate*, tr. H. Ch. Matheson, 1931); *Iskateli* (1929); *Velikty ili Tikhiy* (1932); *Mogila neizvestnogo soldata* (1932).—*Sobranie sochineniy* (6 vols, 1928-30).

V. M. Friche, *Zametki o sovremennoy literature* (1928); I. Vladislavlev, *Literatura velikogo desyatiletia* (1928). J.L.

Lidman, SARA ADELA (\*Missenträsk, Västerbotten 30 XII 1923), Swedish novelist and dramatist. In

her first novels man's betrayal of his responsibility to society and the problem of the unloved members of the community are treated in the microcosm of isolated settlements in Northern Sweden. She later condemns racial oppression in Africa and Asia and criticizes those who betray human responsibility by remaining neutral.

PROSE: *Tjårdalen* (1953); *Hjortronlandet* (1955); *Regnspiran* (1958); *The Rain Bird*, tr. E. Harley Schubert, 1963; *Bära Mistel* (1960); *Jag och min son* (1961); *Gruva* (1968).—PLAYS: *Job Klockmakares dotter* (1954); *Aina* (1956); *Marta, Marta* (1970). I.S.

Lidman, SVEN (\*Karlskrona 30 VI 1882; †Stockholm 14 II 1960), Swedish author. Lidman's first poems were flamboyantly *fin-de-siècle*, but his subsequent family chronicles, notably *Huset med de gamla fröknarna* (1918), showed considerably more breadth and maturity. He became a revivalist preacher in 1921, though even before this he had experienced and expressed the religious stirrings which hall-mark his later work.

VERSE: *Pasiphaë* (1904); *Primavera* (1905); *Källorna* (1906); *Elden och altaret* (1907); *Oroligt var mitt hjärta* (1933).—NOVELS AND MEMOIRS: *Stensborg* (1910); *Thure-Gabriel Silfverstådhl* (1910); *Köpmän och krigare* (1911); *Carl Silfverstådhl's upplevelser* (1911); *Såsom genom eld* (1920); *Människan och tidsandan* (1932); *På resan genom livet* (1934); *Guds eviga nu* (1936); *Blodsarv* (1937); *Var inte förskräckt* (1939); *Uvald av Gud* (1940); *Gossen i grottan* (1952); *Lågan och lindansaren* (1952); *Mandoms möda* (1954); *Vällust och vedergällning* (1957).

F. Böök, *Resa kring svenska parnassen* (1926); B. Holmquist et al., *Boken om S. L.* (1952).

C.H.K. (I.S.)

Lidner, BENGT (\*Göteborg 16 III 1757; †Stockholm 4 I 1793), Swedish neo-Romantic poet. As a youth he won Gustav\* III's favour by drafts for plays and spirited occasional verse, but his play *Eric XIV* (pub. 1800) was coldly received and he fell from grace. It was after this he produced his best works, the lyrical epics *Grefvinnans Spastaras död* (1783) and *Året MDCCLXXXIII* (1784) and the opera *Medea* (1784). All testify to the subjectivity and almost morbid love of horror themes, making Lidner a typical exponent of 18th-century Romanticism. Between 1788 and 1790 he wrote a number of sacred oratorios and patriotic odes, returning in his last years to religious verse and omissions.

*Samlade skrifter* (ed. Sv. Vitterhetssamfundet, 1930 ff.).

K. Warburg, *L.* (1889); M. Lamm, *Upplysnings-tides romantik* (2 vols, 1918–20); L. Josephson, *B. L.* (1947). C.H.K.

Lie, JONAS LAURITZ IDEMIL (\*Eiker 6 XI 1833;

∞1860 Thomasine Lie; †Fleskum 5 VII 1908), Norwegian novelist, playwright and poet. Lie's childhood was spent in Tromsø in north Norway, where the dramatic scenery made a lasting impression on him. He became a lawyer but continued to cultivate the literary interests he had developed as a student. In 1868 he went bankrupt, and it was then that he decided to resort to the pen as a means of livelihood. He achieved success with his first short novel, *Den Fremtsynte* (1870; *The Visionary*, tr. J. Muir, 1894), which, with its Nordland background and remarkable mixture of fantasy and reality, owes much to childhood impressions. Subsequently, in a long series of novels depicting the family life of the Norwegian middle classes, of which *Lodsen og hans Hustru*, *Familjen paa Gilje* and *Kommandørens Døtre* are outstanding, Lie earned the title of *hjemmenes dikter*, 'the writer of the home'. It is as a painter of milieu that Lie excels; social criticism is often implicit in what he wrote, but, except in the naturalistic *Livsslaven*, it does not obtrude. In his collections of stories in *eventyr* style, *Trold* (2 vols, 1891–92), he once more gave rein to his predilection for the fantastic.

VERSE: *Digte* (1866–67); *Faustina Strozzi* (1875); *Digte* (1889).—PLAYS: *Grabows Kat* (1880); *Lystige Koner* (1894); *Lindelin* (1897); *Wulffie & Comp.* (1900).—NOVELS AND VARIOUS: *Fortællinger og Skildringer fra Norge* (1872; incl. 'Nordfjord, hesten'; *Little Grey, the Pony of Nordfjord*, tr. Hon. Mrs Arbuthnott, 1873); *Tremasteren 'Fremtiden' eller Liv Nordpaa* (1872; *The Barque 'Future' or Life in the Far North*, tr. Mrs Ole Bull, 1879); *Lodsen og hans Hustru* (1874; *The Pilot and His Wife*, tr. G. Tottenham, 1877); *Thomas Ross* (1878); *Adam Schrader* (1879); *Rutland* (1880); *Gaa Paa* (1882); *Livsslaven* (1883; *One of Life's Slaves*, tr. J. Muir, 1895); *Familjen paa Gilje* (1883; *The Family at Gilje*, tr. S. E. Eastman, 1920); *En Malstrøm* (1884); *Otte Fortællinger* (1885); *Kommandørens Døtre* (1886; *The Commodore's Daughters*, tr. H. L. Brækstad and G. Hughes, 1892); *Et Samliv* (1887); *Maisa Jons* (1888); *Onde Magter* (1890); *Trold* (1891–92; *Weird Tales From Northern Seas*, sel. tr. R. Nisbet Bain, 1893); *Niobe* (1893; Eng. tr. H. L. Brækstad, 1897); *Naar Sol gaar ned* (1895); *Dyre Rein* (1896); *Faste Forland* (1899); *Naar Jernteppet falder* (1901); *Ulfvungerne* (1903); *Østenfor Sol, vestenfor Maane og bagom Babylons Taarn* (1905); *Æventyr* (1909); *J. L. og hans samtidige, Breve i Udvalg* (ed. C. Nærup, 1915).—*Samlede Digterverker* (ed. V. Erichsen and P. Bergh, 10 vols, 1920–21).

E. Lie, *J. L. En livsskildring* (1933); F. Ingerslev, *J. L.* (Copenhagen, 1939); C. O. Bergström, *J. L.s väg till Gilje* (Örebro, 1949); H. Midbøe, *Dikteren og det primitive* (4 vols, 1964–66); Å. H. Lervik, *Ideal og virkelighet. Ekteskapet som motiv hos J. L.* (1965); A. Gustafson in *Six Scandinavian Novelists* (rev. ed. 1968). R.G.P.

Liebermann, AHARON SAMUEL, pseud. ARTUR FREEMAN, BAR DRORA, DANIEL YISH CHAMUDOT (\*Luna, Russia 20 V 1845; †Syracuse, N.Y. 18 XI 1880), Hebrew essayist and revolutionary leader. His novel *Hasid Hakol* (1875) was published in Vienna in the Hebrew monthly Hashachar. He edited Haemeth, the first Socialist monthly paper in Hebrew. S.A. (M.Ge.; Y.F.)

Liefde, JAN DE (\*Amsterdam 25 XII 1814; †*ibid.* 6 XII 1869), Dutch Mennonite parson and fairly good writer, especially of boys' books. From 1864 to 1868 he lived in London.

*Galerij van Bijbelsche vrouwen* (1842); *De diligence* (1845); *Almanak voor hart en huis* (1850); *A Dutchman's Difficulties in English* (1865); *De blauwe heer* (1870). J.W.W.

Lieh-tzu, title of a probably fictitious Chinese 'ancient worthy'. The book *Lieh-tzu* shows a close affinity to *Chuang-tzu*\*; it probably originally formed part of a corpus of *Chuang-tzu* texts in the 3rd century B.C. The content and style of the present book, which has often been considered to date from the 4th century A.D., are very unequal. One chapter gives a rather adulterated account of the teaching of the 4th-century B.C. philosopher Yang\* Chu.

*The Book of Lieh Tzu* (tr. A. C. Graham, 1960).

A. C. Graham, 'The date and the composition of the Liehtzyy' in *Asia Major*, new ser., VIII (1961). A.R.D.

Ligne, CHARLES-JOSEPH, PRINCE DE (\*Brussels 3 V 1735; ∞ Marie Françoise de Lichtenstein; †Vienna 13 XII 1814), Belgian soldier, ambassador, historian, essayist and letter-writer. This elegant writer, forefather of Belgian letters, is often compared with Saint-Simon\*. He has left shrewd and racy portraits of Louis XVI, Marie-Antoinette, Rousseau\*, Voltaire\*, Napoleon and Catherine\* II of Russia.

*Lettres à la Marquise de Coigny* (1787); *Mélanges littéraires, militaires et sentimentales* (1795); *Letters and Memoirs of the Prince de Ligne* (tr. L. Ashton, 1927).

G. Charlier, *Œuvres choisies du Prince de L.* (1941). B.M.W.

Liiv, JUHAN (\*Alatskivi 30 IV 1864; †Kavastu-Koosa 1 XII 1913), Estonian poet and short-story writer. His literary beginnings coincide with his early experiences as a teacher at his author-brother's school in Väike Maarja and his acquaintance with Liisa Golding, with whom he was in animated correspondence for some time. After several years with various publishing concerns he fell seriously ill of a mental complaint. From 1894 to his death of consumption nearly 20 years later Liiv's life was one of intense suffering.

His writings consist of narrative prose and

lyrical verse. The first belongs to the period before 1894 and shows him as the pioneer of Estonian realism; the second was composed in lucid intervals and shows him as a Symbolist. Some of his verse is among the best in the language.

VERSE: *Luuletused* (1909).—STORIES: *Kümme lugu* (1893); *Käikimäe kägu* (1893); *Vari* (1894); *Nõia tütar* (1895); *Elu sügavusest* (1909).—*Kirjatööde kogu* (coll. writings; 1904); *Kogutud teosed* (coll. works; 1921–35); *Valitud luuletused* (sel. poems; 1964).—Verse tr. in W. K. Matthews, *Anthology of Modern Estonian Poetry* (1953).

F. Tuglas, J. L. (1914) and J. L. *elu ja looming* (1927); A. Vinkel, J. L. (1964).

W.K.M. (M.A.B.)

Lilburne, JOHN (\*Sunderland 1615; ∞ c. 1641 Elizabeth Dewell; †Eltham 29 VIII 1657), English political pamphleteer. The younger son of a country gentleman, he was apprenticed to a London draper. Imprisoned (1638–40) for printing and circulating seditious unlicensed books, he fought in the Parliamentary army (1642–45) but refused to subscribe to the Solemn League and Covenant and surrendered his commission (1645). Continually imprisoned, he wrote a succession of pamphlets advocating social and constitutional reforms and with Walwyn and Overton\* was a leader of the Leveller party. Banished (1652–53), on his return to England he was gaoled for refusing to promise compliance to the Government. *The Resurrection of John Lilburne now a Prisoner in Dover Castle* (1656) proclaimed his becoming a Quaker.

*England's Birthright Justified* (1645; in *Tracts on Liberty in the Puritan Revolution*, III, ed. W. Haller, 1934); *The Legal Fundamental Liberties of the People of England* (1649; in *The Leveller Tracts*, ed. W. Haller and G. Davies, 1944).

T. C. Pease, *The Leveller Movement* (1916); D. M. Wolfe, *Milton in the Puritan Revolution* (1941) and ed., *Leveller Manifestoes of the Puritan Revolution* (1944); M. A. Gibb, J. L. *the Leveller* (1947); J. Frank, *The Levellers* (1955); P. Gregg, *Free-Born John* (1961); H. N. Brailsford, *The Levellers and the English Revolution* (1961).

R.M.W.

Lilienblum, MOISHE LEIB (\*Kaidany, Lithuania 22 X 1843; †Odessa 12 II 1910), Hebrew poet, essayist, scholar and communal leader. He was influenced by the teachings of the Russian revolutionary leaders Chernyshevsky\* and Pisarev\*. His positivist-Socialist treatise *Mishnah* (1878) adapted the Russian positivists for the Jewish youth. His most famous book was *Chatot Neurim* (1876), an autobiography.

*Kehal Refaim* (Odessa, 1870); *Derech Teshuba* (Warsaw, 1899); *Kol Kitvei M. L. L.* (4 vols, 1913). S.A. (M.Ge.; Y.F.)

**Liliencron**, (FRIEDRICH ADOLF AXEL) DETLEV, FREIHERR VON (\*Kiel 3 VI 1844; ∞1878 Helene, Freiin von Bodenhausen; †Alt-Rahlstedt nr Hamburg 22 VII 1909), German poet and writer. His father was a customs official, his mother the daughter of an American general. He himself became an officer but resigned in 1875 because of his debts. Recognition as a poet and writer came late in life, but has increased steadily since. Soldiers' life and his north German home-country form the basis of all he wrote. Though not a deep thinker, he was one of the few writers who saw both sides of military and human experience: the dirt and the glory. His style is extremely vivid with colourful sensual impressions producing an effect not unlike that of a film. The label of impressionism with which the critics sought to categorize him will no longer serve. Liliencron may be considered a born, utterly undogmatic Naturalist.

*Briefe in neuer Auswahl* (letters; ed. H. Spiero, 1927).—Verse in Eng. tr.: *Library of the World's Best Literature* (ed. C. D. Warner, 1896–97).—*Sämtliche Werke* (15 vols, 1904–08); *Auswahl* (ed. R. Dehmel, 8 vols, 1911–13, 1922; ed. H. Stern, 1964).

O. J. Bierbaum, *D. von L.* (1892, 1910); H. Benzmann, *L.* (1904, 1912); *D. von L. Erinnerungen und Urteile* (ed. F. Böckel, 1912); H. Spiero, *L.* (1913); H. Maync, *D. von L.* (1920).

R.W.L. (K.W.M.)

**Liliev**, NIKOLAY, pseud. of NIKOLAY MIHAYLOV (\*Stara Zagora 26 V 1885; †Sofia 6 X 1960), Bulgarian poet. Educated in France, he was a leading Symbolist and wrote verse of fine musical and evocative quality. His critical studies in Zlatorog, edited by his friend V. Vassilev\*, influenced many after the First World War. His later life was devoted to literary translation and directing the National Theatre, Sofia.

*Ptitsi v noshta* (1918); *Lunni petna* (1922); *Sihove* (1932).

I. Meshekov, *N. L.* (1936); G. Konstantinov, *N. L.* (1963). V.P.

**Lilja**, GERTRUD (\*Långasjö 15 V 1887; ∞1938 Axel Johansson), Swedish writer. Lilja's novels and short stories have mainly modern themes. She is more interested in character than in plot and aims to defend a sensitive conscience, a sense of justice and unselfishness.

*Den ensamma* (1926); *Paulina* (1927); *Människor* (1928); *Bergakungen* (1930); *Karl-Uno och sångerskan* (1932); *Stundom en idyll* (1934); *Fröken Andersson och ungdomen* (1935); *Kvinnorna i släkten* (1936); *Hök och duva* (1942); *Det hemlösa hjärtat* (1946); *När sommaren är förliden* (1951); *Den enfaldiga* (1953); *Men samt föll på hälleberget* (1955); *Döttrarna* (1964).

R. Oldberg, *Några moderna svenska författare* (1944). C.H.K. (I.S.)

**Lillo**, BALDOMERO (\*Lota 1867; †1923), Chilean short-story writer. His early life was spent in a mining area, and in Santiago, where he lived after 1898, he supported the cause of the urban worker. His stories are among the first in Chile to reflect the modern social preoccupation of the Spanish-American novelist.

*Sub terra* (1904); *Sub sol* (1907). E.Sa. (J.F.)

**Lillo**, GEORGE (\*London 4 II 1693; †3 IX 1739), English dramatist. The son of a jeweller, Lillo wrote ballads, operas and domestic tragedies based on Elizabethan models. B.H.

*The Merchant* (1731; renamed *The London Merchant, or The History of George Barnwell*); *Fatal Curiosity* (1736; ed. W. H. MacBurney, 1966).—*The Works of Mr George Lillo; with Some Account of his Life* (ed. Thomas Davies, 1810).

P. von Hofmann-Wellenhof, *Shakespeare's Pericles and L.'s Marina* (1885); L. Hoffman, *G. L.* (1888); W. H. Hudson, *A Quiet Corner in a Library* (1915); A. Sherbo, *English Sentimental Drama* (1957); E. Bernbaum, *Drama of Sensibility* (1958).

B.H. (M.Bu.)

**Lima**, JORGE DE (\*União, Alagoas 23 IV 1893; †Rio de Janeiro 15 XI 1953), Brazilian poet, novelist and artist. From 1925 he became an adherent of *Modernismo*, exploiting in his poetry the folk-lore and negro culture of his native region. His move to Rio de Janeiro in 1930 and his conversion to Catholicism in 1935 concluded his regionalist phase, and his subsequent work, under the influence of Claudel\*, Patrice de La\* Tour du Pin and SURREALISM, represents varying stages of synthesis between the major poetic forms, the surrealist style and image, and his own unlimited response to the outer world and the spiritual life, culminating in the epic *Invenção de Orfeu* (1952), probably the most difficult and certainly the finest achievement of 20th-century Brazilian poetry. Exploring the common roots of poetic and religious experience and their manifestations in the temporal and spatial universe, rich in irony and allegory and superb in mastery of the resources of language, Jorge de Lima represents all that is most expansive, anti-parochial and vital in the Brazilian scene. His unjustly neglected novels, ranging from the autobiographical and the socially committed to surrealist fantasy, complement his poetry.

POETRY: *Poemas* (1927); *Novos poemas* (1929); *Poemas escolhidos* (1932); *Tempo e eternidade* (1935; in collab. with Murilo Mendes); *A única inconsútil* (1938); *Poemas negros* (1947); *Livro de sonetos* (1949); *Anunciação e encontro de Mira-Celi* (in *Obra poética*, 1950).—NOVELS: *O anjo* (1934); *Calunga* (1935); *Guerra dentro do beco* (1950).—COLLECTED WORKS: *Obra completa*, I (poetry and essays; 1958); coll. of the main novels (1959).

Crit. essays repr. in *Obra completa* (1958);

poet. His best-known work is the ballet *Den Stora Genius*, performed on Charles XI's 14th birthday, 1669. He also wrote a great deal of elegant occasional verse, and adaptations of two of his religious poems appear in the 1937 Swedish hymnary.

*Samlade vitterhetsarbeten af svenska författare från Stjernhjelmen till Dalin* (ed. P. Hanselli, 1866).

E. Ingers, E. L. (1908). C.H.K.

**Lindström, SIGFRID**, pen-name **TRISTAN** (\*Lidhult 19 IV 1892; †Lund 1 V 1950), Swedish writer. Lindström's favourite genre was the philosophical tale in prose and verse, which he invested with his own highly personal touch. His tone was both playful and bitter, pessimistic but heroic.

*Sagor på vers och prosa* (1948).

O. Holmberg, S. L. (1951). C.H.K.

**Ling MENG-CH'U** (□Wu-ch'êng 1580; †19 II 1644), Chinese writer, is chiefly remembered for his collection of stories, *Ch'u-k'o p'o-an ching-ch'i* (1628) and *Êrh-k'o p'o-an ching-ch'i* (1632), written under the influence of Fêng\* Mêng-lung's three collections. Eleven of his stories were included with the 29 by Fêng in the popular anthology *Chin-ku ch'i-kuan*.

Sel. tr. in *The Courtesan's Jewel Box* (tr. H.-Y. and G. Yang, Peking, 1957). A.R.D.

**Ling, PEHR HENRIK** (\*S. Ljunga 15 XI 1776; †Stockholm 3 V 1839), Swedish poet. The 18th-century Gothic renaissance in Sweden inspired him to create a Nordic mythology for educational and patriotic purposes; but his many historical plays were unsuccessful and his epics *Gylfe* (1810) and *Asarne* (1816–26) did not fare much better.

*Samlade arbeten* (1859–66).

C. A. Westerblad, L. *Tidshistoriska undersökningar* (4 vols, 1913–46). C.H.K.

**Lingard, JOHN** (\*Winchester 5 II 1771; †Hornby 17 VII 1851), English Roman Catholic historian whose lucid, factually accurate *History* was avowedly aimed at convincing his countrymen that they misunderstood his Church.

*Antiquities of the Anglo-Saxon Church* (2 vols, 1806); *History of England from First Invasion by the Romans to the Accession of William and Mary in 1688* (1819–30).

M. Haile and E. Bonney, *Life and Letters of J. L.* (1911); J. Fletcher, *J. L.* (1925).

R.M.H. (K.W.)

**Linklater, ERIC** (ROBERT RUSSELL) (\*Penarth, Wales 1899; ∞1933 Marjorie MacIntyre), Scottish novelist, dramatist and journalist, assistant editor *Times of India*, Bombay (1925–27), assistant in English, Aberdeen University (1927–28) and Rector (1945–48). His travels in America and the

East colour his writings. A brilliant and witty writer of picaresque novels, plays and dialogues, he is also a sound biographer and military publicist. He has more recently turned to history.

FICTION: *Juan in America* (1931); *Magnus Merriman* (1934); *Juan in China* (1937); *Private Angelo* (1946); *Position at Noon* (1958).—*The Stories of E. L.* (1968).—AUTOBIOGRAPHY: *The Man on My Back* (1941); *A Year of Space* (1953); *Fanfare for a Tin Hat* (1970).—VARIOUS: *The Cornerstones* (1941); *The Raft and Socrates Asks Why* (1942); *The Great Ship and Rabelais Replies* (1944); *The Art of Adventure* (1947).—BIOGRAPHY AND HISTORY: *Ben Jonson and King James* (1931); *Mary Queen of Scots* (1933); *Robert the Bruce* (1934); *The Campaign in Italy* (1951); *The Prince in the Heather* (1965); *The Survival of Scotland* (1968). G.W.C. (W.R.A.)

**Linna, VÄNÖ** (\*Urjala 20 XII 1920; ∞1945 Kerttu Seuri), Finnish novelist. Abandoning the life of a farm labourer, he worked in a Tampere factory until enlisted for military service. He saw action during the Continuation War (1941–44) and afterwards returned to a factory job until becoming a full-time writer in 1955. He still lives in Tampere and his work has been influenced by the working-class intellectual movement associated with the Tampere Library. Linna's major novels examine the feelings and response of ordinary people to war (*Tuntematon sotilas*) and to rapid social change (*Täällä Pohjantähden alla*). His themes are the universal problems of man set in a Finnish background. The characterization of troops and working people is uncompromisingly realistic and depends much on Finnish peasant humour and the subtle nuances of dialect. The combination of the universal and the vernacular explains Linna's popularity both abroad and in Finland, where his major works are the most widely read of any Finnish author and have been adapted for stage and cinema. Most critics regard Linna as the successor of Sillanpää\* and the outstanding novelist of his generation.

NOVELS: *Päämäärä* (1947); *Musta rakkaus* (1948); *Tuntematon sotilas* (1954; tr. *The Unknown Soldier*, 1957); *Täällä Pohjantähden alla* (3 vols, 1959–62; *Ici, sous l'étoile polaire*, I and II, tr. J.-J. Fol, 1962–63).

M. Kurjensaari, 'V. L. ja "Tuntematon sotilas"' in *Tuntematon sotilas* (1956 ed.); M. Kuusi, 'Kansalliskirjailija' in Parnasso (1960); E. Häkli, 'Tuntemattoman sotilaan käännöksistä' in *Bibliophilos* (1961); K. Laitinen, 'Two aspects of war: V. L. and Veijo Meri' in *Books Abroad* (1962); N.-B. Storbom, *V. L.* (1964). M.A.B.

**Linnaeus**: see **Linné, CARL VON**.

**Linnankoski, JOHANNES**, pseud. of **JOHAN VIKTOR PELTONEN** (\*Askola 18 X 1869; ∞1899 E. J.

Druger; †Helsinki 10 VIII 1913), Finnish author. His literary career began in the 1890s, but he attracted notice only in 1903, when the play *Ikuinen taistelu* ('The Eternal Struggle') appeared under his pseudonym. The peak of his reputation was reached with *Laulu tulipunaisesta kukasta* (1905; *The Song of the Blood-Red Flower*, tr. W. Worster, 1920). In this and in subsequent novels criticism has discovered the influence of Selma Lagerlöf\*. His best book is *Pakolaiset* (1908; *Fugitives*, tr. J.-L. Perret, 1926). As a writer he is remarkable for his honesty, romantic idealism and psychological understanding. Linnankoski was a practical idealist, much of whose work lay outside literature.

NOVELS AND STORIES: *Taistelu Heikkilän talosta* (1907); *La fermière de Heikkilä*, tr. J.-L. Perret, 1942); *Sirpaleita* (1913); *Hilja maitotytöt* (1920).—PLAYS: *Kirot* (1907); *Simson ja Delila* (1911); *Jeftan tytär* (1911).—*Kootut teokset* (coll. works; 3 vols, 1908–15).

W. Söderhjelm, J. L. (1918); A. Anttila, V. P.—J. L. (2 vols, 1921–27) and J. L.:en 'Ikuinen taistelu' (1922); L. Valkama, *Tutkimus J. L.:en 'Pakolaisten' tyylistä* (1957). W.K.M. (M.A.B.)

Linné (LINNAEUS), CARL VON (\*Stenbrohult 23 V 1707; †Uppsala 10 I 1778), Swedish naturalist. Though he did not write any strictly literary work, he was a pioneer of Swedish culture by virtue of his clear and straightforward style and his almost idyllic preoccupation with his own country in a period of political stress and overwhelming influences from abroad. The personal Nemesis theory which he worked out later in life is in many points worthy of Strindberg\*. C.H.K.

*Skrifter av Carl von Linné* (ed. Vetenskapsakademien, 1905–13).—Cat. of the works of L. pub. in Sandbergs *Antikvariatförteckning* (1957).

T. M. Fries, L. (2 vols, 1903); K. Hagberg, C. L. (1939; tr. A. Blair, 1952); E. Malmström, C. von L. *Geniets kamp för klarhet* (1964). C.H.K. (I.S.)

Linschoten, JAN HUYGHEN VAN (\*Haarlem 1563; ∞1595 Reynou Meynertsd. Semeysnz.; †Enkhuizen 8 II 1611), Dutch writer. As clerk to the Archbishop of Goa (1583–89) he collected information about the coastal regions of the Indian Ocean and the Pacific. From 1589 to 1591 he was Fugger's agent in the Azores and made (1594–95) two unsuccessful journeys with Houtman in search of the Northern Passage. J.J.M.

*Itinerario, voyage ofte schipvaert naer Oost ofte Portugaels Indien* (ed. L.-Vereeniging, 3 vols, 1910, 1934); *Reysgheschrift; Extract ende sommier van alle renten... des Conincks van Spaengien; Beschryvinghe van de gantsche Custe van Guinea* (1596); *Journalen* of his journeys to the North (1601; ed. L.-Vereeniging, 1914).

J.J.M. (A.v.E.)

Lins do Rêgo Cavalcanti, José (\*Pilar, Paraíba 3 VII 1901; †Rio de Janeiro 12 IX 1957), Brazilian novelist. A leading member of the group of writers concerned with the social and economic problems of the Brazilian North-East, his first series of novels was centred on the symbol of the 'sugar-cane cycle', from germination to grinding in the mill and thence to the refinery. Abundant and improvisatory, the formal weakness of his fiction is compensated by its humanity and invention.

*Menino do engenho* (1932); *Doidinho* (1933); *Bangüê* (1934); *O moleque Ricardo* (1935); *Usina* (1936); *Pureza* (1937); *Pedra Bonita* (1938); *Água-mãe* (1941); *Fogo morto* (1943); *Euridice* (1947); *Os cangaceiros* (1953).

H. J. Maxwell, L. do R.'s *Sociological Novels* (1954); José Aderaldo Castello, J. L. do R.: *Moder-nismo e regionalismo* (1961). J.T.B.

Linton, ELIZA LYNN (\*Keswick 10 II 1822; ∞1858 William Linton; †London 14 VII 1898), English novelist of large output, successful professional journalist, severe critic of 'the modern girl'.

*Azeth the Egyptian* (1846); *Joshua Davidson* (1872); *Autobiography of Christopher Kirkland* (1885; largely autobiog., but with sexes changed); *The Girl of the Period, and other Essays* (1883); *My Literary Life* (ed. B. Harriden, 1899).

G. S. Layard, E. L. L., *Her Life, Letters and Opinions* (1901). R.M.H. (M.A.)

Lippi, LORENZO, also known under the anagrammatic pseud. of PERLONE ZIPOLI (\*Florence 3 V 1606; ∞1646 Elisabetta Susini; †ibid. 15 IV 1664), Italian poet and painter. Lippi drew the subject for his burlesque poem *Il Malmantile Racquistato* from Basile's\* *Pentameron*. The poem is remarkable for the lively, though veiled, allusions to Florentine personalities and scenes; also for its comical and colloquial style and language.

*Il Malmantile Racquistato* (1676; with comm. by Puccio Lamoni [anag. of Paolo Minucci], 1750).

G. Zaccagnini, *L'elemento satirico nello 'Scherno degli Dei' e nel 'Malmantile'* (1897); A. Alterocca, *La vita e l'opera poetica e pittorica di L. L.* (1914); L. Palumbo, 'Il "Malmantile Racquistato" di L. L.' in *Gymnasium*, XXX (1955). U.L.

Lipsius, JUSTUS (\*Issche 18 X 1547; †Louvain 23 IV 1606), Dutch classical scholar and philosopher, Professor at Jena, Leiden and Louvain, today noted mainly for his epoch-making edition of Tacitus\* (1574). In his own time he was widely known for his works on ancient Stoicism and especially for his very influential treatise *De Constantia* (1584), advocating a Christianized Stoicism; it was frequently translated (Eng. tr. Sir John Stradling, 1594, ed. R. Kirk and C. M. Hall, 1939; Dutch tr. J. Mourentorf, 1584, ed. H. van Crombruggen, 1948; Ger. tr. A. Virritius, 1599, ed. L. Forster, 1965) and,



through Du\* Vair and P. Charron\*, influenced Corneille\*. With M. A. Muret\*, Lipsius inaugurated the European vogue of the terse and epigrammatic prose style, based on Tacitus and Seneca\*, of which Bacon's\* *Essays* (1597) is the best-known English example. His manual of *Politics* (1590; Eng. tr. W. Jones, 1594) was important in its day and involved him in a controversy with Coornhert\*.

*Opera omnia* (4 vols, 1675).

F. van der Haeghen, *Bibliographie Lipsienne* (1880); L. Zanta, *La renaissance du stoïcisme au 16e siècle* (1914); T. van de Bilt, *L. de Constantia en Seneca* (1946); G. Williamson, *The Senecan Amble* (1950); J. L. Saunders, *J. L. the Philosophy of Renaissance Stoicism* (1955); G. Oestreich, 'J. L. in sua re' in *Festgabe für Fritz Neubert* (1965); M. Croll, *Style, Rhetoric and Rhythm* (1966); A. Gerlo, H. D. L. Vervliet and I. Vertessen, *La correspondance de J. L. conservée au Musée Plantin* (1967); A. Gerlo and H. D. L. Vervliet, *Inventaire de la correspondance de J. L.* (1968); G. Güldner, *Das Toleranzproblem in den Niederlanden im Ausgang des 16. Jahrhunderts* (1968); H. D. L. Vervliet, *L.'s jeugd* (1969). L.W.F.

Lisān al-Dīn ibn al-Khaṭīb (\*1313; †1374), Arabic writer. He was a vizier of the Nasrid Kings of Granada and ended his life in prison, at the hands of assassins hired by powerful enemies. He is known both as a historian and as a poet. S.M.S.

A. R. Nykl, *Hispano-Arabic Poetry* (1946); S. M. Stern, *Les chansons mozarabes* (Palermo, 1953). S.M.S. (R.O.)

Lisitzki, EPHRAIM (\*Minsk 31 I 1885), Hebrew poet, who emigrated to America before the First World War. He is the most prolific and versatile of all American Hebrew poets. His first collection of lyrics and poems, *Shirim*, appeared in 1928.

*Naftule Elohim* (1934); *Medorot Doachot* (1937); *Be-Oholei Kush* (Negro songs; 1953); *Anshei Middot* (1958). S.A. (M.Ge.); Y.F.)

Lisky, I. A., pseud. of SUMMER FUCHS (\*eastern Galicia 1903), Yiddish novelist.

*Productivistsia* (London, 1937); *For, du kleiner kozak* (*ibid.*, 1942); *Melokho bezoyrn* (*ibid.*, 1947). J.S.

I.'Isle, or Lisle, WILLIAM (\*Tandridge, Surrey ?1569; †Wilbraham XI 1637), English verse translator, best known as a fine Anglo-Saxon scholar. From Eton he went to King's College, Cambridge (Fellow 1592); later Esquire Extraordinary to James\* I. L.'Isle's Old English studies were primarily to establish the doctrinal position of the early Church in England.

*The Faire Aethiopian* (tr. of Heliodorus; 1631;

2nd ed. 1638); *Virgil's Eclogues* (tr.; 1628); *Four Bookes of Du Bartas* (tr.; 1638).—*A Saxon Treatise Concerning The Old and New Testament* (1623; reissued as *Divers Ancient Monuments in the Saxon Tongue*, 1638).

E. N. Adams, *Old English Scholarship* (1917). B.L.J. (R.M.W.)

Lista y Aragón, ALBERTO (\*Seville 1775; †*ibid.* 5 X 1848), Spanish poet. He took religious Orders and was Professor of mathematics, history and the humanities at Seville and at the college of San Mateo in Madrid. Keeping a perfect equilibrium between 18th-century neo-classicism and 19th-century Romanticism, this intelligent, tolerant priest exercised a deep influence on his disciples (Espronceda\*, Ventura de la Vega\*), made an interesting adaptation of Pope's\* *Dunciad*, introduced some metric innovations and, faithful to the models of the old Sevillian school of poetry, wrote good poems on religious subjects, e.g. his famous ode *A la muerte de Jesús*. Although generally less good on philanthropic subjects, his celebrated *Himno al desgraciado* is interesting.

Biblioteca de Aut. Esp., LXVII; *Ensayos literarios y críticos* (1844); *Poesías inéditas* (ed. J. M. de Cossío, 1927).

J. C. J. Metford, 'A. L. and the Romantic movement in Spain' in *Liverpool Stud. in Span. Lit.*, I (1940); H. Juretschke, *Vida, obra y pensamiento de A. L.* (1951). R.M.N. (J.E.V.)

Lithgow, WILLIAM (\*Lanark 1582; †*ibid.* ?1645), Scottish traveller. His peregrinations ranged from the Shetlands to Tunis and from Hungary to Spain, over 19 years. His autobiographical travel-tale is vivid and fascinating reading.

*The Totall Discourse of Rare Adventures and Painful Peregrinations* (1632; repr. 1906); *A True and Experimental Discourse upon the last siege of Breda* (1637); *The Siege of Newcastle* (1645); *Poems* (ed. J. Maidment, 1863).

S. C. Chew in *The Crescent and the Rose* (1937); B. Penrose in *Urbane Travelers 1591-1635* (1942). J.K.

Litré, EMILE (\*Paris 1 II 1801; †*ibid.* 2 VI 1881), French writer. Littré was the chief exponent of materialistic positivism, in a period which pinned its faith to science. He played a political role in the Third Republic, becoming a *député* in 1871 and a Senator in 1875. His learning was deep and varied. His chief work remains his dictionary, which is a treasure-house of modern French.

*Analyse raisonnée du cours de philosophie positive* (1845); *Histoire de la langue française* (1862); *Dictionnaire de la langue française* (1863-72); *A. Comte et la philosophie positive* (1863); *La science au point de vue philosophique* (1873).

C. A. Sainte-Beuve, *Notice sur L.* (1863); M. de

Fleury, *Éloge de L.* (1920); J. Fileyosant, *L. poète* (1933).  
M.G.; J.P.R.

Litwos: see Sienkiewicz, HENRYK.

Liu AN (†122 B.C.), Chinese writer. Liu, grandson of the first Han Emperor, Kao-tsu, became King of Huai-nan in 164. He gave his patronage to poets, writers and Taoist adepts. The book *Huai-nan tzü*, ascribed to him, is considered to be the work both of Liu and of his protégés. This finely written collection of philosophic essays, though predominantly Taoist in tone, embraces many schools of earlier and contemporary thought. More than half of the book was lost at an early date. Liu and his court also produced many *fu*-poems (126 were collected in the Han imperial library) and are likely to have been concerned in the transmission of the anthology *Ch'u-tz'ü*.

*Huai-nan tzü* (part. trs: E. Morgan, 'The Operations and Manifestations of Tao Exemplified in History' in *Jour. N. China Branch Roy. Asiat. Soc.*, LII, 1922, 'An Ancient Philosopher's View of the Perfect Life' in *Asiat. Rev.*, XXI, 1925 and *Tao, the Great Luminant*, 1933; B. E. Wallacker, *The Huai-nan-tzu, Book Eleven*, 1962).—*FU-POEMS: Chao-yin shih* (tr. D. Hawkes in *Ch'u Tz'ü: The Songs of the South*, 1959).

E. Erkes, 'Das Weltbild des Huai-nan-tze' in *Ostasiatische Zeitschrift* (1917).  
A.R.D.

Liu CHI (□Ch'ing-t'ien 1 VII 1311; †16 V 1375), Chinese poet and scholar. Liu was among the principal advisers of the first Ming Emperor in his struggle for the throne and for a time after his accession (1368). A prolific poet of considerable merit, he also left a small book of philosophic dialogues, *Yü-li tzü*, sceptical in spirit.

*Ch'êng-i po chi* (coll. works; sel. trs in: H. A. Giles, *Gems of Chinese Literature*, 2nd ed. 1923; G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948).  
A.R.D.

Liu CHIH-CHI (□P'êng-ch'êng 661; †An-chou 721), Chinese historian. Liu is regarded as the founder of historical criticism in China with his *Shih-t'ung* (completed 710). The work is divided into 'inner' (discussing historical presentation) and 'outer' chapters (containing his criticisms of earlier histories).

E. G. Pulleyblank, 'Chinese historical criticism: Liu Chih-chi and Ssu-ma Kuang' in *Historians of China and Japan* (ed. with W. G. Beasley; 1961).  
A.R.D.

Liu HSIANG (□Fêng 79; †8 B.C.), Chinese scholar. Liu held office under Emperors Hsüan, Yüan and Ch'êng. He took part as a *Ku-liang* scholar in the Shih-ch'ü discussions on the classics (51), but his great work, completed by his son Liu\* Hsin, was the collation of the books of the imperial library

(26 onwards). He prepared a description of each book and these descriptions he later collected under the title *Pieh-lu*, thus becoming China's first bibliographer. His *Shuo-yüan*, *Hsin-hsü* and *Lieh-nü chuan* (*The Position of Women in Early China*, tr. A. R. O'Hara, 1945) are collections of historical material with a moral intention. He is also said to have edited the famous anthology *Ch'u-tz'ü*, which contains nine of his own *fu*-poems (*Ch'u Tz'u: The Songs of the South*, tr. D. Hawkes, 1959).

A.R.D.

Liu HSTEH (□Tung-kuan c. 465; †c. 522), Chinese literary critic. Liu held a court post under Liang Wu-ti (c. 520) and became intimate with the heir-apparent Hsiao\* T'ung, who greatly admired his *Wên-hsin tiao-lung* (501-502; *The Literary Mind and the Carving of Dragons*, tr. V. Y.-C. Shih, 1959). In this work, Liu treats the origin of literary forms which he derives in every case from the Confucian classics, and the psychology and technique of writing.

A.R.D.

Liu Hsin (□Fêng c. 46 B.C.; †A.D. 23), Chinese scholar. Liu, who had assisted his father, Liu\* Hsiang, in his bibliographical labours, succeeded to his office and completed his work. His 'Seven Summaries' (*Ch'i-lüeh*), an annotated catalogue of the imperial collection, was largely incorporated by Pan\* Ku in his *Han shu* (Ch. 30). He also obtained official recognition of the 'old' texts of the classics. K'ang\* Yu-wei wrongly contended that he forged them, particularly the *Tso-chuan* and *Chou-li*, to support Wang Mang's usurpation of the empire.

B. Karlgren, 'On the nature and history of the Tso chuan' in Göteborgs Högskolas Årsskrift, XXXII (1926) and 'The early history of the Chou li and Tso chuan texts' in *Bull. Mus. Far Eastern Antiq.*, III (1931); H. Maspéro, 'La composition et la date du Tso tchuan' in *Mélanges chinois et bouddhiques*, I (1932).  
A.R.D.

Liu O (□Tan-t'u 18 X 1857; †Ili 23 VIII 1909), Chinese novelist and scholar, received an unconventional education through his father's interest in Western sciences. Beginning as a doctor, he later engaged in river conservancy and the promotion of railways and mines. He was banished to Ili (1908). His only novel, *Lao-ts'an yu-chi* (first pub. 1904-07), which was an attack upon the administrative system, has been justly acclaimed. Among the first to realize the significance of the Yin oracle-bones, he gathered and published reproductions of a large epigraphic collection.

*Lao-ts'an yu-chi* (20 chs; *The Travels of Lao Ts'an*, tr. H. Shadick, 1952; supp., 6 chs, 1935; tr. Lin Yutang in *Widow, Nun and Courtesan*, 1951).

J. Průšek, 'Liu O et son roman le Pèlerinage du Vieux Boîteux' in *Archiv Orientální*, XV (1946).

A.R.D.

Liu PAI-YÜ (\*Peking 1915), Chinese short-story writer and essayist, who published his first collection (*Ts'ao-yüan shang*) in 1937, is best known for his war stories. A writer with considerable descriptive powers, he maintained some individuality amid the imposed stereotypes of the 1950s and 1960s.

FICTION: *Huo-kuang tsai ch'ien* (1950; *Flames Ahead*, Peking, 1954); *Ts'ao-ch'ên liu tien-chung* (1952; *Six A.M. and Other Stories*, Peking, 1953). —ESSAYS: *Hung ma-nao chi* (1962; sel. tr. in Chinese Lit., 1959, No. 11; 1960, Nos 7 and 11; 1961, Nos 2 and 6; 1963, No. 3). A.R.D.

Liu SHIH-P'EI (□□-chêng 26 V 1884; †Peking 20 XI 1919), Chinese scholar. Liu, himself the last of a distinguished scholarly family, was among the last important scholars in the native tradition. Between 1903 and 1909 he engaged in revolutionary activities and was interested in socialism and anarchism. Then he swung to an anti-revolutionary position. In 1915 he supported the attempt to make Yüan Shih-k'ai Emperor.

*Liu Shên-shu hsien-shêng i-shu* (coll. scholarly works; 1941).—M. Gaster, *Chinese Intellectuals and the Revolution of 1911* (1969). A.R.D.

Liu TSUNG-YÜAN (□□-tung 773; †Liu-chou 819), Chinese essayist and poet. Liu's career at the capital was cut short when he was involved in the downfall of Wang Shu-wên, who had held the chief political power in 805. He was banished to a provincial post at Yung-chou, Hunan. In 815 the supporters of Wang Shu-wên were recalled but sent once again to the provinces; Liu went to Liu-chou, Kwangsi.

Although later acclaimed one of the 'eight [prose] masters of the T'ang and Sung dynasties' and thus a model for *ku-wên* ('old-style') prose, he played a less active part in the T'ang *ku-wên* movement than his friend Han\* Yü. He lacked Han's self-confidence and did not gather disciples; he adhered to Buddhism of a contemplative kind in contrast to the other's dogmatic Confucianism. His long stay in Yung-chou enabled him to make many excursions to famous beauty-spots and, in describing these, he produced a new essay-genre, *yu-chi* ('records of travel'). Revealing a great love of nature, these essays contain some of China's finest descriptive prose. The same excellence in description of nature appears in his poetry. In the field of scholarship he produced a critical study of the early historical work, *Kuo-yü*.

*Liu Ho-tung chi* (coll. works; sel. trs in: H. A. Giles, *Gems of Chinese Literature*, II, 2nd ed. 1923; W. Bynner, *The Jade Mountain*, 1929; S. Jenyns, *Selections From the Three Hundred Poems of the T'ang Dynasty*, 1940, and *A Further Selection*, 1944).

A. R. Davis, 'The fortunate banishment—Liu

Tsung-yüan in Yung-chou' in Jour. Orient. Soc. Australia, IV.2 (1966; incl. tr. of the 'Eight Records of Yung-chou'). A.R.D.

Liu YÜ-HSI (□□-yang 772; †842), Chinese poet. Liu was, like his friend Liu\* Tsung-yuan, involved in Wang Shu-wên's downfall (805). He spent 805–827 in provincial exile, during which he encountered popular songs for which he wrote words. Thereby he contributed to the development of the *tz'ü*-poem. Perhaps under his influence, his friend Po\* Chü-i wrote similar song-words.

*Liu Pin-k'o wên-chi* (coll. works; sel. trs in: H. A. Giles, *Gems of Chinese Literature*, 2nd ed. 1923; W. Bynner, *The Jade Mountain*, 1929; G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948). A.R.D.

Liu YUNG (□□-chung-an, Fukien first half 11th century), Chinese poet, passed the metropolitan examination in 1034, but achieved only minor provincial posts. He made a great contribution to the development of the Sung *tz'ü*-lyric, turning it towards an increased colloquial diction and longer forms with more detailed descriptions.

*Yüeh-chang chi* (coll. *tz'ü*; sel. tr. in *Anthologie de la poésie chinoise classique*, ed. P. Demiéville, 1962). A.R.D.

Liutprand of Cremona (\*?Pavia c. 920; †972), of Lombard birth, attached himself to the Emperor Otto I, who made him Bishop of Cremona (961). His *Relatio de legatione Constantinopolitana* is a rhetorical, amusing and pedantic description of his mission to Byzantium. His *Antapodosis* ('Tit-for-Tat'), an earlier work, in prose and verse, is, in spite of its diffuse and gossiping character, a historical work of some value, as is his short *Gesta Ottonis*.

Ed. J. Becker (1915).

F. A. Wright, *The Works of L. of C.* (1930); M. Lintzel, *Studien über L. von C.* (1933). F.J.E.R.

Livesay, DOROTHY (\*Winnipeg, Manitoba 12 X 1909; ∞1937 Duncan C. Macnair [†1959]), Canadian poet who has been welfare worker, English teacher in Zambia and University writer-in-residence. Her work is characterized by simplicity and muted rhythm, and much of it is devoted to direct and indirect social protest.

*Green Pitcher* (1928); *Poems for People* (1947); *New Poems* (1955); *Selected Poems* (1957); *Unquiet Bed* (1967); *Documentaries* (1968).

M. W. Steinberg, 'D. L., poet of affirmation' in Brit. Columbia Libr. Quart., XXIV (1960). R.Su.

Livijn, CLAS (\*Skänninge 12 XI 1781; †Stockholm 12 X 1844), Swedish neo-Romantic author. His

*Samvetets harpa* (1822), modelled on E. T. A. Hoffmann\*, was the first fantastic tale in Swedish literature. His best book is *Spader dame* (1824), whose typically Romantic hero reflects much of Livijn himself.

*Samlade skrifter* (ed. A. I. Arwidsson, 2 vols, 1850–52).

J. Mortensen, C. L. (1913).

C.H.K.

**Livingstone, DAVID** (\*Blantyre, Lanarkshire 19 III 1813; ∞1844 Mary Moffatt; †Ilala 1 V 1873), Scottish missionary and explorer. Worked in a cotton-mill from the age of ten; qualified as a medical missionary and set out for Bechuanaland in 1840. Discovered the Victoria Falls of the Zambesi; explored the Zambesi, 1858–63; and in 1866–71 explored the country between Nyasa and Tanganyika. He opened up all Central Africa to Christianity; was the means of abolishing the slave trade; and explored vast tracts of Africa with heroic courage and scientific thoroughness.

*Missionary Travels* (1857); *The Zambesi and its Tributaries* (1865); *Last Journals* (1874); *The Zambesi Journal* (ed. J. P. R. Wallis, 1956).

W. G. Blaikie, *Personal Life of D. L.* (1880); H. Johnston, *L. and the Exploration of Central Africa* (1891); H. G. Adams, *D. L.* (1922); R. Coupland, *L.'s Last Journey* (1945). J.K.

**Livingstone, DOUGLAS (JAMES)** (\*Kuala Lumpur 5 I 1932), South African poet. After 13 years in Rhodesia, he now works as a bacteriologist in Durban.

*The Skull in the Mud* (1960); *Sjambok and Other Poems From Africa* (1964); *Eyes Closed Against the Sun* (1970). U.La.

**Livius Andronicus, LUCIUS** (second half of 3rd century B.C.), Greek-born schoolmaster, the first to translate Greek tragedies and comedies for performance at the Roman festivals. Fragments of eight tragedies and three comedies survive, as also of a translation into Saturnian verses of Homer's\* *Odyssey* which was still read in Horace's\* boyhood. In 207 he composed a choral hymn in honour of Juno, the style of which struck the historian Livy\* as crude in the extreme.

E. H. Warmington, *Remains of Old Latin*, II (with tr.; 1936).

E. Fraenkel, 'L. A.' in A. Pauly, G. Wissowa *et al.*, *Real-Encyclopädie der classischen Altertumswissenschaft*, supp. V, 598 ff. (1931); S. Mariotti, *Livio Andronico e la traduzione artistica* (Milan, 1952). H.D.J.

**Livius de Frulovisiis, TITUS** (\*Ferrara c. 1400), humanist, Latin playwright and historian. After teaching as a schoolmaster in Venice, where his satiric comedies won him hostility, he came to England and was appointed poet and orator to the

Duke of Gloucester. Later, however, he returned to Italy. He dedicated his *Vita Henrici Quinti* to Henry VI. S.J.L.

*Vita Henrici Quinti* (ed. T. Hearne, 1716); *Opera inedita* (ed. C. W. Previté-Orton, 1932).

R. Weiss, 'Humphrey, Duke of Gloucester, and T. L. F.' in *Fritz Saxl: Memorial Essays* (ed. D. J. Gordon, 1957). S.J.L. (Tor.)

**Livy (TITUS LIVIUS)** (\*Padua 59 B.C.; †*ibid.* A.D. 17), Roman historian. Livy devoted almost all his life to his great history of Rome in 142 books from the beginnings to the death of Drusus in 9 B.C. The work is divided into decads and pentads—1–5 the legendary period up to the Gallic conquest, 6–15 to the beginning of the Punic Wars, 21–30 the Second Punic War, 31–45 the Macedonian Wars. The treatment was annalistic up to Book 109, where the civil wars rendered that method unsuitable. Of this vast work only 35 books remain (1–10, 21–45). *Periochae* or summaries of the missing books (except 136 and 137) are extant, and a very few fragments of the text itself have been found. Livy wishes to present a splendid panorama of Roman greatness rather than to appraise facts and analyse causes, and accordingly he is frequently content with a superficial estimation or arbitrary selection of authorities, while invaluable primary sources are neglected. For the early period Livy follows Valerius\* Antias and Claudius\* Quadrigarius, to whom Polybius\* and Coelius\* Antipater are added from 20 onwards. In literary powers Livy has had few equals. His style is plain and manly in narrative, bold and colourful in speeches, and wonderfully sustained and consistent throughout. In portrayal of character he is rivalled only by Tacitus\*, whom he perhaps surpasses in the subtlety of his psychology. In antiquity Livy enjoyed high esteem but the parent work was replaced for the general reading public by epitomes. There is no indication of the survival of a complete Livy after the time of Priscian\*.

J.A.W.

Ed. R. S. Conway *et al.* (Bks 1–35; 5 vols, 1914–65); ed. with comm. W. Weissenborn and H. J. Müller (10 vols, 1880–1924); R. M. Ogilvie, *A Commentary on L., Books 1–5* (1965).—Trs: B. O. Foster *et al.* (14 vols, with gen. index, 1919–59); A. de Selincourt, *L.: The Early History of Rome* (Bks 1–5; 1960) and *L.: The War With Hannibal* (Bks 21–30; 1965).

H. Taine, *Essai sur Tite-Live* (8th ed. 1910); H. Bornecque, *Tite-Live* (1933); A. Klotz, *Livius und seine Vorgänger* (1940–41; repr. 1964); M. L. W. Laistner, *The Greater Roman Historians* (1947); A. H. McDonald, 'The style of L.' in *Jour. Roman Stud.*, XLVII (1957); R. Syme, 'L. and Augustus' in *Harvard Stud. in Class. Philol.*, LXIV (1959); P. G. Walsh, *L.: His Historical Aims and Methods* (1961); *Latin Historians* (ed. T. A. Dorey, 1966). J.D.

Ljubiša, STJEPAN MITROV (\*Budva 28 II 1824; †Vienna 11 XI 1878), Montenegrin writer. Self-educated, he read widely and entered politics. His stories of his own region, in its own dialect, have particular philological and ethnological interest.

*Pripovijesti crnogorske i primorske* (1875); *Pričanja Vuka Dojčevića* (1877); *Pripovijesti* (1882); *Celokupna dela* (2 vols, 1930); *Pripovetke* (sel. stories; 1969).

V. Latković, S. M. L. (1964).

V.J.

Llorente, TEODOR (\*1836; †1911), the most prominent of the poets who contributed to reviving Catalan literature in Valencia. He translated Goethe's *Faust* and many modern writers into Spanish.

J.M.B. i R. (G.W.R.)

Lloyd, EVAN (\*Llanycil, Merioneth 15 IV 1734; †ibid. 26 I 1776), Anglo-Welsh poet, was friendly with Henry Bilston Legge, John Wilkes\* and David Garrick\*. His satirical verse varies from doggerel to polished couplet, from cool wit to harsh invective. *The Methodist* (1766) was declared to be libellous and Lloyd was imprisoned in the King's Bench prison in V 1768.

C.P.

*The Powers of the Pen* (1766; 1768); *The Curate* (1766, 1832); *Conversation* (1767); *An Epistle to David Garrick* (1773).—*Poetical Works* (1840).

E. Alfred Jones, 'Two Welsh correspondents of John Wilkes' in *Y Cymmrodor*, XXIX (1919); C. Price, 'David Garrick and E. L.' in *Rev. Eng. Stud.*, new ser., II (1952), 'The unpublished letters of E. L.' in *Jour. Nat. Libr. Wales*, VIII (1953–54) and *A Man of Genius and a Welchman* (inaugural lecture, U. C. Swansea; 1963).

C.P. (M.W.T.)

Llull, RAMON (\*Palma de Mallorca 1235; †?1315), Catalan poet, writer and philosopher. In his youth he married and wrote lyric poetry in the style of the troubadours, but destroyed his poems and abandoned his family following a religious crisis. His main purpose thenceforth became the conversion of the infidels. He urged upon Christian missionaries a full study and understanding of Hebrew, Arabic and Oriental languages, religions and thought, so that they should be fully equipped to discuss other religions and show the superiority of Christianity. He himself knew Arabic and wrote some of his works in that tongue. A man of tireless energy, he spent over 30 years travelling through Europe and North Africa preaching, debating and writing. He urged unwilling Popes and Kings to summon a Council to convert the infidels and to unite all the orders of knighthood for a Crusade.

His extant works number 243 and include several versions, in Latin and Catalan, of his ambitious and monumental *Ars magna*, an abstruse method of thought which set out, with the aid of diagrams, to provide an answer to all philosophical and theological problems. Other fundamental works are the *Libre de contemplació en Déu*,

a lengthy encyclopaedia of medieval thought, and the *Libre del gentil e los tres savis*, in which a Gentile presides over a rational and amical dispute between a Jew, a Muslim and a Christian. He also wrote an influential treatise on chivalry, the *Libre de l'Orde de cavalleria*.

Llull is the author of the first novel written in a Romance language, *Blanquerna* (c. 1285), a vivid and well-constructed utopia in which the five essential stages of existence, as Llull saw them, are displayed; after describing the marriage of Blanquerna's parents, Llull shows his hero successively as a monk, Bishop, Pope and hermit. The novel also contains a masterpiece of mysticism, the *Libre d'Amich e Amat. Fèlix*, or *Libre de meravelles*, is a typical medieval dialogue on the marvels of the physical world; attached to it is the *Libre de las bèsties*, a collection of animal fables of Oriental origin. Llull also wrote a considerable amount of poetry, of strictly didactic purpose, in a Provençalized language; the best-known are the autobiographical poems *Lo desconort* and the *Cant de Ramon*. Most of the rest of his vast output was in Latin on philosophical and theological subjects. His influence in the later Middle Ages and beyond was profound, and many apocryphal exploits and works were attributed to him. He was beatified by the Roman Catholic Church.

*Obres essencials* (intro. J. Rubió, 2 vols, 1957–60); *Opera Latina* (1959– ).—Trs by E. A. Peers: *Book of the Lover and the Beloved* (1923; rev. 1925); *Blanquerna* (1926); *The Tree of Love* (1926); *Book of the Beasts* (1927).

E. A. Peers, R. L., *A Biography* (1929) and *Fool of Love* (1946); E. W. Platzeck, R. L., *sein Leben, seine Werke, die Grundlagen seines Denkens* (2 vols, 1962); A. Llinarès, R. L., *philosophe de l'action* (1963); J. N. Hillgarth, R. L. and Lullius in *14th Century France* (1971).

G.W.R.

Llwyd, MORGAN (\*probably in Cynfal, Merioneth 1619; †c. 1641 ?Ann; †3 VI 1659; †Wrexham), Welsh prose-writer. He early came under the influence of Walter Cradock, the Puritan leader, and during the Civil War he was probably a chaplain with the Parliamentary forces. For a time he was an itinerant preacher in North Wales; he also ministered to a church at Wrexham. He commands a vigorous and supple style and his best work abounds in poetic imagery and pregnant aphorisms. His *Llyfr y Tri Aderyn* combines a tract for the times with a discussion of spiritual rebirth. He also wrote some poetry.

*Llythur ir Cymru Cariadus* (?1653); *Dirgelwch i rai iw ddeall... sef tri aderyn yn ymddiddan* (?1653); *Gwaedd ynghymru yn wyneb pob cydwybod* (?1653); *Lazarus and his Sisters discoursing of Paradise...* (1655); *An Honest Discourse between Three Neighbours...* (1655); *Gair o'r Gair* (1656); *Yr Ymroddiad and Y Disgybl ai Athraw o Newydd* (1657; both tr. from John Sparrow's Eng. tr. of the

works of Jacob Böhme); *Cyfarwyddid i'r Cymru* (1657); *Gwyddor Uchod* (1657).—*Gweithiau M. L.* (I, ed. T. E. Ellis, 1899; II, ed. J. H. Davies, 1908).

W. J. Gruffydd, *Llenyddiaeth Cymru* (1926); E. L. Evans, *M. L.* (1930); Hugh Bevan, *M. L. y Llenor* (1954); G. F. Nuttall, *The Welsh Saints 1640–1660* (1957). B.Re.

Lo KUAN-CHUNG, courtesy name of Lo PÊN (\*c. 1330; †c. 1400), Chinese novelist. Hardly anything is known of the life of Lo author of two of China's most famous novels. The earliest extant print of his *San-kuo-chih t'ung-su yen-i* dates from the Chia-ching period (1522–66); a number of abridged editions of this appeared in the latter half of the 16th century. However, the most current text is that extensively revised by Mao Tsung-kang (1644). Lo himself had almost certainly based his own work on a professional story-teller's text. His romance *Shui-hu chuan* is equally not originally conceived. The story, founded on historical events of the early 12th century, was a frequent subject of Yüan drama and occurs also in *Hsüan-ho i-shih*, which comes from the latter part of the 13th century. Again Lo's work (oldest surviving edition not older than the Chia-ching period) has been much extended and revised (the popular edition was made by Chin Jen-jui, 1644). Although some ten of his novels were known during the Ming dynasty, only three others have survived, although only in altered versions. He also wrote three plays of which one has been preserved.

*San-Sui p'ing-yao chuan*; *Sui-T'ang chih-chuan*; *Ts'an-T'ang Wu-tai-shih yen-i*.—*San Kuo or Romance of the Three Kingdoms* (tr. C. H. Brewitt-Taylor, 2 vols, 1925); *All Men Are Brothers (Shui-hu chuan)*; tr. P. S. Buck, 2 vols, 1933).

R. G. Irwin, *The Evolution of a Chinese Novel* (1953) and 'Water Margin revisited' in *T'oung pao*, XLVIII.4–5 (1960); C. T. Hsia, *The Classic Chinese Novel* (1968). A.R.D.

Lobo, EUGENIO GERARDO (\*Cuerva, Toledo 24 IX 1679; †Barcelona 1750), Spanish poet. As an army officer he took part in the War of Succession, in the reconquest of Orán and in the battles of Italy. He died general and governor of Barcelona. He is an interesting poet, tolerable in his epics, good in his satires and at times excellent in his *letrillas*, ballads and *décimas*.

*Poesías* (ed. L. A. Cueto in Biblioteca de Aut. Esp., LXI).

V. Barrantes, 'Biografía de E. G. L.' in *Semanario Pintoresco Esp.*, CCLXVI (1850); J. Rubio, 'Algunas aportaciones a la biografía y obras de E. G. L.' in *Rev. de Filol. Esp.*, XXXI (1947).

R.M.N. (J.E.V.)

Lobo, FRANCISCO RODRIGUES (\*Leiria c. 1580; †1622), Portuguese poet and novelist. He studied at Coimbra and later entered the service of the

Duke of Braganza, at a time when Portugal was under Spanish dominion.

His finest work, *Corte na aldeia e noites de inverno* (1619), consists of a series of discussions between five friends, in the style of Castiglione's\* *Cortegiano*, but subtly expressing also the nostalgia of the Portuguese for their lost independence. Lobo also left a collection of *romances* (ballads), nearly all in Spanish; a book of eclogues, strongly moralistic in tone; a long epic on the Portuguese national hero, Nuno Alvares; and a trilogy of pastoral novels, chiefly notable for the abundance of excellent lyrics they contain.

*Corte na aldeia e noites de inverno* (1619; ed. A. Lopes Vieira, 1945).—NOVELS: *A primavera* (1601); *O pastor peregrino* (1608); *O desenganado* (1614).—VERSE: *Primeira e segunda parte dos romances de . . .* (1596); *Églogas* (1605; ed. J. Pereira Tavares, 1928); *O condestabre de Portugal D. Nuno Alvares Pereira* (1610).—*Obras políticas e pastoris* (4 vols, 1774).—*Poesias* (ed. A. Lopes Vieira, 1940).

R. Jorge, *F. R. L.* (1920); C. A. Ferreira, 'F. R. L. Fontes inéditas' and 'F. R. L.' in *Bíblas*, XIX (1943); M. de L. Belchior Pontes, *Itinerário poético de R. L.* (1959). T.P.W.

Lobo (y) Lasso de la Vega, GABRIEL (\*Madrid 1559), Spanish poet and dramatist. He wrote a number of rather mediocre ballads and two tragedies, one in defence of Dido's chastity, the other about the fall of Constantinople. He also wrote an epic about Hernán Cortés\*.

*Primera parte del romancero y tragedias* (1587); *Romancero general* (1600, 1604, 1605; ed. A. González Palencia, 2 vols, 1947).

E.M.W. (J.E.V.)

Locher, JAKOB, called PHILOMUSUS (\*Ehingen 1471; †1528), Swabian humanist. He studied from 1487 under Sebastian Brant\* in Basle; his free translation of the latter's *Narrenschiff* as *Stultifera navis* (1497) was better known and more influential than the original (see Alexander Barclay\*). From 1506 he was Professor of poetry at Ingolstadt; he prepared the German *editio princeps* of Horace\* (1498).

D. O'Connor, 'Notes on the influence of Brant's *Narrenschiff* outside Germany' in *Mod. Lang. Rev.*, XX (1905); J. Kärtner, *J. L.s 'S. N.' und ihr Verhältnis zum N-Sch. S.B.s* (diss. Frankfurt, 1923). F.P.P.

Locke, DAVID ROSS (\*Vestal, N.Y. 20 IX 1833; †Toledo, Ohio 15 II 1888), American humorist. He invented the satirical butt, Petroleum V. Nasby, a corrupt and illiterate preacher. Published during the Civil War, his humorous papers viciously attacked slavery and were enjoyed by Lincoln.

H.L.C.

*The Nasby Papers* (1864); *Divers Opinions of*

*Yours Trooly, Petroleum V. Nasby* (1865); *The Nasby Letters* (1893).

C. Clemens, *Petroleum Vesuvius Nasby* (1936); W. Blair, *Native American Humor* (1937); J. C. Austin, *Petroleum V. Nasby* (D. R. L.) (1965).  
H.L.C. (I.W.)

Locke, JOHN (\*Wrighton 29 VII 1632; †Oates 28 X 1704), English philosopher and social thinker. His *Essay Concerning Human Understanding* (1690) is a source of British empiricism; while his *Two Treatises of Government* (1690) influenced political thought on the Continent and in America in a liberal, constitutionalist direction. His philosophical work contains elements of medieval thought, of British common sense, and responses to the scientific revolution of the 17th century. Locke lectured at Christ Church, Oxford, was a confidant and servant of Shaftesbury, promoted school reforms, and in 1688 became Fellow of the Royal Society.

*Epistola de Tolerantia* (1689); *Second Letter Concerning Toleration* (1690); *Third...* (1692); *Two Treatises on Government* (1690; ed. P. Laslett, 1959); *An Essay Concerning Human Understanding* (1690; enlarged 1694, 1700; ed. A. C. Fraser, 2 vols, 1894); *Some Thoughts Concerning Education* (1693; enlarged 1699); *The Educational Writings of J. L.* (ed. J. W. Adamson, 1922); *The Educational Writings of J. L.* (ed. J. Axtell, 1969); *The Reasonableness of Christianity* (1695); *A Vindication* (1695); *A Second Vindication* (1697); *Posthumous Works* (1706); *Works* (3 vols, 1714; 10 vols, 1823); *L.'s Travels of France 1675-79* (ed. J. Lough, 1953); *Essays on the Law of Nature* (ed. W. van Leyden, 1954); *Two Tracts on Government* (ed. P. Abrams, 1967).

A. C. Fraser, *L.* (1890); S. Alexander, *L.* (1908); J. Gibson, *L.'s Theory of Knowledge* (1917); H. O. Christophersen, *A Bibliographical Introduction to the Study of J. L.* (1930); *J. L.* (1933); N. K. Smith, *J. L.* (1933); B. Willey, *The Seventeenth Century Background* (1934); K. MacLean, *J. L. and the English Literature of the 18th Century* (1936); R. I. Aaron, *J. L.* (1937, 1955); H. MacLachlan, *The Religious Opinions of Milton, L. and Newton* (1941); J. W. Yolton, *J. L. and the Way of Ideas* (1956); M. Cranston, *J. L., A Biography* (1957); P. Long, *A Summary Catalogue of the Lovelace Collection of Papers of J. L. in the Bodleian Library* (1959); E. L. Tuveson, *The Imagination as a Means of Grace* (1960); C. B. McPherson, *The Political Theory of Possessive Individualism: Hobbes to L.* (1962); *J. L. Problems and Perspectives* (ed. J. W. Yolton, 1969).  
G.Mo.

Locker Lampson, FREDERICK (\*Greenwich 29 V 1821; ∞1850 Lady Charlotte Bruce, ∞1874 Hannah Lampson; †Rowfant 30 V 1895), English writer of vers de société, showing great neatness and polished simplicity.

*London Lyrics* (1857; 1904); *Patchwork* (1879); *Rowfant Rhymes* (1895); *My Confidences* (1896).  
A. Birrell, *An Appendix to the Rowfant Library* (1900).  
R.M.H. (M.A.)

Lockhart, JOHN GIBSON (\*Wishaw 14 VII 1794; ∞1820 Sophia Scott; †Abbotsford 25 XI 1854), Scottish biographer and novelist. Educated at Glasgow and Balliol College, Oxford; called to the Scottish Bar 1816. Important contributor to Blackwood's Magazine, and editor of The Quarterly Review, 1825-53. Lockhart is a vigorous critic and, in *Peter's Letters*, a clever satirist; of his novels, *Adam Blair* has strength; but his chief claim to fame is his biography of his father-in-law, Sir Walter Scott\*. Second only to Boswell's\* *Johnson*, this *Life* has great qualities: proportion, humour, sympathy, sound criticism, a sense of drama, and brilliant, concentrated character-sketches.

*Peter's Letter to his Kinsfolk* (1819); *Valerius* (1821); *Some passages in the Life of Adam Blair* (1822; intro. D. Craig, repr. 1963); *Ancient Spanish Ballads* (1823); *Reginald Dalton* (1823); *Matthew Wald* (1824); *Life of Robert Burns* (1828); *History of Napoleon Bonaparte* (1829); *Memoirs of the Life of Sir Walter Scott, Bart* (7 vols, 1837-38).

A. Lang, *The Life and Letters of J. G. L.* (2 vols, 1896); M. Lochhead, *J. G. L.* (1954).  
J.K.

Lodeizen, HANS [JOHANNES] AUGUST FREDERIK (\*Naarden 20 VII 1924; †Lausanne 26 VII 1950), Dutch poet, often considered a forerunner of the EXPERIMENTELEN. He wrote poems with new images and associations, of a surprisingly paradoxical nature—nostalgic pessimism combined with lust for life.

*Het innerlijk behang* (1949); *Het innerlijk behang en andere gedichten* (1952).—Paul Rodenko, *Over H. L.* (1954).  
J.J.O.

Lodensteyn, JODOCUS VAN (\*Delft 6 II 1620; †Utrecht 6 VIII 1677). Dutch religious poet, belonged to a mystical pietistic movement, pupil and friend of Voetius, minister at Sluis and Utrecht. His poetry, which is sometimes simple and naive, at other times baroque and passionate, remained popular for a long time with the Dutch and German devout mystics. His *Uytspanningen* appeared in 1676.

S. Gorter, 'L.'s Liederen' in *Letterk. Studiën*, I (1871); P. Proost, *J. van L.* (1880, 1882; 1st ed. with, 2nd ed. without, biblio.); D. T. Enklaar, 'Het voorbeeld van L.'s medicynmeester' in *Tijdschr. v. Nederl. Taal- en Lett.*, LVI (1937); M. J. A. de Vrijer, *Uren met L.* (1944); J. C. Trimp, *J. van L. als piëtistisch dichter* (1952); A. van Duinkerken, 'J. van L.' in *De Gids*, CXX (1957).  
A.M.B.W. (R.P.M.)

Lodge, THOMAS (\*London 1558; ∞Jane Aldred; †*ibid.* 1625), English lyric poet, pamphleteer,

dramatist, and writer of verse and prose romance. At Merchant Taylors' (1571), Trinity College, Oxford (1573), Lincoln's Inn (1578), he turned from law to literature, mixing in the circles of Greene\*, Rich\*, Daniel\*, and Drayton\*. After defending plays against Gosson\* (1580), he attempted to live by writing social criticism (*Alarum against usurers*, 1583), narrative poetry (*Scillaes Metamorphosis*, 1589), novels (*Rosalynde*, 1590), plays (*The Wounds of Civill War*, 1594), and satire (*A Fig for Momus*, 1595). Lodge made two voyages to America (1585–86, 1591–93), became a Roman Catholic, and abandoned poetry for medicine, graduating at Avignon (1598), and practising with distinction, in London and abroad, for the rest of his life. *Rosalynde*, most adept of the imitations of Lyly's\* euphuistic style, went through nine editions before 1614.

*Complete Works* (4 vols, Hunterian Club, 1883 and 1963); *Rosalynde* (ed. G. Bullough in *Narrative and Dramatic Sources of Shakespeare*, II, 1958); *Scillaes Metamorphosis* (ed. E. S. Donno in *Elizabethan Minor Epics*, 1963); *The Wounds of Civill War* (ed. J. D. Wilson, Malone Soc., 1910). S. A. Tannenbaum, *A Concise Bibliography* (1940); N. B. Paradise, *T. L.* (1931); C. J. Sisson, *T. L. and Other Elizabethans* (1933); A. Walker, 'Life of T. L.' in *Rev. Eng. Stud.*, IX (1933), X (1934); E. A. Tenney, *T. L.* (1935); P. L. Ryan, *T. L.* (1959); W. D. Rae, *T. L.* (1967). T.P.M.

Loerke, OSKAR (\*Jungen 13 III 1884; †Berlin 24 II 1941), German poet. He has been compared with Rilke\* and George\*. The lack of obvious brilliance in form and the esoteric mysticism of his 'revelation' have, however, limited his appeal.

VERSE: *Wanderschaft* (1911); *Atem der Erde* (1930; his best work); *Der Silberdistelwald* (1934); *Abschiedshand* (ed. H. Kasack, 1949).—ESSAYS: *Zeitgenossen aus vielen Zeiten* (1925); *Hausfreunde. Charakterbilder* (1939).—SELECTED WORKS: *Lyrischer Nachlass* (1942); *Gedichte* (sel. H. Kasack, 1954); *Tagebücher 1903–39* (1955); *Gedichte und Prosa* (2 vols, 1958); *Reisetagebücher* (1960); *Der Bücherkarren: Besprechungen im Berliner Börsen-Courier 1920–28* (ed. H. Kasack and R. Tgahrt, 1965).

H. Kasack, *O. L.* (1951); *O. L. 1884–1964* (ed. B. Zeller, 1964). R.W.L. (F.M.K.)

Loewisohn, SOLOMON (\*Moor, Hungary 1788; †ibid. 15 VI 1821), Hebrew poet, scholar, essayist and historian. As a young man he went to Vienna and became a proof-reader of Hebrew books. His first book was philological, *Sicha Beolam Hane-shamot* (Prague, 1811). *Mechkare Erez* (1819; 2nd ed. entitled *Erez Kedumim*, Vilna, 1839; Ger. tr. *Biblische Geographie*, 1821) was the first Biblical geographical dictionary. The first and only volume of his history in German was *Vorlesungen über die neuere Geschichte der Juden* (1820). But these

works are of less value in Hebrew literature than his *Melitzat Yeshurun* or *Ars Poetica* (Vienna, 1816). This, with his *Hamelitza Medaberet*, a single poem in blank verse, establishes his fame as a poet. S.A. (M.Ge.; Y.F.)

Lofraso, ANTONIO DE (\*Alghero, Sardinia; fl. late 16th century), Spanish novelist. Little is known of his life, except that he was a soldier and lived for some time in poverty in Barcelona about 1572. His unreadable pastoral novel was praised ironically by Cervantes\* in *Don Quixote*, I. 6.

*Los diez libros de Fortuna de amor* (Barcelona, 1573; London, 1740). E.M.W.

Logan, JOHN (\*Soutra 1748; †London 25 XII 1788), Scottish poet. A minister in Leith from 1773, Logan was forced by intemperance to resign his charge and took to letters in London. He dabbled with drama; but his forte is the lyric, of which *The Braes of Yarrow* is the most melodious example. (See also Michael Bruce\*.)

*Poems* (1781); *Essays on the Manners and Governments of Asia* (1782); *Runnamede* (1783); *A View of Ancient History* (1788); *Sermons* (2 vols, 1790).

J. Anderson, *Life of J. L.* (1795). J.K.

Logau, FRIEDRICH VON (\*Breslau VI 1604; †Liegnitz 25 VII 1655/56), German epigrammatist, councillor to the Dukes of Brieg. His epigrams treat most of the principal themes of the period and show a shrewd, honest and Christian person, whose invaluable comments on 17th-century life were admired by Lessing\*.

*Erstes Hundert Teutscher Reimensprüche Salomons von Golaw* (1638); *Salomons von Golaw Deutscher Sinn-Getichte Drey Tausend* (1654; ed. G. Eitner, 1872; sel. ed. H. Walter, 1956).

P. Hempel, *Die Kunst L.s* (1917; repr. 1967); S. H. Moore, 'A neglected poet: F. von L.' in *Ger. Life and Letters* (1949–50); A. Lindquist, *Det tyska 1600-tals epigrammets motiver och tendenser* (1949). L.W.F.

Lohenstein, DANIEL CASPER, later VON (\*Nimptsch 1635; †Breslau 1683), German poet, dramatist and novelist. He early made the acquaintance of Hofmann\* von Hofmannswaldau and his first drama, *Ibrahim Bassa* (1653), was written at school in Breslau under Gryphius\* influence; his elegy, *Cypresstafel*, on the death of his sister, often considered his best poem, was written when he was a student. He practised law in Breslau, where he later attained high administrative office, and accompanied embassies to the imperial court. His lyric poetry shows brilliant formal sense and remarkable mastery of the conceit. His dramas show a world without transcendence, dominated by capricious fate, and his characters are moved by intrigue, self-



preservation, cruelty and lust; the hero stands for no ideal, but is a technician in the art of life. His great unfinished novel, *Grossmüthiger Feldherr Arminius* (2 vols, 1689), unexpectedly contains some sober and dignified prose, though pathos and artificially intensified emotion predominate. In 1672 he published a translation from Gracián\*, with Marino\*, a characteristic author for this often puzzling, often underestimated writer.

*Trauerspiele* (dramas; crit. ed. K. G. Just, 3 vols, 1953–57).—LYRICS: Many limited eds during his lifetime; coll. ed., *Blumen* (1680); many of his poems in B. Neukirch, *Herrn von Hofmannswaldau und anderer Deutscher auserlesene und bissher ungedruckte Gedichte* (7 vols, 1695–1727; crit. ed. A. G. de Capua and E. A. Philippson, 1961–, in progress).—*Cleopatra* and sel. poems (ed. F. Bobertag in J. Kürschner, *Dt. Nat.-Lit.*, XXXVI, 1882–89).

Biblio. by H. von Müller in *Werden und Wirken, Festgruss für K. W. Hiersemann* (1924); H. Cysarz, 'L.' in *Schlesische Lebensbilder*, III (1928); M. Wehrli, *Das barocke Geschichtsbild in L.s Arminius* (1938); H. Hildebrandt, *Die Staatsauffassung der schlesischen Barockdramatiker* (1939); E. Lunding, *Schlesisches Kunstdrama* (Copenhagen, 1940; brilliant); H. Schöffler, *Deutscher Osten im deutschen Geist* (1940); L. Brede, 'Das grosse Gemüt in den Dramen L.s' in *Literaturwissenschaftliches Jahrb. der Görresgesellschaft*, VIII (1933); F. Schaufelberger, *Das Tragische in L.s Trauerspielen* (1945); K. G. Just, *L.s Trauerspiele* (1961); E. Verhofstadt, *D. C. von L.* (1964); G. Gillespie, *D. C. von L.s Historical Tragedies* (1965); E. M. Szarota, *Künstler, Grübler und Rebellen* (1967) and *L.s Arminius* (1970); W. Vosskamp, *Zeit- und Geschichtsauffassung bei Gryphius und L.* (1967); Peter Skrine, 'Blood, bombast and deaf gods' in *Ger. Life and Letters*, XXIV (1970–71).

L.W.F.

Lohmann, FERDINAND H. (\*Eckernförde 1848; †nr Börne, Texas 18 VI 1921), Texas-German poet; teacher in Illinois and Texas.

VERSE: *Texas-Blüten* (Utica, 1908); *To My Darling, and Other Poems* (1910).—VARIOUS: *Die deutsche Sprache* (Chicago, 1904); *Comfort, Texas* (1904).

H. H. Fick in *Monatshefte f. dt. Sprache* (Wisc.), Jahrb. (1921); S. Metzenthin-Raunick, *Deutsche Schriften in Texas*, I (1935–36). E.R.

Lo-Johansson, IVAR (\*Ösmo 23 II 1901), Swedish writer. Lo-Johansson was himself from the class of *statare* (i.e. farm labourers receiving payment in kind), and his novels are vehement and moving expositions of their miserable lot. He is considered one of the leading proletarian writers in Sweden.

*Romaner och noveller* (14 vols, 1950–51); *Analfabeten* (1951); *Stockholmaren* (1954); *Journalisten*

(1956); *Författaren* (1957); *Socialisten* (1958); *Soldaten* (1959); *Proletärförfattaren* (1960); *Elektra* (1967); *Martyrerna* (1968); *Karriärsterna* (1969). R. Oldberg, *I. L.-J.* (1957). C.H.K. (I.S.)

Lokhvitskaya, MYRRHA ALEXANDROVNA (\*1869; †1905), Russian poetess. Intensely feminine, nostalgic and sensuously emotional, her musical verses had an accent of their own to which she later added a mystical element.

*Stikhotvoreniya* (5 vols, 1896–1904; VI, 1908).

N. Poyarkov, *Poety nashikh dney* (1907). J.L.

Lollo, ALBERTO (\*Florence ?1508; †Ferrara 1568), Italian orator and scholar, known also as the author of a pastoral comedy, *Aretusa* (1564).

*Aretusa* (crit. ed. A. F. Pavanello, 1901).—E. Carrara, *La poesia pastorale* (1904–08). B.R.

Lomonosov, MIKHAIL VASILYEVICH (\*Denisovka 1711; †St Petersburg 4 IV 1765), Russian author and scientist. Born into a fisherman's family near Archangel, he went at the age of 19 to study in Moscow, suffering great privations. In 1736 he was at the University of Marburg. Later he was forcibly enrolled into a Prussian regiment, but in 1741 escaped to Russia where, in 1745, he soon became Professor of chemistry and a member of the Academy of Sciences. He was intensely active not only as a Russian pioneer of modern science but also as a poet, dramatist, grammarian and reformer of the language. It was he who, in 1757, systematized the new, i.e. spoken, literary language, relegating the use of certain Church Slavonic elements only to the rhetorical 'grand style' in odes and heroic epics, as distinct from the more colloquial 'middle' and 'low' styles. As poet he confined himself mainly to his unfinished heroic epic *Pëtr Velikiy* ('Peter the Great'), and then to odes. He wrote 24 of them, with a grand rhetorical sweep successfully combined with what might be called scientific imagination. He moreover sanctioned Trediakovsky's\* reform of Russian prosody by definitely substituting for the old syllabic metre the more suitable tonic iambic metre with regular, accented feet. By his scientific essays and letters Lomonosov also made a valuable contribution to Russian prose, thus justifying Belinsky's\* saying that 'our literature begins with Lomonosov; he was its father and its nurse; he was its Peter the Great'.

*Sochineniya* (5 vols, 1891–1902); *Russkaya poeziya* (ed. S. A. Vengerov, 1894); *Russkaya proza XVIII veka*, I (1950); *Polnoye sobranie sochineniy* (10 vols, 1950–59); *Stikhotvoreniya* (1954); *Sochineniya* (1961).

A. Budilovich, *L. kak pisatel'* (1872); V. N. Menushkin, *M. V. L.* (1911); P. de Lur-Saluces, *L. le prodigieux moujik* (1933); A. Martel, *L. et la langue littéraire russe* (1933); B. G. Kuznetsov,

*Tvorcheskiy put' Lomonosova* (1956); A. A. Morozov, *M. V. L.* (1962); I. Z. Serman, *Poeticheskiy stil Lomonosova* (1966). J.L.

London, JACK, properly JOHN GRIFFITH (\*San Francisco, Calif. 12 I 1876; ∞1900 Elizabeth Maddern [o/o1905], ∞1905 Charmian Kittredge; †Glen Ellen, Calif. 22 XI 1916), American novelist and short-story writer. He spent his early days doing odd jobs and devouring books on adventure and discovery. After following the gold rush to the Klondyke unsuccessfully, he wrote *The Call of the Wild* and became one of the most popular writers of his time. He wrote 50 books based on his belief in Socialism and evolution and reflecting man's continuous struggle with the forces around him, with settings from the wilds of Alaska to an industrial community during a strike.

*The Son of the Wolf, Tales of the Far North* (1900); *The Call of the Wild* (1903); *The Sea-Wolf* (1904); *White Fang* (1906); *The Iron Heel* (1907); *Martin Eden* (1909); *John Barleycorn* (1913); *The Valley of the Moon* (1913); *The Star Rover* (1915). —*Best Short Stories of J. L.* (1945); *The Bodley Head J. L.* (4 vols, 1963–66); *Letters From J. L.* (ed. K. Hendricks and I. Shepard, 1965).

C. London, *The Book of J. L.* (2 vols, 1921); I. Stone, *Sailor on Horseback: The Biography of J. L.* (1938); P. S. Foner, *J. L.: American Rebel* (1947); R. O'Connor, *J. L.: A Biography* (1964); F. Walker, *J. L. and the Klondike* (1966).

H.L.C. (I.W.)

London Chronicles, several series of civic annals for London compiled over a considerable period. The earliest surviving one, generally ascribed to Arnold Fitz Thedmar, is the Latin *Liber de Antiquis Legibus* (1274) covering the period 1188–1272. There are others, in Latin (e.g. for 1194–1330) and French (e.g. for 1259–1344). The earliest surviving English annals date from the 15th century, many of them dealing with contemporary events. No doubt many others have been lost.

*A Chronicle of London from 1089 to 1483* (limited ed. for the Common Council of the City of London, 1827; apparently ed. N. H. Nicolas and E. Tyrell); *The French Chronicle of London* (ed. G. J. Aungier, 1844); *Liber de Antiquis Legibus* (ed. T. Stapleton, 1846); 'Annales Londonienses, 1194–1330' (ed. W. Stubbs in *Chronicles of the Reigns of Edward I and Edward II*, 1882); *Chronicles of London* (ed. C. L. Kingsford, 1905); *The Great Chronicle of London* (ed. A. H. Thomas and I. D. Thornley, 1938); sel. tr. and further bibl. in *English Historical Documents* (general ed. D. C. Douglas; IV, 1327–1485, ed. A. R. Myers, 1969; V, 1485–1558, ed. C. H. Williams, 1967).

C. L. Kingsford, *English Historical Literature in the 15th Century* (1913). R.W.B. (T.F.H.)

Longepierre, HILAIRE BERNARD DE REQUELEYNE,

BARON DE (\*Dijon 18 X 1659; †31 III 1721), French dramatist and poet. His undistinguished tragedies belong to the decline of the genre after Racine\*. His *Sésotris* (1695; never pub.) seems to have been the first French tragedy on an Egyptian subject (Rameses II), apart from the Cleopatra theme. His other subjects were Greek (*Médée*, 1694; *Electre*, 1702). A scholar and critic, he translated the Greek elegiac poets and imitated them in French verse (*Idylles nouvelles*, 1690).

*Médée* (1694; ed. T. Tobari, 1967).

R. Portalis, *L.* (1905); H. C. Lancaster, *History of French Dramatic Literature in the 17th Century*, IV (1940) and *Sunset* (1945). G.B.

Longfellow, HENRY WADSWORTH (\*Portland, Me. 27 II 1807; ∞1831 Mary Potter, ∞1843 Frances Appleton; †Cambridge, Mass. 24 III 1882), American poet. He spent three years in Europe learning modern languages, taught and translated at Bowdoin, then transferred to Harvard as Smith Professor. His verses combined the romantic, the sentimental and the moralistic in harmonious lines which immediately caught public taste. *Ballads and Other Poems* (1842) includes such favourites as 'The Wreck of the Hesperus' and 'The Village Blacksmith'. His versified narratives, *Evangeline: a Tale of Acadie* (1847), *The Song of Hiawatha* (1855) and *The Courtship of Miles Standish* (1858), give romantic glow to American themes. Longfellow's verse was tremendously popular in Europe and America during his lifetime.

*The Belfry of Bruges* (1846); *Tales of a Wayside Inn* (1863); *The Divine Comedy of Dante Alighieri* (1865–67).—*The Works of H. W. L.* (ed. S. Longfellow, 1886–91); *H. W. L.: Representative Selections* (ed. O. Shepard, 1934); *The Letters of H. W. L.* (1966– ).

S. Longfellow, *The Life of H. W. L.* (2 vols, 1886); L. R. Thompson, *Young L. 1807–43* (1938); S. Arms, *The Fields Were Green* (1953); E. Wagenknecht, *L.: A Full-Length Portrait* (1955); N. Arvin, *L.: His Life and Work* (1962); C. B. Williams, *H. W. L.* (1964). H.L.C. (I.W.)

Longford, EDWARD ARTHUR PAKENHAM, 6TH EARL (\*Co. Westmeath 29 XII 1902; ∞1925 Christine Trew; †1961), Irish dramatist and poet; director of Longford Productions. Much of his energy was devoted to running the Gate Theatre, for which he produced many translations.

*Yahoo* (play; 1933).—*Poems From the Irish* (1944). E.T.W.

'Longinus', author of the Greek treatise *On the Sublime*, a work of great influence on European literary criticism from the time of Boileau\* to the early 19th century; his true name and date are not known, but internal evidence suggests that he wrote in the 1st century A.D. He defines the sublime

in literature as 'supremacy and excellence in language, which aims at dumbfounding the audience by deploying all the orator's power at once'. He discusses the success of classical Greek poetry and prose, from Homer\* to Demosthenes\*, in attaining the sublime, quoting in addition Genesis and Cicero\*. He concludes by discussing the relation of literature to society.

Eds: W. Rhys Roberts (1907; with comm. and tr.); W. Hamilton Fyfe (1927; with tr.); D. A. Russell (1968; text and comm., 1964; tr., 1965; also in *idem* and M. Winterbottom, *Ancient Literary Criticism*, 1972).

T. R. Henn, *L. and English Criticism* (1934); M. H. Abrams, *The Mirror and the Lamp* (1953); J. Brody, *Boileau and L.* (1958).

T.B.L.W. (E.W.H.)

Longinus, JOHANNES: see Długosz, JAN.

Longstreet, AUGUSTUS BALDWIN (\*Augusta, Ga. 22 IX 1790; ∞1816 Frances Parke; †Oxford, Miss. 9 VII 1870), American humorist. He was in turn a lawyer, editor, minister, politician and college president. His *Georgia Scenes, Characters, Incidents . . .* (1835), written in the vernacular, give a realistic and humorous version of frontier life.

J. D. Wade, *A. B. L.: A Study of the Development of Culture in the South* (1924). H.L.C.

Longus, Greek author of a pastoral novel, *Daphnis and Chloe* (probably 3rd century A.D.).

Ed. J. M. Edmonds (1916; with tr. G. Thornley, 1957); tr. P. Turner (1956).

B. P. Reardon, *Les courants littéraires grecs des IIe et IIIe siècles après J.-C.* (1971).

T.B.L.W. (E.W.H.)

Longuyon, JACQUES DE (*fl.* early 14th century), French poet, author of *Les Vœux du Paon*, a continuation of the *Roman d'Alexandre* (ALEXANDER THE GREAT), written for Thibaut de Bar, Bishop of Liège (1309–12) and in existence in some form by 1313. A rambling adventure romance, its great popularity was due to the episode of the oaths to accomplish chivalric exploits, taken on a peacock at a banquet. There are continuations by Jean\* Brisebarre and Jean de la Mote and variants of the oath theme in *Les Vœux du Héron* and other works. The Middle Scots *Bulk of Alexander* (1438) combines a translation of this poem with a version of the *Fuerre de Gadres* (Eustache\*).

*The Bulk of Alexander* (Fr. and Scots texts ed. R. L. Graeme Ritchie, 1921).—A. Thomas in *Histoire littéraire de la France*, XXXVI (1927).

F.W.

Löns, HERMANN (\*Kulm 29 VIII 1866; †nr Rheims 26 IX 1914), German poet and story writer. His literary fame rests on his stories about animal life

and the Lüneburg Heath, with their inimitable descriptions of nature, animals and simple people. The emphasis he put on national literature, race and soil made him later an idol of National Socialism.

*Der kleine Rosengarten* (verse; 1911; *Little Garden of Roses*, tr. C. F. Rogers, 1929).—NOVELS: *Der Wehrwolf* (1910; *Harm Wulf*, tr. M. Saunders, 1931); *Das zweite Gesicht* (1911).—STORIES: *Mein braunes Buch* (1906); *Mümmelmann* (1909).—*Sämtliche Werke* (ed. F. Castelle, 8 vols, 1924); *Nachgelassene Werke* (ed. W. Deimann, 2 vols, 1928).

*L.-Gedenkbuch* (ed. F. Castelle, 1926); E. Löns, *H. L.* (3 vols, 1927–41); A. Potthoff, *L. und das Volkslied* (1928); W. Deimann, *Der Künstler und Kämpfer* (incl. letters; 1935); M. Apfelstaedt, 'Denn wir fahren gegen Engelland'—über die Entstehung des L.'schen Matrosenliedes (1941); A. Kutscher, *Ein L.-Brevier* (with biblio.; 1943); H. L. Mitteilungen, VI (1964); W. Deimann, *Der andere L.* (1965). R.W.L. (F.M.K.)

Loosjes, ADRIAAN (\*Hooft, Texel 13 V 1761; ∞1782 Cornelia M. Herdingh; †Haarlem 28 II 1818), Dutch man of letters and bookseller. As a social worker of much initiative he was ahead of his time. He wrote patriotic historical novels and other didactic works which at the time had a great influence and are still attractive because of their naïveté.

VERSE: M. A. de Ruyter (1784); *De Bijbel* (1816); *Mengeldichten* (2 vols, 1813–15); *Nagelaten gedichten* (2 vols, 1819–20).—PLAYS: *Capellen tot den Poll* (1785); *De Watergeuzen* (1790).—NOVELS: *Het leven van Maurits Lynslager* (4 vols, 1808); *Het leven van Hillegonda Buisman* (4 vols, 1814); *Het leven van Robert Hellemans* (4 vols, 1815); *Het leven van Johannes Wouter Blommesteijn* (4 vols, 1816).

C. Busken Huet in *Litterarische Fantasiën en Kritieken*, XXIV (1881–88); J. Koopmans in *De Beweging*, I (1905), in *De Nieuwe Taalgids*, VI (1911) and in *Groot Nederland* (1911); M. de Haan, *A. L.* (with biblio.; 1934); A. van Duinkerken, *Het Tweede Plan* (1945). J.W.W.

Loots, CORNELIS (\*Amsterdam 6 VI 1765; ∞Elisabeth Helmers; †*ibid.* 10 X 1834), Dutch poet and orator, admirer of Vondel\* and Bilderdijk\*. An occasional poet, he wrote good rhetorical verse.

*Melpomene* (1799); *De Algemeene Vrede* (1802); *Beschouwing van Amsterdam* (1803); *De Batavieren ten tijde van Caesar* (1805); *Nederlands Verlossing* (1813); *De Hollandsche taal* (1814); *Het eeuwgetijde der Beurs van Amsterdam* (1814); *De Gedichten* (4 vols, 1816–17); *De mensch* (1819); *Nieuwe Gedichten* (1821); *Nagelaten Gedichten* (ed. H. C. Tollens and M. C. van Hall, 2 vols, 1856).

E. J. Potgieter, *Kritische Studiën*, I (1875); C.

Busken Huet, 'De School van Bellamy' in *Litterarische Fantasiën en Kritieken*, XXIV (1881-88); S. Kalff, 'C. L.' in *Tijdschr. voor Geschied., Land- en Volkenkunde*, XXXIX (1924).—'Lootsi-ana' in libr. of the Maatschappij der Nederl. Letterkunde, Leiden. J.W.W. (J.Sm.)

Looy, JACOBUS VAN, pseud. A. BROUWER (\*Haarlem 12 IX 1855; †1892 Titia van Gelder; †Haarlem 24 II 1930), Dutch poet and prose writer. A painter himself, he was, in his graphic style, typical of Dutch impressionism, his travel sketches being almost a painter's diary. His novels and stories also put much emphasis on external effects, but are certainly not lacking in psychological insight.

PROSE: *Proza* (1889); *Gekken* (1892); *Feesten* (1903); *De wonderlijke avonturen van Zebedeus* (1910; enlarged ed., 3 vols, 1925); *Reizen* (1913); *Jaapje* (1917); *Nieuwjaarsdag* (1919); *Jaap* (1923); *Op reis* (1929); *Nieuw proza* (1929); *Jacob* (1930).—VERSE: *Ode aan Rembrandt* (1906); *De ar* (1920).—*Gedichten* (coll. verse; 1932).

M. A. Pit, *Bibliografie van het werk van J. van L.* (1926); M. J. Brusse, *J. van L. over zijn werk* (1930); H. Robbers in *Levensberichten Maatschappij Nederl. Letterkunde* (1931); T. van Looy-van Gelder, *Tot het lezen van J. van L.* (2 vols, 1937-38); M. A. Jacobs, *J. van L. en zijn literair werk* (with biblio., 1945); L. M. van Dis, *J. van L.* (1952). J.J.O.

Lope de Vega: see Vega Carpio, LOPE FÉLIX DE.

Lopes, FERNÃO (\*c. 1380; †c. 1460), Portuguese chronicler. Apparently of humble origin, in 1418 he was appointed keeper of the archives by John I and in 1434 was commissioned to write the history of the Kings of Portugal. Three chronicles that can be ascribed to him with certainty are extant. These cover the troubled period of social and political revolution that led to the establishment of the dynasty of Avis in 1385. It is almost certain that Lopes wrote other works that were utilized by later chroniclers such as Rui\* de Pina.

Both from the historical and the literary point of view, Lopes' work is of outstanding merit. With a critical approach unusual in a medieval historian he proclaims his intention of recording the unadorned truth, carefully sifting the evidence at his disposal and relying as far as possible on official documents. He expounds his modern conception of how history should be written in the prologue to his *Chronicle of John I*. In this—his finest work—Lopes documents, with extraordinary insight into the issues involved, what was in effect the first anti-feudal revolution in modern Europe. He does not disguise his contempt for the feudal aristocracy and higher clergy who sided with the invading Spaniard, nor his sympathy for the plebs and their leaders of the commercial middle class

who supported the Portuguese pretender, John of Avis. But his vivid and masterly presentation of the whole complex panorama of events goes a long way towards vindicating Southey's\* appraisal of him as 'the greatest chronicler of any age or nation'.

*Crónica de Dom Pedro* (ed. D. Peres, 1932); *Crónica de Dom Fernando* (ed. *idem*, 2 vols, 1933-35); *Crónica de Dom João I* (ed. A. Sérgio, 2 vols, 1946-49; with important stud.).

A. Braamcamp Freire, 'Introdução' in *Primeira parte da crônica del rei D. Joham*, etc. (1915); A. F. G. Bell, *F. L.* (Oxford, 1921); M. Rodrigues Lapa, 'F. L. e os cronistas' in *Lições de literatura portuguesa, época medieval* (3rd ed. 1952); A. J. Saraiva, 'F. L.' in *História da cultura em Portugal*, I (1950). T.P.W.

López, LUIS CARLOS (\*Cartagena de Indias 1883; †1950), Colombian lyric poet. Following on MODERNISM, he wrote poems and poetical sketches of provincial life. His poems are simple and homely. Some see in him a poet of wit and humour only, but there is in his poems rather the enriched wisdom of a Gutiérrez\* Nájera or a Silva\*.

*De mi villorio* (Madrid, 1908); *Posturas difíciles* (1909); *Varios a varios* (in collab.; 1910); *Poesías* (1940). E.Sa. (J.F.)

López Albújar, ENRIQUE (\*Piura 23 XI 1872; †1965), Peruvian short-story writer, who cultivated the theme of the oppressed Indian in fiction. Regionalisms are frequent in his style, his method realist in the extreme and his outlook pessimistic.

*Cuentos andinos* (1920; new ed. 1924); *Nuevos cuentos andinos* (1937).—*Matalaché* (novel; 1925).—*De mi casona* (autobiog.; 1924). E.Sa. (J.F.)

López de Ayala, ADELARDO (Guadalcanal, Seville 1 V 1828; †Madrid 30 XII 1879), Spanish dramatist. He studied law at Seville and died Prime Minister. He is mainly remembered by his *alta comedia* (*El tanto por ciento*, 1861; *Consuelo*, 1878), psychological portraits of middle- and upper-class society. The moralizing intention is softened by subtle satire and mastery of dialogue. His erotic sonnets are of considerable beauty.

*Obras* (ed. M. Tamayo, 7 vols, 1881-85).

J. O. Picón, *Autores dramáticos contemporáneos*, II (1882); C. Solsona y Baselga, *A. Estudio político* (1891). R.M.N. (J.E.V.)

López de Ayala, PERO (\*Vitoria 1332; †Calahorra 1407), Spanish chronicler, poet and translator. He took a prominent part in the civil war during the reign of Peter the Cruel, whom he deserted for Henry II. He also fought against Portugal and was captured at Aljubarrota (1385). He became Chancellor of Castile in 1399. His long and interesting poetic miscellany, the *Rimado de*

*palacio*, consists of a realistic satire on contemporary society, religious lyrics and verse translations of St Gregory's\* *Moralia* on the Book of Job. He also wrote a treatise on falconry and prose translations of Job, the *Moralia*, and works by Livy\* and Boccaccio\*. His chronicles of Peter, Henry II, John I and Henry III of Castile, written in magnificent prose, mark an epoch in Spanish historiography. The dramatic story of Peter's cruelty, defeat and death is told with tremendous power, although some details are fictional: Ayala rewrites history to justify his defection. The later reigns are treated more soberly but with greater accuracy and historical sense. E.M.W. (A.D.D.)

*Poesías* (ed. A. F. Kuersteiner, 2 vols, New York, 1920; sel. tr. S. G. Morley in *Estudios hispánicos. Homenaje a Archer M. Huntington*, Wellesley, 1952); *Libro de la caza de las aves* (ed. J. Gutiérrez de la Vega, 1879); *Libro de Job* and *Flores de los morales de Job* (ed. F. Branciforti, Messina-Florence, 1962, 1963); chronicles in Biblioteca de Aut. Esp., LXVI, LXVIII.

F. Meregalli, *La vida política del Canciller A. (Milán, 1955)*; R. B. Tate, 'L. de A., humanist historian?' in *Hispanic Rev.*, XXV (1957); L. Suárez Fernández, *El Canciller P. L. de A. y su tiempo* (1962); F. Branciforti, 'Regesto delle opere di P. L. de A.' in *Saggi e ricerche in memoria di Ettore li Gotti*, I (Palermo, 1962); J. Gimeno Casaldueiro, 'P. L. de A. y el cambio poético de Castilla a comienzos del siglo XV' in *Hispanic Rev.*, XXXIII (1965); E. B. Strong, 'The R. de P.: L. de A.'s rimed confession', *ibid.*, XXXVII (1969); R. P. Kinkade, 'On dating the R. de P.' in *Kentucky Romance Quart.*, XVIII (1971). A.D.D.

López de Gómara, FRANCISCO (\*Seville ?1510; †*ibid.* ?1560), Spanish historian. He studied at Alcalá, became a priest and was in Cortés\* household. His well-written American histories owed much to Cortés himself, and his work was attacked for being too favourable to that leader. Philip II banned Gómara's history in 1553; Díaz\* del Castillo's *Verdadera historia* was a reply to it.

Biblioteca de Aut., Esp., XXII; *Historia de las Indias* (1552; pt 2 tr. as *The pleasant historie of the conquest of the Weast India*, T. N[icholas], 1578; facs. repr. ed. H. J. Priestly, New York, 1940); *Conquista del Nuevo Mundo* (1552; Madrid, 1922); *Annals of the Emperor Charles V* (Span. text and Eng. tr. R. B. Merriman, Oxford, 1912); *Cortés, The Life of the Conqueror by His Secretary F. L. de G.* (tr. L. B. Simpson, 1964). E.M.W. (J.E.V.)

López de Mendoza, ÍÑIGO: see Santillana, ÍÑIGO  
LÓPEZ DE MENDOZA, MARQUÉS DE.

López de Ubeda, FRANCISCO (?pseudonym), Spanish novelist. His name appears on the title-page of *La pícara Justina* (1605), a boring female picaresque

novel, whose rich vocabulary interests philologists. His identity is disputed. The novel has been supposed to date from 1582; more probably it was composed in imitation of Alemán's\* *Guzmán* (1599).

Biblioteca de Aut. Esp., XXX; *La pícara Justina* (ed. J. Puyol y Alonso, 3 vols, 1912; tr. Capt. J. Stevens, *The Spanish Libertines*, 1707).

R. Foulché-Delbosc, 'L'auteur de la *Pícara Justina*' in *Rev. Hispanique*, X (1903); M. Bataillon, '"La picaresca". A propos de *La pícara Justina*' in *Wort und Text. Festschrift für Fritz Schalk* (1963); A. A. Parker, *Literature and the Delinquent* (1967). E.M.W. (J.E.V.)

López Maldonado, GABRIEL (\*Toledo; †after 1615), Spanish poet. Little is known of his life except that he belonged to an academy in Valencia in 1592. He was a friend of Padilla\*, and Cervantes\* praised his poems, which are typical of second-rank 16th-century poetry.

*Cancionero* (1586; facs. 1932). E.M.W.

López-Picó, JOSEP MARIA (\*1886; †1959), Catalan poet, founded in 1915 the literary paper *La Revista*, which for 20 years mirrored Catalan literature and thought, and was a vehicle for the entry of European thought and letters into Catalonia. His influence on Catalan poetry was towards 'cerebralism'.

*Obres completes* (1948- ). J.M.B. i R. (G.W.R.)

López Pinciano, ALONSO (\*Valladolid 1547; †after 1627), Spanish humanist. He was physician to the widow of Maximilian II. His *Philosophia antiqua poética* (1596) is an epistolary commentary on Aristotle's\* *Poetics*. He advocated classical models; this work was used in controversy by Lope de Vega's\* academic enemies. It is important in the history of Spanish criticism.

*Filosofía antigua poética* (ed. A. Carballo Picazo, 3 vols, 1963).

M. Menéndez y Pelayo, *Historia de las ideas estéticas en España*, II. E.M.W. (J.E.V.)

López-Portillo y Rojas, José (\*Guadalajara 26 V 1850; †Mexico City 22 V 1923), Mexican novelist, noteworthy as a regionalist and for his representation of rural life during the period of Porfirio Díaz.

*Seis leyendas* (1883); *La parcela* (1898); *Sucesos y novelas cortas* (1900); *Los precursores* (1909); *Fuertes y débiles* (n.d.); *Historias, historietas y cuentecillos* (1918).

J. S. Brushwood, *Mexico in Its Novel* (Univ. of Texas, 1966). E.Sa. (J.F.)

López Silva, José (\*Madrid 1860; †Buenos Aires 1925), Spanish playwright and poet. *La musa del*

*arroyo* (1911) is a good example of his poems about Madrid, describing popular types and customs. He is best remembered by his *género chico* plays, in the manner of Ricardo de la Vega\*. The most famous is *La Revoltosa* (1897), written in collaboration with Fernández Shaw and with excellent music by Chapí.

*Los barrios bajos* (1894); *Los Madriles* (1896); *Chulaperías* (1898); *El barquillero* (with José Jackson; 1900); *El alma del pueblo* (1905); *La gente del pueblo* (1908).

M. Zurita, *Historia del género chico* (1920); N. Alonso Cortés, 'L. S.' in *Rev. de la Biblioteca del Ayuntamiento de Madrid* (1929) and *Quevedo en el Teatro* (1930); J. Deleito y Pifuel, *Origen y apogeo del 'género chico'* (1949).

R.M.N. (J.E.V.)

López Soler, RAMÓN (\*Barcelona 1806; †Madrid 1836), Spanish novelist. As co-founder and contributor to the review *El Europeo* (1823) he exercised considerable influence in spreading Romanticism in Spain. In his first historical novel, *Los bandos de Castilla* (1830), whose prologue is a Romantic manifesto, he imitated Sir Walter Scott\*; in *La catedral de Sevilla* (1834), Victor Hugo\*.

*Memorias del príncipe de Wolfer* (1839).

R.M.N. (J.E.V.)

López Velarde, RAMÓN (\*Jerez 1888; †1921), Mexican poet. He developed the intimate, sentimental aspect of MODERNISM. The poems of *La sangre devota* (1916) celebrated his ideal love for Fuensanta but there is also a tormented sensuality. In *Zozobra* (1919) he developed an original, vigorous language which expressed the strong tensions within him between purity and corruption, province and metropolis.

*El minuterero* (1924); *El son del corazón* (1932).—*Poesías completas y El minuterero* (2nd rev. ed. 1957).

A. W. Phillips, R. L. V.: *el poeta y el prosista* (Mexico, 1962).

E.Sa. (J.F.)

López y Fuentes, GREGORIO (\*1897; †1969), Mexican novelist of the post-Revolutionary period. *La siringa de cristal* (1914) was a collection of poetry, but in 1922 he published his first novel, *El Vagabundo*. Drawing on his experiences of the Revolution, he later published *Campamento* (1931). *El Indio* (1935; *They That Reap*, tr. A. Brenner, 1937) is probably his best-known novel; it deals with rural life and customs in a primitive Indian village after the Revolution. He also wrote three political novels, *Mi general* (1934), *Huasteca* (1939) and *Acomadicio* (1943). In *Los peregrinos inmóviles* (1944) he returned to the theme of the Indian.

J. S. Brushwood, *Mexico in Its Novel* (Univ. of Texas, 1966).

J.F.

Lorca, FEDERICO GARCÍA: see García Lorca, FEDERICO.

Lorenzini, CARLO: see Collodi, CARLO.

Lorenzino de' Medici: see Medici, LORENZINO DE'.

Lorenzo de' Medici: see Medici, LORENZO.

Lorenzoni, GIOVANNI (\*Gradisca d'Isonzo 1884; †Capriva 1950), Friulian philologist and poet whose verse, although influenced by the Italian poet Giovanni Pascoli\*, is of great delicacy.

*Versi friulani* (Udine, 1926; II, Gorizia, 1948).—P. Smeda de Marco, 'Il poeta friulano G. L.' in *Atti dell'Accademia di Udine*, XII.6 (1951–54); arts by C. Ermacora, A. Faleschini and P. S. Leicht in *Sot la nape*, III (1951).

L.C.

Lotarëv, IGOR VASILYEVICH: see Severyanin, IGOR.

Loti, PIERRE, pseud. of LOUIS MARIE JULIEN VIAUD (\*Rochefort 14 I 1850; †Hendaye 10 VI 1923), French novelist, who was elected to the French Academy in 1891. Loti was trained for a naval career, attained the rank of captain, and was placed on the retired list in 1910, but returned to the service during the First World War. Most of the countries he visited provided the background for a novel, a romance of native life in which the author, thinly disguised, often plays a leading part. Loti's naturally poetic prose is a perfect vehicle both for his own subjective Romanticism and for the touching faith and emotions of his characters, whether natives of exotic countries—Turkey in *Aziyadé* (1879) and *Les désenchantées* (1906), Polynesia in *Le mariage de Loti* (1882), Japan in *Madame Chrysanthème* (1887)—or simple Breton fishermen in *Pêcheur d'Islande* (1886) and *Mon frère Yves* (1883) and Basque peasants in *Ramuntcho* (1897).

T.W.

*Le roman d'un spahi* (1881); *Le roman d'un enfant* (1890); *Fantôme d'Orient* (1891); *L'Inde (sans les Anglais)* (1903); *Prime jeunesse* (1919).—*Journal intime, 1878–81* (1925).—*Œuvres complètes* (11 vols, 1893–1911).

N. Serban, P. L., *sa vie et son œuvre* (1924); R. de Traz, P. L. (1948); P. G. Ekström, *Évasions et désespérances de P. L.* (1953).

T.W. (M.T.)

Lotichius Secundus, PETRUS (\*Niederzell, nr Schlüchtern 2 XI 1528; †Heidelberg 1 XI 1560), German neo-Latin poet. Modelling himself on Ovid\* and Virgil\* and compared by his contemporaries to Tasso\*, he wrote Latin elegiac verse of much beauty, sincerity and formal perfection.

*Elegiarum liber et carminum libellus* (1551); coll. works (eds: J. Hagen, 1586; P. Burmannus Secundus, 1754; C. F. Kretschmar, 1773); sel. poems (ed. K. Heiler, 1926).

Biogs by: W. Henkel (1873); A. Ebrard (1884);

A. Schröter, *Beiträge zur Geschichte der neulateinischen Literatur* (1909). D.G.D.

Lottmann, FRITZ (\*Emden 7 X 1880; †Oldenburg 2 IX 1918), East Frisian novelist. His power of characterization is superior to his mastery of language, which too often borrows from literary German.

*Freye Staatjes und Lieder eines wandernden Friesen* (under pseud. Fritz Fresenius; 1905); *Dat Has sünner Lücht* (1919).

A. Janssen, 'F. G. L.' in *Mitteilungen Quickborn*, XIV (1921); G. Cramer, *Studien zu L.s Roman 'Dat Hus sünner Lücht'* (diss. Hamburg, 1938). G.C.

Louw, NICOLAAS PETRUS VAN WYK (\*Sutherland, Cape Colony 11 VI 1906; †18 VI 1970), Afrikaans poet, dramatist, critic and literary theorist, the greatest figure in Afrikaans literature. University lecturer in Cape Town, later Professor in Amsterdam and Johannesburg, he was the leader of the revival of Afrikaans poetry during the 1930s.

His poetry is usually seen as a development through three phases. The first is a reaction of scope, initially against a previous generation of poets and finally challenging the justice of the human condition. It is dynamic, individualistic poetry, although romanticism is revealed in the love poems. From the sometimes involved form of the first phase he moved in the second phase to folk poetry. In his last phase, 'poetry of the idea' blooms again, together with some great elegies and odes. His handling of language and poetic form is superb throughout.

Essays prove him to be a penetrating thinker who explains himself in the dialectic tradition. Those on Afrikaans culture and nationalism have had a profound effect on South African thought, and as a literary theorist, he caused Afrikaans criticism to alter course during the 1950s.

The later part of his career was mainly devoted to writing plays. *Germanicus* (1956) is considered his greatest play.

VERSE: *Alleenspraak* (1935); *Die Halwe Kring* (1937); *Die Dieper Reg* (1938); *Raka* (1941; Eng. tr. Anthony Dows); *Gestalties en Diere* (1942); *Nuwe Verse* (1954); *Tristia* (1962).—PROSE: *Lojale Verset* (1939); *Berigte te Velde* (1939); *Maskers van die Erns* (1956); *Liberale Nasjonalisme* (1958); *'n Wêreld deur Glas* (1958); *Swaarte en Ligpunte* (1958); *Vernuwing in die prosa* (1961).—PLAYS AND RADIO PLAYS: *Dias* (1952); *Dagboek van 'n Soldaat* (1961); *Die Held* (1962); *Koning Eenoog* (1963); *Kruger breek die pad oop* (1964).

D. J. Opperman, *Digters van dertig* (1953); P. J. Nienaber, *Beeld van 'n digter* (1966); *Smal swaard en blink* (Festschrift; ed. E. van Heerden, 1966).

N.D.C.

Louw, WILLIAM EWART GLADSTONE (\*Sutherland,

Cape Province 31 V 1913; ∞1944 Rosa Nepgen), Afrikaans poet, scholar and critic. A sensitive poet of lyric and descriptive verse, mainly love poetry and religious poetry, his first book heralded a renewal of Afrikaans poetry.

VERSE: *Die Ryke Dwaas* (1934); *Terugtog* (1940); *Adam e. a. Gedigte* (1944).—STUDIES AND CRITICISM: *De Nieuwere Afrikaanse Poëzie* (1939; in Dutch); *Die invloed van Gorter op Leopold* (1942); 'Die Afrikaanse Poësie na 1900' in *Kultuurgeskiedenis van die Afrikaner*, III (ed. P. de V. Pienaar, 1968). G.D. (N.D.C.)

Louÿs, PIERRE, pseud. of PIERRE LOUIS (\*Ghent 10 XII 1870; †Paris 4 VI 1925), Pierre Louÿs was the friend of Gide\* and Valéry\*, and, in 1891, founded the magazine *La Conque*. He led a glittering existence until, ill and almost blind, he finished his life in semi-seclusion. He sought in his verse and in his prose poems to recreate the sensuous atmosphere of ancient Greece, with the literature of which he was thoroughly imbued. He was an exacting artist, whose novels were often regarded as challenges to Protestant morality.

*Astarté* (1891); *Les chansons de Bilitis* (1894); *Aphrodite* (1896); *La femme et le pantin* (1898); *Les aventures du Roi Pausole* (1901); *Poétique* (1917); *Le crépuscule des nymphes* (1925); *Journal inédit* (1926–27); *Journal intime* (1929); *Les poèmes de P. L.* (complete ed. A. Michel, 2 vols, 1946).—*Collected Works* (ed. M. S. Buck and J. Cleugh, New York, 1932).

*Le tombeau de P. L.* (1925); R. Cardinne-Petit, *P. L.* (2 vols, 1944–49); C. Farrère, *Mon ami P. L.* (1953). M.G.; J.P.R.

Love, NICHOLAS (fl. 1400), English author of *The Mirrour of the Blessed Lyf of Iesu Christ*, a prose translation of the *Meditationes Vitae Christi*, once attributed to Bonaventura\*.

Ed. L. F. Powell (1908).

R.W.B.

Loveira, CARLOS (\*El Santo 1882; †La Habana 1928), Cuban novelist and journalist. He presents the social life and political turmoil of his country in a realistic manner. His best-known novel, *Juan Criollo* (1927), depicts the underworld and social corruption of Havana.

*Los inmorales* (1919); *Generales y doctores* (1920; ed. and intro. S. M. Bryant and J. R. Owre, New York, 1965); *Los ciegos* (1922).

E.Sa. (J.F.)

Lovelace, RICHARD (\*Woolwich, Kent, or in Holland 1618; †London 1657), English Cavalier lyric poet and courtier, the author of two lost plays, and the friend of painters, musicians and poets. Of grave nobility and graceful wit as well as fanciful conceit, educated at Charterhouse and Oxford, Lovelace was in the Bishops' Wars (1639–

40); imprisoned after presenting the Kentish petition to the Commons (1642) he went abroad, to be imprisoned on returning (1648). His last years were impoverished.

*Lucasta* (1649); *Lucasta. Posthume Poems* (ed. D. P. Lovelace and E. Revett, 1659); *Poems* (ed. C. H. Wilkinson, 1930; repr. 1953).

C. H. Hartman, *The Cavalier Spirit and Its Influences in the Life of R. L.* (1925); M. Weidhorn, *R. L.* (1970). B.L.J. (H.N.D.)

**Lovelling, ROSALIE** (\*Nevele 19 III 1834; †*ibid.* 4 V 1875), Flemish poet and short-story writer, fixes sharply observed moments of everyday country life in simple genre scenes, which often have an undercurrent of sadness and disillusionment. She wrote in collaboration with her sister Virginie.

*Gedichten* (1870); *Novellen* (1874); *Nieuwe novellen* (1874); *Polydoor en Theodoor en andere novellen* (1883).

M. Basse, *Het aandeel der vrouw in de Nederlandsche letterkunde*, II (1921); H. Piette, *Les sœurs L.* (1942). R.F.L.

**Lovelling, VIRGINIE** (\*Nevele 17 V 1836; †Ghent 1 XII 1923), Flemish novelist, poet and short-story writer, with A. Bergmann\* the principal exponent of Flemish realism. She wrote two aggressively anti-Catholic novels and a series of well-constructed and acutely observed novels.

*In onze Vlaamsche gewesten* (1877; under pseud. W. E. C. Walter); *Sophie* (2 vols, 1885); *Kinderverhalen* (1883–86); *Idonia* (1891); *Een dure eed* (1892); *Mijnheer Connehaye* (1895); *De twistappel* (1904); *Erfelijk belast* (1906); *Een revolverschot* (1911).—*Herinneringen* (ed. A. van Elslander, 1967).—*Volledige Werken* (10 vols, 1933–36).

L. Baekelmans, *Vier Vlaamsche prozaschrijvers* (1931); H. Piette, *Les sœurs L.* (1942). R.F.L.

**Lover, SAMUEL** (\*Dublin 1797; ∞1852 Mary Waudby; †Jersey 1868), Irish novelist and songwriter. After writing for the Dublin magazines, he settled in London in 1837, where he was successful as a painter, popular writer and entertainer. *Handy Andy* (1842), a farcical Irish novel, is his best-known work. R.McH.

*Legends and Stories of Ireland* (1831); *Rory O'More* (1836); *Songs and Ballads of Ireland* (1839). E.T.W.

**Lovinescu, EUGEN** (\*Fălticeni 1881; †Bucharest 1943), Rumanian critic. He founded the review *Zburătorul* in 1919 and was the leading spirit in the associated Modernist movement.

*Pași pe nisip* (1906); *Critice* (10 vols, 1909–29); *Istoria literaturii române contemporane* (5 vols, 1926–29); *Istoria literaturii române contemporane, 1900–1937* (1937); *Memorii* (4 vols, 1930–41).—

*Texte critice* (sel.; intro. and ed. I. Negoitescu, 1968); *Scrieri* (ed. E. Simion, 1969– ).

Ileana Vrancea, *E. L., Critic literar* (1965) and *E. L., Artistul* (1969). F.J.B.

**Lowell, AMY** (\*Brookline, Mass. 9 II 1874; †*ibid.* 12 V 1925), American poet. Born to wealth and high culture, she had a private education and travelled widely abroad. In England she met Pound\*, absorbed his theories of IMAGISM and took over leadership of the movement. Her most characteristic poems were written in this phase, rich in perception of external detail—of sight, sound and movement. Her critical works have won her acclaim, especially *John Keats* (1925).

H.L.C.

VERSE: *A Dome of Many-Coloured Glass* (1912); *Sword Blades and Poppy Seed* (1914).—*Selected Poems of A. L.* (ed. J. L. Lowes, 1928).—CRITICAL WORKS: *Tendencies in Modern American Poetry* (1917); *A Critical Fable* (1922).

S. F. Damon, *A. L.: A Chronicle, With Extracts From Her Correspondence* (1935); H. Gregory, *A. L.: Portrait of the Poet in Her Time* (1958); F. C. Flint, *A. L.* (1969). H.L.C. (G.A.K.)

**Lowell, JAMES RUSSELL** (\*Cambridge, Mass. 22 II 1819; ∞1844 Maria White, ∞1857 Frances Dunlap; †*ibid.* 12 VIII 1891), American poet, essayist and diplomat. One of the Cambridge 'Brahmins', he was educated in law at Harvard, but soon turned to a literary career. Two volumes of poems, *A Fable for Critics* (1848), *The Vision of Sir Launfal* (1848), and the first series of *Biglow Papers* (1848) brought him fame. He became first editor of the *Atlantic Monthly*; later served as minister to Spain and to England. His poems, numerous articles on political and social questions and literary essays show his versatility, but suggest a lack of sustained conviction.

*A Year's Life, and Other Poems* (1841); *Poems: Second Series* (1848); *Commemoration Ode* (1865); *The Biglow Papers*, 2nd ser. (1867); *The Cathedral* (1870); *Among My Books* (1870); *My Study Windows* (1871).—*The Complete Writings of J. R. L.* (ed. C. E. Norton, 16 vols, 1894; incl. letters).

H. E. Scudder, *J. R. L.: A Biography* (2 vols, 1901); R. C. Beatty, *J. R. L.* (1942); L. Howard, *A Victorian Knight Errant: A Study of the Early Career of J. R. L.* (1952); M. Duberman, *J. R. L.* (1966); C. McGlimchee, *J. R. L.* (1967).

H.L.C. (I.W.)

**Lowell, ROBERT TRAILL SPENCE** (\*Boston, Mass. 1 III 1917; ∞2 IV 1940 Jean Stafford, ∞28 VII 1949 Elizabeth Hardwick), American poet and playwright, grandson of the 19th-century poet of the same name. Educated at Harvard, then at Kenyon (graduating 1940), he married his first wife and converted to Catholicism. During the Second



World War he refused the status of conscientious objector and was jailed. *Land of Unlikelihood* (1944) in its tortured style and compressed images reflects the spiritual conflict within the early poetry. *Life Studies* (1959) shows an easier manner, although the poems are still obsessive in their concern with the poet's family history, a second marriage and his own mental stress. Translations of verse and his series of plays on American themes, *The Old Glory* (1965) show the same vivid intensity that has made him the most widely praised American poet since the war.

POETRY: *Lord Weary's Castle* (1946); *The Mills of the Kavanaghs* (1951); *Imitations* (1961); *For the Union Dead* (1964); *Notebooks 1967-68* (1970).

H. B. Staple, R. L.: *The First Twenty Years* (1962); R. J. Fein, R. L. (1970). D.E.Mo.

Löwenhjelm, HARRIET (\*Hälsingborg 18 II 1887; †Säby 24 V 1918), Swedish lyric poet and artist. She originally wrote her verses for private enjoyment. Many were purely playful, but others had a deep though often unplumbed seriousness. They covered a wide range of subjects, and the illustrations, which she did herself, formed an intrinsic part. Her work was not published until 1919, and only achieved real recognition with the second edition.

*Dikter* (ed. C. Möerner, 1919; 2nd ed. 1927).

O. Holmberg, *Madonnan och järnjungfrun* (1927); E. Björkman-Goldschmidt, H. L. (1947).

C.H.K.

Lowry, MALCOLM (\*New Brighton, Merseyside 28 VII 1909; †London 1957), English novelist, attracted critical attention by the stylistic brilliance of his novel about Europeans in Mexico, *Under the Volcano* (1947). A collection of short stories, *Hear Us O Lord From Heaven Thy Dwelling Place*, was published posthumously in 1961.

*Ultramarine* (1933; new rev. ed. 1963); *Dark as the Grave Wherein My Friend Is Laid* (completed from L.'s notes by Margerie Lowry and Douglas Day; 1968).—*Selected Poems* (1962).—*Selected Letters* (1965). W.R.A.

Lowth, ROBERT (\*Winchester 27 XI 1710; ∞1752 Mary Jackson; †London 3 XI 1787), English biographer, grammarian and Hebrew scholar whose Oxford lectures drew attention to the Bible as a fund of poetry. He was Bishop of London.

R.M.H.

*Life of William of Wykeham* (1758); *Short Introduction to English Grammar* (1762); *Lectures on Hebrew Poetry* (1753; Eng. tr. G. Gregory, 1793).

W. Bent, *Memoirs of Life and Writing of Bishop L.* (1787); R. S. Cripps, 'Two British interpreters of the Old Testament' in Bull. John Rylands Libr., XXXV (1953); J. H. W. Atkins, *English Literary*

*Criticism: the 17th and 18th Centuries* (1951).

R.M.H. (M.Bu.)

Loyola, IGNATIUS, St (\*Loyola 1491; †Rome 1556), Spanish religious author. The life of the founder of the Jesuit Order belongs to religious rather than to literary history. His chief work, the *Ejercicios espirituales*, has had an enormous influence on subsequent religious literature. These spiritual exercises were first written in Spanish at Manresa in 1522 and were printed in 1548. They consist of concise notes for the priest who will expound them, and they cover sin, Christ's earthly life, the Passion and his risen life. Their influence may be traced in many works of devotion and edification.

Ribadeneyra's\* life of St Ignatius is a landmark in the history of Spanish biography. He was also the subject of many poems and plays in the Spanish 17th century.

*Ejercicios espirituales* (facs. ed., Rome, 1908; *Spiritual Exercises*, ed. and tr. J. Rickaby, 1915; tr. W. H. Longridge, 1919); *Monumenta Ignatiana* (15 vols, Madrid, 1903-19); *Obras completas* (ed. I. Iparraguirre, 1952).

A. Codina, *Origenes de los ejercicios espirituales* (1926). E.M.W.

Lozza, PATER ALEXANDER (\*Marmorera 29 VI 1880; †Casti 13 II 1953), Ræto-Romansch poet. In 1895 he entered a Capuchin monastery in Genoa; later he was curé in Tumejl and Salouf and published a number of lively poems and short stories inspired by nature, the simple rural life and his love of his homeland.

*Ziteil, Flours segls ours da la veia* (with Ger. tr. L. Uffer; 1951); *Poesias* (1954); *Las novellas* (1961).

G. Deplazes, P. A. L., *Prosa e poesia* (1953); G. P. Thöny, 'P. A. L.' in *Annalas de la Soc. Retorum*, LXXVI (1963). R.R.B.

Lu CHI (□Wu-chün 261; †303), Chinese poet and essayist. After the overthrow (280) of the Wu kingdom of which his father had been Grand Marshal, Lu returned home and devoted himself to study. During this time he wrote an account of the rise and fall of Wu (*Pien-wang lun*; 'Le discours de la perte du Wou', tr. E. Gaspardone in *Sinologica*, V, 1958). He re-entered public life (289) and was executed during the revolts of the early 4th century. More than 100 of his poems have survived. His most notable work is a poetical essay on 'the art of letters' (*Wên-fu*; tr. S.-H. Chen in *Anthology of Chinese Literature*, ed. C. Birch, 1965).

*Lu Shih-hêng chi* (coll. works; sel. trs in: G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948; E. von Zach, *Die chinesische Anthologie*, 2 vols, Harvard, 1958).

E. R. Hughes, *The Art of Letters* (1952).

A.R.D.

LU CHU-YÜAN (\*Chin-ch'i 1139; †Ching-mên 18 I 1193), Chinese philosopher. In 1182 Lu was appointed to the imperial academy, where he is said to have propagated Ch'êng\* Hao's teaching. In 1190 he was appointed to a local magistracy at Ching-mên in which he gained a reputation for practical moral judgements. He was the principal philosophical opponent of Chu\* Hsi and founder of the idealist Hsin-hsüeh school. Where Chu stressed study and enquiry, Lu maintained the importance of observation and intuition, on account of which he has been thought to have been influenced by Dhyāna Buddhism. His key proposition is: 'the world is my mind, my mind is the principle of the world'—i.e. all things are complete within the self.

*Hsiang-shan ch'üan-chi* (coll. works).

Siu-chi Huang, *Lu Hsiang-shan* (1944); further biblio. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969).

A.R.D.

LÜ PU-WEI (†235 B.C.), Chinese statesman. Lü began his career as a merchant and became the leading statesman (250–237) of the state of Ch'in. His biography has gained many unsavoury elements, presumably from the hands of those who sought to defame the first Emperor of the Ch'in dynasty (221–210). Lü is alleged to have been the Emperor's natural father. The book *Lü-shih ch'ün-ch'iu* (?240), to which he gave his name, is an eclectic compilation of the thought of all contemporary schools on many topics, and, as such, is of great historical importance.

*Frühling und Herbst des Lü Bu We* (tr. R. Wilhelm, 1928).—D. Bodde, *Statesman, Patriot and General in Ancient China* (1940). A.R.D.

LU YU (□Shan-yin 13 XI 1125; †26 I 1210), Chinese poet, is said to have been prevented from passing the metropolitan examination of 1154 by the jealousy of the chief minister, Ch'in Kuei. He gained the favour of Emperor Hsiao-tsung (1163–89), but was soon banished to the provinces. From 1170 until 1178 he was in Szechwan, treading in the tracks of Tu\* Fu, whom he admired and with whom he is compared. In 1175 he joined the staff of his fellow-poet Fan\* Ch'êng-ta. He served again in the capital 1188–89 and 1202–03, but most of his later life was spent on his farm at Shan-yin. The most prolific of the major Chinese poets, his poetry runs the gamut of subjects and emotions, although a patriotic emphasis is prominent and he shows an especial fondness for pastoral beauty. He also left a history of the Southern T'ang dynasty and many notes and miscellanea.

*Chien-nan shih-kao* (coll. verse; 1220; sel. trs: C. M. Candlin, *The Rapier of Lu*, 1946; H.-Y. and G. Yang in Chinese Lit., 1963, No. 8 and 1965, No. 5); *Wei-nan wên-chi* (coll. prose; 1210; incl. tz'ü-poems).

K. Yoshikawa, *An Introduction to Sung Poetry* (tr. B. Watson, 1967). A.R.D.

Lubicz-Milosz, OSCAR WENCESLAS DE: see Milosz.

Lubis, MOCHTAR: see INDONESIAN AND MALAYSIAN LITERATURES.

Lubomirski, STANISŁAW HERAKLIUSZ, PRINCE (\*1642; †Ujazdów 17 I 1702), Polish political writer and poet. Son of a rebel, he held high posts and was active politically. His prose shows political wisdom and incurable scepticism. His works were very popular. He translated and adapted the fashionable French, Italian and Spanish dramatic idylls and farces.

TREATISES: *Rozmowy Artaksesa i Ewandra* (1673); *Adverbiorum moralium... libellus* (1688); *De vanitate consiliorum...* (1699).—VERSE: *Tobiasz wyzwolony...* (1683).—*Wiersze zebrane i wydrukowane* (1782); *Wybór pism* (1953).

S. Morawiecki, *S. H. L. Kilka kart z lat młodych oligarchy, 1661–1667* (1901); W. Szczygieł, *Źródła rozmów Artaksesa i Ewandra...* (1929). S.S. (P.H.)

LUCAN (MARCUS ANNAEUS LUCANUS) (\*Corduba 3 XI 39; †Rome 30 IV 65), Latin poet. The grandson of the elder and nephew of the younger Seneca\*, Lucan was brought as an infant by his father, M. Annaeus Mela, to Rome. Educated there, possibly under the Stoic Cornutus, he showed early brilliance and was recalled from his further studies at Athens by Nero to membership of the intimate court circle. Later, however, he incurred the enmity, possibly rooted in literary jealousy, of the Emperor and was forbidden, at least publicly, to exercise his literary talents. This doubtless induced him to join the conspiracy of Piso, on the discovery of which he was ordered to commit suicide.

The theme of his only extant work, the unfinished *Bellum civile* (often called the *Pharsalia*) in ten books of hexameters, is the war between Pompey and Caesar\*. Lucan avoided fitting historical subject-matter to the traditional epic machinery and tells his story with few deviations from historical fact, though with a marked sympathy for the republican cause. His treatment is strongly rhetorical, but, though occasionally marred by superfluity of description, indicative of a genuine poetic power. He is less dependent on Virgil\* than are Valerius\* Flaccus, Silius\* Italicus and Statius\*, and is therefore the most interesting of the post-Augustan epic poets.

Ed. A. E. Housman (rev. impr. 1927; repr. 1950); eds with comm.: C. E. Haskins and W. E. Heitland (1887); R. J. Getty, Bk I (1940); J. P. Postgate, Bks VII (rev. O. A. W. Dilke, 1960) and VIII (1917).—Trs: J. D. Duff (1928); R. Graves (1966).

R. Pichon, *Les sources de Lucain* (1912); J.

Aymard, *Quelques séries de comparaisons chez L.* (1951); J. Brisset, *Les idées politiques de L.* (1964); M. P. O. Morford, *The Poet L.* (1967). A.J.D.

Lucas of Túy, known as EL TUDENSE (fl. early 13th century), Latin chronicler, a Bishop commissioned by the wife of Alfonso IX of León to write a *Chronicon mundi*. It begins as a universal chronicle and extends to 1236, but the scope is limited to León and Castile after the Moorish invasion; Lucas is a strongly patriotic and credulous historian.

A. Schott, *Hispania illustrata*, IV (1608); *Crónica de España por Lucas Obispo de Túy* (Span. tr.; ed. J. Puyol, 1926); P. Hogberg, 'La chronique de L. de T.' in *Rev. Hispanique*, LXXXI (1933). E.M.W. (A.D.D.)

Lucebert, pseud. of LUBERTYS JACOBUS SWAANSWIJK (\*Amsterdam 15 IX 1924; †A. Koek), Dutch poet, internationally famous painter (relations with Cobra group). Dubbed 'Emperor of the Fifties' by his contemporaries, he indeed wrote poems which are examples of the upheaval in Dutch poetry around 1950. He rarely uses conventional forms, rhyme or metre, unless as ironic complicated language games. On the surface a Lucebert poem appears a torrent of associations with juxtapositions of images, but careful analysis of several of his poems proves convincingly that they form a dense world of their own. (See also EXPERIMENTELEN.)

*Val voor vliegengod* (prose and poetry; 1959); *Gedichten 1948-1963* (1965).—*Gedichte und Zeichnungen* (tr. Ludwig Kunz, 1962).

Paul Rodenko, *Tussen de regels* (1956); A. Morriën, *Concurreren met de sterren* (1959); C. Buddingh', *Eenvoudig verlichte waters* (1960); H. U. J. d'Oliveira, 'De limiet van het middenwit' in *Merlyn*, 1.2 (1963) and in K. Fens *et al.*, *Literair lustrum* (1967); P. Calis, *Daling van temperatuur* (1964).—Interview in H. U. J. d'Oliveira, *Scheppen riep hij gaat van Au!* (1965). J.J.O.

Lucena, JUAN DE (\*?Toledo ?c. 1430), Spanish moralist. Probably a *converso* scholar, diplomat and printer, who served in Italy and returned there c. 1481 to escape the Inquisition. His *Libro de vita beata* (1463) is an imaginary discussion on happiness between Santillana\*, Mena\* and Alfonso de Cartagena\*, adapted from the *Dialogus de felicitate vitae* of Bartolommeo Fazio; its satirical review of society includes a defence of the *conversos*. Lucena also wrote an *Epistola exhortatoria a las letras* some years later. His prose is good.

A. Paz y Melia, *Opúsculos literarios de los siglos XIV a XVI* (1892); R. Lapesa, *De la edad media a nuestros días* (1967); A. Alcalá, 'J. de L. y el pre-erasmismo español' in *Rev. Hispánica Moderna*, XXXIV (1968). E.M.W. (A.D.D.)

Lucian (\*c. A.D. 120), Greek essayist from Samosata on the upper Euphrates. After failing as a sculptor, he became a travelling lecturer and studied philosophy in Athens; later an administrator in Roman Egypt. His essays (mostly in dialogue form) show a deep knowledge of classical Greek, to which he owes his vocabulary and style, and also an amused and ironic view of contemporary life, which he pillories cheerfully. He has preserved much valuable information on ancient art, and criticizes contemporary literary and oratorical styles. The *True History* has an endearing vein of inspired nonsense.

Eds: C. Jacobitz (1836-41; repr. 1966); A. M. Harmon *et al.* (1913-67; with tr.).

M. Caster, *L. et la pensée religieuse de son temps* (1938); J. Bompaigne, *L. écrivain* (1958); J. Schwartz, *Biographie de L.* (1965); B. P. Reardon, *Les courants littéraires grecs des IIe et IIIe siècles après J.-C.* (1971). T.B.L.W. (E.W.H.)

Lucić, HANIBAL (\*Hvar 1485; †ibid. 1553), Dalmatian poet, composer of the first original romantic Croatian drama, *Robinja* (Venice, 1585). His classical education and familiarity with the poetry of the Italian Renaissance are reflected in his writing; some of his lyric poems are of extreme beauty and perfection.

*Scladanya izvorsnich pisan razlicich* (coll. poems; Venice, 1556); *Pjesme* (1874). V.J.

Lucidor: see Johansson, LARS.

Lucilius, GAIUS (\*Suessa Aurunca c. 180; †Naples c. 102 B.C.), Latin satirist. Of a prosperous family and well-educated, Lucilius came to Rome c. 160. Among his friends was Scipio Africanus, of whose literary circle he was a prominent member. His 30 books of miscellaneous poems (*Saturae*) were published at intervals from 131. Some 1,300 lines are now extant.

The *Saturae*, on which Horace\* modelled his earlier satires, contained reflections on all aspects of contemporary life. With Lucilius, satire became a literary genre, and the asperity of his criticism gave it, for the first time, its modern connotation.

C. *Lucilli carminum reliquiae* (ed. with comm. F. Marx, 2 vols, 1904-05; repr. 1963; tr. E. H. Warmington in *Remains of Old Latin*, III, 1938).

C. Cichorius, *Untersuchungen zu L.* (1908; repr. 1964); G. C. Fiske, *L. and Horace* (1920; repr. 1966); J. Wight Duff, *Roman Satire* (1936); O. Weinreich, *Römische Satiren* (1949); M. Puelma Piwonka, *L. und Kallimachos* (1949); I. Mariotti, *Studi luciliani* (1960). A.J.D.

Lucretius CARUS, TITUS (\*c. 100/90; †c. 55/53 B.C.), Latin philosopher-poet. Probably a Roman citizen of aristocratic birth, Lucretius dedicated his unfinished didactic poem, the *De rerum natura*, in six books of hexameters, to C. Memmius, whom

Catullus\* accompanied to Bithynia. The statement of St Jerome\* that Cicero\* revised certain portions doubtless reflects some intimacy with the orator and his brother: the statement that the poem was written in the lucid intervals of a long insanity, induced by a love-philtre and culminating in suicide, is hardly credible.

The *De rerum natura* is a passionate exposition of the physical system of Epicurus\* in which Lucretius' main aim was to banish superstitious belief in the gods and in the terrors of an after-life. The permanence of matter, as shown by the atomic theory of Epicurus, is the theme of the first two books: these are followed by a series of proofs of the mortality of the soul (3), the nature of sensation and thought (4), celestial and terrestrial phenomena (5, 6): one of the most interesting sections deals with the origin of life and the birth and growth of civilization (5).

The treatment in verse of such subject-matter was in itself no small achievement. Lucretius, deliberately turning to the severe and archaic style of Ennius\*, aimed rather to instruct and convert as a philosopher than to give pleasure as a poet. But many passages of striking pathos and beauty show a poetic ability not less than, though different from, that of Virgil\*.

Eds: C. Lachmann (4th ed. 1871); K. Büchner (1966); eds with comm. and tr.: H. A. J. Munro (4th ed., 3 vols, 1886); C. Bailey (3 vols, 1947).—Trs: W. H. D. Rouse (1931); R. E. Latham (1951).

W. Y. Sellar, *The Roman Poets of the Republic* (1881); J. Masson, *L. Epicurean and Poet* (2 vols, 1907–09); E. E. Sikes, *L.* (1936); C. A. Gordon, *A Bibliography of L.* (1962); P. Boyancé, *Lucrèce et l'épicurisme* (1963); *L.* (ed. D. R. Dudley, 1965); D. West, *The Imagery and Poetry of L.* (1969).

A.J.D.

*Ludus Coventriae*, an erroneous and misleading name given to Brit. Mus. MS Cot. Vesp. D. VIII, a cycle of Corpus Christi plays in an East Midlands dialect, owned by Robert Hegge of Durham until its purchase by Sir Robert Cotton\* (c. 1629). The MS contains three groups of plays: one relates to the life of the Virgin and her mother, St Anne, and the second is a Corpus Christi cycle with a Passion play (originally independent) interpolated into it. None of these plays is connected with the Corpus Christi cycle of the Coventry\* trade-guilds. No provenance can be proved; but on grounds of dialect, the prominence of the St Anne plays and the loss of the Corpus Christi plays known to have existed at Lincoln, there is a strong case for regarding all the plays in Hegge MS to have belonged originally to Lincoln.

The cycle resembles the Cornish *Ordinalia* (*Cornish\* Mysteries*) in being written for performance on a single, fixed stage, but in the form and content of the text *Ludus Coventriae* more nearly resembles the York\*, Towneley\* and

Chester\* Cycles; but unlike them, it was not apportioned to trade-guilds for performance on pageant-carts. This again strengthens the case for Lincoln as the place of origin, as the topography of that city would make any attempt at perambulatory staging very difficult.

The earliest record of a Corpus Christi play in Lincoln dates from 1471. Shortly afterwards the Corpus Christi procession was transferred to St Anne's Day (26 VII): responsibility for production rested with the St Anne Guild. Yet if these facts strengthen the association of the Hegge Plays with Lincoln, no convincing reason has yet been supplied to explain why the author of the Banns should state that the plays will be given in 'N[nomen; name]-town'. The same applies to *The Castle of Perseverance* which is also thought to belong to Lincoln (MORALITY PLAYS).

*Ludus Coventriae, or the Plaie called Corpus Christi* (ed. K. H. Block, 1922; repr. 1960).

E. L. Swenson, 'An inquiry into the composition and structure of *L. C.*' in *Studies in Language and Literature*, I (Minneapolis, 1914); F. M. Salter, 'Old Testament plays of *L. C.*' in *Philol. Quart.*, XII (1933); Hardin Craig, *English Religious Drama* (1958). G.W.

Ludwig, Otto (\*Eisfeld an der Werra 12 II 1813; ∞ Emilie Winkler; †Dresden 25 II 1865), German writer. He studied musical composition under Mendelssohn-Bartholdy in Leipzig (1839–40), but began to write during a second Leipzig period (1842–43). His life was outwardly uneventful, yet ended as a painful tragedy of literary gifts cancelled by a hypersensitive critical faculty. Always delicate, by 1860 he suffered complete nervous collapse. A pioneer realist—he originated the term 'poetic realism'—he mistakenly battled with drama, successfully completing *Der Erbförster* (1850) and *Die Makkabäer* (1852); *Agnes Bernauer* occupied him in various versions all his life. His pre-occupation with literary theory, and particularly his dissections of Shakespeare\*, increasingly choked his creative powers; constantly remodelling, he left little finished, but his two Novellen, *Zwischen Himmel und Erde* and *Die Heithereithen*, both careful psychological studies, show the perfection he was capable of achieving.

*Dramatische Werke* (2 vols, 1853–54); *Zwischen Himmel und Erde* (1856; Eng. tr. B. Q. Morgan, 1928).—*Shakespeare-Studien* (1871; 1971).—*Sämtliche Werke* (ed. P. Merker, 18 vols, incomplete, vols I–VI, 1912–22); *Werke* (ed. W. Leuschner-Meschke, 1961–).—*Briefe* (ed. K. Vogtherr, 1935); *Tagebücher* (ed. *idem*, 1936).

A. Stern, *O. L.* (1891, 1906); M. Lis, *Les œuvres dramatiques d'O. L.* (2 vols, 1922–23); H. Schöneweg, *L.s Kunstschaffen und Kunstdenken* (1941); W. H. McClain, *Between Real and Ideal* (1963).—*O. L.-Kalender* (after 1938 O.-L. Jahrb.; ed. W. Greiner, 13 vols, 1929–41). H.A.P. (K.W.M.)

Ludwigslied, German stanzaic poem in Rhenish dialect, commemorating the victory of the West Frankish King Louis III over the Normans at Saucourt (881); composed before, but recorded (in a unique MS, Valenciennes) after, Louis' death in 882. Louis' career and his battle are reduced to a stylized sequence in which God tests him in adversity and exacts penance of the sinners amongst the Franks. The same subject appears in the Old French poem *Gormond et Isembart* (CHANSONS DE GESTE).

Ed. W. Braune and K. Helm, *Althochdeutsches Lesebuch* (1962); C. C. Barber, *Old High German Reader* (1951).

R. Harvey, 'The provenance...' in *Medium Ævum*, XIV (1945; ?L. wr. in France); W. Schwarz, 'The L.' in *Mod. Lang. Rev.*, XLII (1947); J. Knight Bostock, *Handbook of Old High German Literature* (1955). F.P.P.

Lugones, LEOPOLDO (\*Río Seco 13 VI 1874; †Buenos Aires 19 II 1938), Argentinian poet, essayist and critic. Beginning as a *modernista* inspired by Darío\*, he developed into a nationalist and popular poet of traditionalist themes and feeling, though never forsaking scrupulous standards of diction and form. Objective rather than lyrical, with a tendency towards the narrative in his later work, Lugones aimed at elevation of feeling and the inculcation of noble ideas of nationalism in his compatriots. E.Sa.

*Las montañas del oro* (1897); *Los crepúsculos del jardín* (1905); *Lunario sentimental* (1909; new ed. 1926); *Odas seculares* (1910; new ed. 1923); *El libro fiel* (Paris, 1912); *El libro de los paisajes* (1917); *Las horas doradas* (1922); *Romancero* (1924); *Poemas solariegos* (1927).—*Obras poéticas completas* (Madrid, 1952).

J. L. Borges, L. L. (2nd ed., Buenos Aires, 1965). E.Sa. (J.F.)

Lugovskoy, VLADIMIR ALEXANDROVICH (\*1901; †1957), Soviet poet. Influenced at first by SYMBOLISM and Acmeism, he joined the CONSTRUCTIVIST group and finally became a member of the RAPP. He wrote poems about the Civil War, as well as some excellent verses about children. This did not prevent him, however, from being also a meditative philosophic seeker imbued with optimism.

*Lirika* (1958); *Seredina veka* (1958); *Solntsevorot Sinyaya vesna* (1961); *Stikhotvoreniya i poemy* (1966).

L. I. Levin, V. L. (1963).

J.L.

Lugo y Dávila, FRANCISCO DE (\*Madrid ?159–; †?ibid. after 1659), Spanish novelist. Little is known of his life except that he spent some years in Mexico. His mediocre collection of novels was published in 1622. He also wrote some genealogies.

*Teatro popular: novelas* (ed. E. Cotarelo, 1906). E.M.W.

Lu Hsün, pseud. of CHOU SHU-JÊN (\*Shao-hsing 25 IX 1881; †Shanghai 19 X 1936), Chinese short-story writer and essayist, was sent in 1902 on a government scholarship to Japan, where he began a medical course. He did not complete it but turned to writing. Returning home in 1909, he became a schoolteacher. From 1912 to 1926 he worked in the Ministry of Education in Peking and from 1920 he concurrently lectured at Peking National University and other Universities. He was a leader of the 'literary revolution' and published his first short story, 'Diary of a Madman', in 1918. He left Peking with other radicals in 1926 and finally took refuge in Shanghai (1927).

While in Japan, he read much European literature in Japanese translations, and he was the first to give a truly Chinese expression to Western social ideals. He is acknowledged as China's greatest modern writer, and has been made by the Chinese Communists into the supreme revolutionary hero. Although his numerous essays had much immediate influence, the 25 short stories of his collections *Na-han* (1923) and *P'ang-huang* (1926) are likely to prove his most enduring works. Their style is mordant but not without humour. (*A Q ch'eng-chuan* has been translated into many languages.) He published many translations, mainly retranslated from Japanese, especially of Russian 19th- and 20th-century authors.

*Lu Hsün ch'üan-chi* (complete works; 20 vols, 1938, 2 supp. vols, 1946–52; part. trs: C.-C. Wang, *Ah Q and Others*, 1941; H.-Y. and G. Yang, *Selected Works of Lu Hsün*, 4 vols, Peking, 1956–60).

Huang Sung-k'ang, *Lu Hsün and the New Culture Movement of Modern China* (1957); J. D. Chinnery, 'The influence of Western literature on Lü Xùn's "Diary of a Madman"' in *Bull. School Orient. and Afr. Stud.*, XXIII (1960); B. Krebová, 'Lu Hsün and his collection "Old Tales Retold"' in *Archiv Orientální*, XXVIII (1960); T.-A. Hsia, *The Gate of Darkness* (1968). A.R.D.

Luiken, JOAN, or JAN (\*Amsterdam 16 IV 1649; ∞1672 Maria de Oude; †ibid. 5 IV 1712), Dutch poet and mystic, originally trained as a painter and later famous as an etcher-illustrator. He started with lyrical love and Nature poems (*De Duytse Lier*, 1671), unsurpassed in his time, arranged in careful thematical harmony and with captions influenced by the mystic Böhme\*. After his religious conversion numerous collections of mystic-pantheistic and emblematic verse followed; in addition to didactic verse he also wrote songs of intimate religious beauty.

*Jezus en de ziel* (1678); *Voncken der liefde Jesu* (1687); *Spiegel van het menselijk bedrijf* (1694); *Zedelijke en stichtelijke gezangen* (1704); *Beschouwing der wereld* (1708); *De onwaardige wereld* (1710); *De bykorf des gemoeds* (1711); *Het leeraam huisraad* (1711); *Des menschen begin, midden*

en einde (1712); *Geestelijke brieven* (1714); *Verzameling van eenige gheestelijke brieven* (1741); *Het overvloeijend herte* (1767).

P. van Eeghen and J. Ph. van der Kellen, *Het werk van J. en C. L.* (1905); C. B. Hylkema in *De Gids*, LXVII, LXXII (1904, 1909); J. Koopmans in *De Beweging*, I (1905); J. van der Valk in *Ons Tijdschrift*, XII (1908); J. P. van Melle, *De 'oude' J. L.* (1912); J. C. van der Does in *Stemmen des Tijds*, XVII, XVIII, XX (1928-31); J. Meeuwesse, *J. L. als dichter van de Duytsche Lier* (1952).

J.W.W.

Luis, FRAY: see León, Luis de.

Lukáč, EMIL BOLESLAV (\*Hodruš 1 XI 1900), Slovak poet, and one of the most gifted of those writing since 1918. Lukáč owes something to Ady\*, Krasko\* and the French Symbolists; but his mature work is highly personal and bears the stamp of its time.

*Spoved'* (1922); *Dunaj a Seina* (1925); *Moloch* (1938); *Bábel* (1944); *Óda na poslednú a prvú* (1967).—*Hudba domova* (sel. with stud. M. Tomčík, 1965).

R.A.

Lukács, GYÖRGY (\*Budapest 13 IV 1885; †*ibid.* 4 VI 1971), Hungarian literary critic and philosopher. One of the leading Marxist exponents of the century, Lukács first became prominent in 1912 when his monograph on modern drama appeared. His literary studies, mainly on French, German and Russian subjects, show him to be strongly influenced by German philosophical style.

*A modern dráma fejlődésének története* (2 vols, 1912); *Balzac, Stendhal, Zola* (1946; *Studies in European Realism*, tr. E. Bone, 1950); *Goethe és kora* (1946; *Goethe und seine Zeit*, 1946); *A történelmi regény* (1947; *The Historical Novel*, tr. H. and S. Mitchell, 1962); *Der Junge Hegel* (1948); *Deutsche Realisten des 19. Jh.* (1951); *Az ész trónfosztása* (1965); *Az esztétikum sajátossága* (2 vols, 1965).—*Werke* (Luchterhand, Neuwied, 1962- ).

G. H. R. Parkinson, *G. L., the Man, His Work and His Ideas* (1970).

G.F.C.

Lukin, VLADIMIR IGNATYEVICH (\*1737; †1794), Russian playwright. His plays, e.g. *Mot lyuboviyu ispravlennoy* (1765), formed a transition to the sentimental middle-class drama. His insistence that *dramatis personae* should reflect Russian life and speech had a good effect on subsequent playwrights, including Fonvizin\*.

*Sochineniya i perevody* (2 vols, 1765; 2 vols, 1868).

J.L.

Lull, RAMÓN: see Llull, RAMON.

Lulofs, BARTHOLOM HENDRIK (\*Zutphen 22 III

1787; †Groningen 20 VI 1849), Dutch poet and writer of concise prose, from 1815 Professor at Groningen.

*Nederlandsche redekunst* (1820); *Reistogtje in 1826* (2 vols, 1827-28); *J. van den Vondel opgehelderd* (1833); *Gelderlands voortreffelijke dichter Mr A. C. W. Staring* (1843); *Handboek van den vroegsten bloei der Nederl. letterkunde* (1845).—*Taalkundige werken* (ed. A. de Jager, 6 vols, 1875-78).

C. van Herwerden in *Levensber. Maatschappij Nederl. Letterk.* (1850); W. B. S. Boeles, *Gedenkboek der hoogeschool te Groningen* (1864).

J.W.W.

Luna, ÁLVARO DE (\*Cañete ?1390; †Valladolid 1453), Spanish prose writer and poet. He was Constable of Castile, Master of the Order of Santiago and virtual ruler under John II until his struggle with the nobles (e.g. Santillana\*) caused his dismissal and execution. He wrote a treatise in defence of women (1446); his poems are in the *Cancionero de Baena*.

*Libro de las virtuosas e claras mugeres* (ed. M. Menéndez y Pelayo, 1891); see also Baena\*.

*Crónica de don A. de L.* (ed. J. de Mata Carriazo, 1940).—C. Silió, *Don A. de L. y su tiempo* (Buenos Aires, 1939).

A.D.D.

Lunacharsky, ANATOLY VASILYEVICH (\*Poltava 1875; †Moscow 1933), Russian author, a theoretician of proletarian literature and Soviet commissar for education. His early book, *Religiya i sotsializm* ('Religion and Socialism'; 1908-11), written under the impact of Mach and Avenarius, was severely attacked by Lenin\* himself, but later he became an ideologically 'reformed character'. He wrote a great deal about Western and Russian literature, as well as about the theatre, and several plays with an ideological or philosophic basis.

*O teatre i dramaturgii* (2 vols, 1958); *Sobranie sochineniy* (7 vols, 1963-67).—*Faust and the City*, *Vasilisa the Wise*, *The Magi* (tr. L. A. Magnus, *Three Plays*, 1923); *On Literature and Art* (1965).

A. B. Khalatov, *Pamyati Lunacharskogo* (1935).

J.L.

Lundegård, AXEL (\*V. Sallerup 17 XII 1861; †Stockholm 20 XII 1930), Swedish writer. Lundegård was an intimate friend of Victoria Benedictsson\* and, after his début with the realistic short stories *I gryningen* (1885), his first work was done with her or on her drafts. After her death he incorporated extracts from her papers and diaries in other works, notably an autobiography and the novel *Elsa Finne* (2 vols, 1902). His own novels began as a revolt from the radicalism of the 1880s; later on he devoted himself with considerable success to historical themes.

*Skrifter i urval* (7 vols, 1932-33).

S. Linder, 'A. L.' in *Ibsen, Strindberg och andra* (1936). C.H.K. (I.S.)

**Lundkvist, ARTUR** (\*Oderljunga 3 III 1906; ∞1936 Maria Wine), Swedish poet, essayist and critic. Lundkvist has been much influenced by Surrealism and, in his earlier prose, by D. H. Lawrence\* and psychoanalysis. He uses in his work many motifs from his extensive travels. As a critic, he advocates poetry as a vital necessity irrespective of politics or social propaganda.

VERSE: *Glöd* (1928); *Naket liv* (1929); *Svart stad* (1930); *Vit man* (1932); *Eldtema* (1939); *Dikter mellan djur och Gud* (1944); *Skinn över sten* (1947); *Liv som gräs* (1954); *Ögonblick och vågor* (1962); *Texter i snön* (1964); *Besvärjelser till tröst* (1969).—NOVELS AND ESSAYS: *Atlantvind* (1932); *Negerkust* (1933); *Floderna flyter mot havet* (1934); *Ikarus' flykt* (1939); *Diktare och avslöjare i Amerikas moderna litteratur* (1942); *Indiabrand* (1950); *Den förvandlande draken* (1955); *Vulkanisk Kontinent* (1957); *Självporträtt av en drömmare med öppna ögon* (1966); *Brottställen* (1968).

R. Oldberg, *Nutidsförfattare* (1949); K. Espmark, *Livsdyrkaren A. L.* (1964). C.H.K. (I.S.)

**Lunts, LEV NATANOVICH** (\*St Petersburg 1901; †Hamburg 1924), Soviet playwright, essayist and theoretician of the SERAPION BROTHERS' group.

PLAYS: *Vne zakona* (1921); *Obezyany idut* (1921); *Bertrand de Born* (1922); *Gorod pravdy* (1924); *The City of Truth*, tr. J. Silver, 1929).—*Na zapad* (essay; 1923).

M. Gorky, 'Pamyati Luntsa' in *Beseda*, V (1924). J.L.

**Luria, ISAAC**, known as HA'ARI (\*Jerusalem 1534; †Safed 1572), Palestinian Hebrew mystic. Educated in Cairo, he became accidentally a student of CABBALAH and composed commentaries on some parts of the *Zohar* (see Moses\* de Leon). In 1569 he came to Safed, then the centre of Cabbalah studies, and taught a small circle of disciples until his death in a pestilence. He created an entirely new system of Cabbalah, which resembles the ancient Gnosis without there being any literary connection between the two. Its influence was lasting, especially in the form in which it was popularized by the vast ethical and ascetic literature of the following centuries and by Hasidism (Ba'al\* Shem Tov). Luria's oral teachings were transmitted through the numerous writings of his chief disciple Chaim Vital\*. Luria composed some hymns for the Sabbath meal (*Zemirot*) which are still in vogue.

\**Etz Chayim* (Korzec, 1785).

S. Schechter, 'Safed in the 16th century' in *Studies in Judaism*, II (1908); J. Abelson, *Jewish Mysticism* (1913); M. Wiener, *Die Lyrik der Kabbalah* (1920); A. E. Waite, *The Holy Kabbalah*

(1929); G. G. Scholem, *Major Trends in Jewish Mysticism* (2nd ed. 1946); E. Mueller, *History of Jewish Mysticism* (1946). C.R.

**Luria, SOLOMON**, known as RASHAL or MAHARSHAL (\*Poland c. 1510; †Lublin 7 XI 1573), Polish Hebrew religious writer and poet, head of the Lublin Talmudic academy and a leading authority on Jewish law. He insisted on direct recourse to the TALMUD and freed its text from many corruptions. He bitterly criticized contemporary social evils.

LEGAL WORKS: *Chokmat Shelomoh* (Cracow, 1587); *Yam shel Shelomoh* (Stettin, 1861).—VERSE: *Seder ha-Zemirot* (Lublin, 1596); *Divre Shelomoh* (Ostrog, 1794).

M. Balaban, *Die Judenstadt von Lublin* (1919); A. Lourié, *Die Familie Lourié* (1923); S. Hurwitz, *The Responsa of S. L.* (1938). C.R.

**Lustig, ARNOŠT** (\*Prague 21 XII 1926), Czech novelist. Lustig spent the years 1942–45 in concentration camps, and this experience has deeply marked his stories and novels.

*Noc a naděje* (1957); *Démanty noci* (1958); *Můj zdnámý Vili Feld* (1961). R.A.

**Luther, MARTIN** (\*Eisleben 10 XI 1483; ∞1525 Katharina von Bora; †*ibid.* 18 II 1546), German Reformer. Son of a miner, he studied at Erfurt University 1501, became an Augustinian monk (1505), taught at Wittenburg University (from 1508), visited Rome (1510–11), became doctor of theology (1512). He published his 95 theses against the sale of indulgences in 1517, was excommunicated in 1520 and outlawed by the Diet of Worms 1521. He broke with Erasmus\* (1525) and with Zwingli\* (1529). Until his death he worked tirelessly for the Church he had created, the doctrine of which was established by the Augsburg Confession, 1530. In literature he is chiefly remembered for three great monuments: the German Bible, his hymns and his polemical prose writings. Luther's translations of the Bible (New Testament, 1522; Old Testament, 1523–34), based on the Greek version of Erasmus and the Hebrew of Reuchlin\*, is a work of art. Translating according to sense rather than literally, following his principles in the *Sendbrief vom Dolmetschen* (1530), and using a vivid, homely German salted with popular phrases and colloquialisms, Luther produced a German Bible that had by his death, thanks to the great rise of printing, gone into 377 editions. The hymns (*Geistliche Lieder*, 1524 ff.) combine piety with a truly popular spirit and with their rhythm and sense of language are at their best works of genius, the spiritual Volkslieder of his people. In the series of Reformation tracts, sermons, commentaries and catechisms, all written in the direct and homely German which made such a popular appeal and which establishes him as one of the architects of

modern German, Luther produced a body of writings, the best of which (*An den christlichen Adel deutscher Nation*, 1520; *Von der Freiheit eines Christenmenschen*, 1520; *Vorrede zum Römerbrief*, 1522) with their rugged force and compelling, if often loose and unsystematic method of composition, are typical of their author. Finally, Luther's letters and discourses with friends (*Tischreden*, 1566) show him in a more personal, sometimes distressingly frank light. By his encouragement of hymns and music Luther started the stream of German church music that leads to Bach. He encouraged religious drama (*Vorreden auf Buch Judith und das Buch Tobias*, 1534) and wrote German versions of Aesopian fables (1530), an example others followed. His rejection of HUMANISM, except where it served religious ends, obscured the development of German humanism and turned it into confessional channels. Finally, in bringing about the Reformation Luther provided most of German 16th-century literature with its subject-matter. As a writer Luther owed much to the work of scholars and humanists before him. Yet he was a literary genius whose services to German literature cannot be overestimated.

Erlanger Ausgabe, *Lateinische Schriften* (38 vols, 1829–86), *Deutsche Schriften* (2nd ed., 67 vols, 1862–85); Weimarer Gesamtausgabe, Pt 1 (58 vols, 1883–1948), Pt 2, *Tischreden* (1912 ff.), Pt 3, *Deutsche Bibel* (1906 ff.), Pt 4, *Briefe* (11 vols, 1930–47); *Fabeln* (ed. E. Thiele, 2nd ed. 1911); *Geistliche Lieder* (ed. F. Klippgen, 1912; ed. W. Lucke, 1923; Eng. tr. L. W. Bacon, 1883); smaller eds of L.'s works: O. Clemen and A. Leitzmann (8 vols, 1912–33); G. Buchwald (4th ed., 10 vols, 1924); A. E. Berger (3 vols, 1917); sel. polemical writings (ed. *idem* in *Dt. Lit. in Entw.-Reihen*, I, 1930); *L.s Werke in Auswahl* (ed. O. Clemen, 8 vols, 1950–59).—*Briefe* (ed. L. Enders, 18 vols, 1884–1914); *Tischreden* (ed. W. Preger, 1888; ed. E. Kroker, 1903).—TRANSLATIONS: *L.'s Primary Works* (ed. D. D. Wace and C. A. Buchheim, 1896); *Works* (tr. and ed. P. Holmann, 1915 ff.); *Reformation Writings* (ed. B. L. Woolf, 1952 ff.); *L.'s Works* (ed. J. Pelikan and H. T. Lehmann, 55 vols, 1955 ff.).—*Table Talk* (ed. and tr. W. Hazlitt, 1848); *L.'s Correspondence* (tr. and ed. P. Smith, 1913); *Conversations* (sel., tr. and ed. *idem* and H. P. Gallinger, 1915).

BIBLIOGRAPHY: Jahrbuch der L.-Gesellschaft (1919 ff.); L. (quart.; 1919 ff.); G. Kawerau, *L.s Schriften nach der Reihenfolge der Jahre verzeichnet* (2nd ed. O. Clemen, 1929); R. Poser, *Synoptisches Inhaltsverzeichnis der gebräuchlichsten L.-Ausgaben* (1935); J. Benzing, *L.-Bibliographie* (1966).

BIOGRAPHIES: Th. Kolde (2 vols, 1884–93); J. Köstlin (2nd ed., 2 vols, 1903; Eng. tr. 1883); Preserved Smith (1911); A. Hausrath (3rd ed., 2 vols, 1914); G. Buchwald (3rd ed. 1917); J. MacKinnon (4 vols, 1925–30).—Roman Catholic viewpoint: H. Denifle (2 vols, 1904–06); H. Grisar (3rd

ed., 3 vols, 1924–25; Eng. tr., 6 vols, 1913–17); J. Maritain, *Three Reformers* (1928).

STUDIES: P. Pietsch, *L. und die neuhochdeutsche Sprache* (1884); C. Beard, *L. and the Reformation in Germany* (1889); E. Wolff, *Faust und L.* (1912); P. Benrath, *Goethe und L.* (1919); E. König, 'Erasmus und L.' in *Hist. Jahrb.*, XLI (1920); A. Risch, *L.s Bibelverdeutschung* (1922); H. Abert, *L. und die Musik* (1924); H. Bornkamm, *L. und Böhme* (1925), *Meister Eckhart und L.* (1936) and *L. im Spiegel der deutsche Geistesgeschichte* (1955); R. H. Tawney, *Religion and the Rise of Capitalism* (1926); E. Buonaiuti, *Lutero e la riforma in Germania* (1926); R. Pascal, *The Social Basis of the German Reformation* (1933); G. Roethe, *L.s Bedeutung f. d. hochdeutsche Literatur* (1933); A. H. Gerberich, *L. and the English Bible* (1933); W. G. Moore, 'The literary quality of L.'s style' in *Mod. Lang. Rev.*, XXVIII (1933); H. Bach, *Laut- und Formenlehre der Sprache L.s* (Copenhagen, 1938); G. Hultsch, *Nietzsche und L.* (1940); K. Vietor, 'Lutheranism, catholicism and German literature' in *Albert Schweitzer Jubilee Book* (Cambridge, Mass. 1946); W.-E. Peuckert, *Die grosse Wende* (1948); R. H. Bainton, *Here I Stand* (1950); G. Rupp, *L.'s Progress to the Diet of Worms* (1951); R. H. Fife, *The Revolt of M. L.* (1957); V. H. H. Green, *L. and the Reformation* (1964); H. Blum, *M. L., Creative Translator* (1965); J. Atkinson, *M. L. and the Birth of Protestantism* (1968). D.G.D.

Luxorius, the most prolific of three mediocre poets who lived at Carthage under the Vandal Kings Thrasamund and Hilderic (496–530). He wrote a Virgilian cento and epigrams in various metres in imitation of Martial\*.

Eds: A. Baehrens, *Poetae Latini minores*, IV (1883); F. Buecheler and A. Riese, *Anthologia Latina*, I (1894); M. Rosenblum, *L. A Latin Poet Among the Vandals* (with tr.; 1961). A.J.D.

Luzán Claramunt de Suelves y Gurrea, IGNACIO (\*Saragossa 28 III 1702; †Madrid 19 V 1754), Spanish scholar. As a boy he travelled extensively through Italy, studied law in the University of Catania (1727) and lived in Naples till 1733, when he returned to Spain to hold important posts. He wrote a Latin compendium of Descartes\* ideas, translated Milton\*, among others, knew Greek well and was conversant with Italian, French, English and German literatures. His *Poética* (1737), mainly based on Muratori's\* *Della perfetta poesia*, more serene and profound and less rhetorical than Boileau's\* *Art poétique*, written in excellent, precise prose, lays down the neo-classical rules for literature. Within this framework Luzán showed independence of judgement and finesse in his appreciation of different literary genres and authors. Though he defended the unities, he praised Lope de Vega\* and Calderón\*. For him



poetry 'is the imitation of nature for the use or enjoyment of men', but he admits that in the work of art enjoyment must often have priority over truth. His ideas started a bitter polemic in the Spanish theatre which lasted almost the whole century.

*Poética* (1737; 2 vols, Madrid, 1789; ed. L. de Filippo, 2 vols, 1956); *Poesías* in Biblioteca de Aut. Esp., XXXV, LXI.—'Painting' and 'Virtue' (tr. in H. W. Longfellow, *Poets and Poetry of Europe*, 1845).

J. Cano, *La Poética de L.* (Toronto, 1928); L. A. de Cueto in Biblioteca de Aut. Esp., LXI; M. Menéndez y Pelayo, *Historia de las ideas estéticas*, III (1901); J. A. Cook, *Neo-Classical Drama in Spain: Theory and Practice* (Dallas, 1959).

R.M.N. (J.E.V.)

**Luzi, MARIO** (\*Florence 20 X 1914), Italian poet. His poetry is often religious in inspiration and has passed from HERMETICISM, in the 1940s, to more accessible themes in the post-war period.

*Avvento notturno* (1940); *Quaderno gotico* (1947); *Onore del vero* (1957); *Il giusto della vita* (1960; coll. poems); *Nel magma* (1963).

G. Zaggarro, L. (1968).

B.M.

**Luzzatto, EFRAIM** (\*San Daniele 1729; †Lausanne 1792), Hebrew poet. He practised medicine for some years in Italy. In 1763 he became physician at the hospital of the Portuguese Jewish congregation in London. His poems are notable for their naturalness and lightness of expression. He was one of the first to free himself from the influence of the artificial Arabic prosody, then usual in Hebrew poetry.

*Elle Bnei Haneurim* (London, 1768; 2nd ed. intro. M. Letteris, Vienna, 1839); *Kol Shachal* (Smyrna [Berlin], 1790).

S.A.

**Luzzatto, MOSES HAYYIM** (\*Padua 1707; †Acre 6 V 1746), Hebrew mystic, poet and scholar. At 16 he wrote his first Biblical drama, *Shimshon u-Pelishtim*, of which only fragments have been preserved. This was followed by a study on Hebrew prosody, *Leshon Limudim* (1724), a scientific demonstration of the neo-classical Italian-Hebrew style in contrast to medieval Hebrew poetry, which was strongly influenced by Arabic poetry. His Psalter contains, like the Davidic one, 150 chapters and is written in imitation of the Biblical style. It was destroyed, for the orthodox found it sacrilegious, and only two chapters have been preserved. In 1727 he wrote his allegorical drama *Migdal Oz* as a wedding gift to the son of his teacher, Bassan, and a lasting contribution to modern Hebrew literature. After this first period came a mystical phase, when he was entirely captivated by CABBALAH which from his early youth attracted him more than poetry and science. He

later composed many mystical works, including a *Zohar Tinyanu* ('Second Zohar'; MS unpub.; sel. chs pub. 1889) in Aramaic. All these works were destroyed in the course of persecutions and excommunication. Luzzatto left for Amsterdam, where he wrote *Layesharim Tehila* (1743) and his most popular ethical work *Mesilat Yesharim* (1740).

*Mesilat Yesharim, the Path of the Upright* (crit. ed. with tr. M. M. Kaplan, 1936).

A. Kahan, *Rabbi H. L.* (Warsaw, 1899); I. Landman, *M. L.* (New York, 1908); S. Ginzburg, *The Life and Works of M. H. L.* (Philadelphia, 1931; with biblio.).

S.A.

**Luzzatto, SAMUEL DAVID**, known as SHADAL (\*Trieste 22 VIII 1800; †Padua 30 IX 1865), Italian and Hebrew writer. Born of a noble but poor family, he planned, at the age of 14, his future scientific work as 'regenerator of his nation'—and kept to this plan. In 1829 he became Professor at the Padua Collegio Rabbinico. The end of his life was clouded by family misfortunes and political events which ruined the college. In his numerous works he expounded an emotional, anti-philosophical, yet scientific attitude to Jewish religion and history; the same emotion also pervades his poetry, much of which deals with national themes. He was a recognized master of Hebrew style. As a scholar, he is the author of important commentaries.

*Kinnor Na'im* (verse; 2 vols, 1825–79; 2nd ed. 1913).—ESSAYS: *Prolegomeni ad una grammatica ragionata della lingua ebraica* (1836); *Discorsi morali agli studenti israeliti* (1857); *Discorsi storico-religiosi agli studenti israeliti* (1870).—LETTERS: *Iggerot Shadal* (9 vols, 1882–94); *Epistolario italiano-francese-latino di S. D. L.* (1890).—*Autobiografia di S. D. L.* (autobiog.; 1882; *Autobiographie S. D. L.s*, tr. M. Grünwald, 1882).

*Gedenkbuch zum 100. Geburtstag L.s* (ed. S. Bernfeld, 1900); M. Klotz, *S. D. L. als Bibelexeget* (1925); S. Morais, *Italian Hebrew Literature* (1926); M. Wiener, *Jüdische Religion im Zeitalter der Emanzipation* (1933); N. H. Rosenbloom, *L.'s Ethico-Psychological Interpretation of Judaism* (1965).

C.R.

**Lyashko, NIKOLAY**, pseud. of NIKOLAY NIKOLAYEVICH LYASHCHENKO (\*Lebedyani 1884; †1953), Soviet novelist and author of short stories with a strongly proletarian outlook. A humane revolutionary, he is at his best when describing the worker's life from personal experience.

*Domennaya pech'* (1924); *Sobranie sochineniy* (6 vols, 1926–27); *Sladkaya katorga* (1936, 1950).

J.L.

**Lybeck, MIKAEL** (\*Nykarleby 18 III 1864; †Grankulla X 1925), Finnish-Swedish poet, play-

wright and novelist. After travels abroad he published his first poems in 1890, his first prose in the following year; but his first mature prose-work (*Den starkare*) did not appear till 1900. In this Lybeck reveals his sceptical dislike of religious fanaticism, a dislike which recurs in *Hennerson* (1916) and in the play, *Den röde André* (1917). His most successful work is the novel *Breven till Cecilia* (1920), in which his gift of psychological analysis and his ability to write sober and subtle prose are displayed at their best. He was much influenced by Ibsen\* and Kielland\*. B.M.E.M.

VERSE: *Dikter* (1890); *Dikter II* (1895); *Dödsfångaren* (1918).—NOVELS AND SHORT STORIES: *Unge Hemming* (1891); *Allas vår Margit* (1893); *Dagar och nätter* (1896); *Tomas Indal* (1911); *Samtal med Lackau* (1925).—PLAYS: *Ödian* (1908); *Dynastin Peterberg* (1913); *Bror och syster* (1915); *Schopenhauer* (1922); *Domprosten Bomander* (1923).—*Samlade arbeten* (12 vols, 1921–25; first 10 rev. and ed. M. L.).

E. Kihlman, M. L. (1932); S. Björck, *Lyriska läsovnningar* (1962). B.M.E.M. (I.S.)

Lycophron of Chalcis (first half of 3rd century B.C.), Greek scholar-poet; worked in the Alexandrian library on the collection of comedies, but was himself a tragedian, one of the seven who formed the Alexandrian 'Pleiad'. Of the 20 plays whose titles have survived, the tragedy *Cassandra* dealt with a theme of near-contemporary history, and *Menedemus* was a satyr-play about his teacher, the philosopher of that name. His only extant work is *Alexandra*, a long and extremely obscure dramatic monologue in which a slave reports to Priam the prophecies of Cassandra.

*Alexandra* (ed. with tr. A. W. Mair in *Callimachus, Aratus, L.*, 1921; ed. L. Mascialino, 1964). A.H.G.

Lycurgus (\*c. 390; †324 B.C.), Athenian orator supported Demosthenes\* against Macedon. He managed Athenian finance with renowned probity (338–324) and acted as unofficial prosecutor of Athenians of suspect patriotism. In his one surviving speech he prosecutes one Leocrates for having deserted his country after Chaeronea; the style breathes an old-fashioned severity, is somewhat rigid, long-winded, and lacking in grace, but employs the Isocratean period more forcefully than did its inventor.

Ed. F. Durrbach (rev. O. Navarre, 1932; with Fr. tr.).

J. F. Dobson, *The Greek Orators* (1919); A. and M. Croiset, *Histoire de la littérature grecque*, IV (1947); G. Kennedy, *The Art of Persuasion in Greece* (1963). J.H.K. (S.U.)

Lydgate, JOHN (\*Lydgate, Suffolk c. 1370; †Bury St Edmunds c. 1450), English priest and Chaucerian

poet; a voluminous writer of extraordinary versatility. Like his contemporaries he freely adapted from other medieval poets (Boccaccio\*, Guido delle Colonne\*, etc.), but his reputation, once as great as Chaucer's\*, has greatly diminished.

*The Fall of Princes* (ed. H. Bergen, 4 pts, 1924–27); *The Life of Our Lady* (ed. J. A. Lauritis, R. A. Klinefelter and V. F. Gallagher, 1961); *The Pilgrimage of the Life of Man* (ed. F. J. Furnivall and K. B. Locock, 3 pts, 1899–1904); *Reson and Sensuallyte* (ed. E. Sieper, 2 pts, 1901–03); *The Siege of Thebes* (ed. A. Erdmann and E. Ekwall, 2 pts, 1911–30); *The Temple of Glas* (ed. J. Schick, 1891); *The Troy Book* (ed. H. Bergen, 4 pts, 1906–35); *Minor Poems* (ed. H. N. MacCracken, 2 pts, 1911–34).

E. P. Hammond, *English Verse Between Chaucer and Surrey* (1927); C. S. Lewis, 'The 15th-century heroic line' in *Essays and Stud.*, XXIV (1938); H. S. Bennett, *Chaucer and the 15th Century* (1947); W. F. Schirmer, J. L. (Tübingen, 1952; Eng. tr. 1961); A. Renou, *The Poetry of J. L.* (1967).

R.W.B. (T.F.H.)

Lydus: see John the Lydian.

Lyell, SIR CHARLES (\*Kinnordy 14 XI 1797; ∞1832 Mary Horner; †London 22 II 1875), Scottish geologist. Educated at Oxford; secretary of the Geological Society 1823; F.R.S., 1826; Professor of geology at King's College, London, 1831–33; knighted 1848; created baronet 1864. His *Principles*, 'being an attempt to explain the former changes of the earth's surface by reference to causes now in action', exercised a profound influence on 19th-century scientific thought.

*Principles of Geology* (3 vols, 1830–33; 12th ed. 1875); *Elements of Geology* (a supp.; 1838); *Travels in North America* (1845) and *A Second Visit* (1849); *The Geological Evidences of the Antiquity of Man* (1863); *Life, Letters and Journals* (2 vols, 1881).

W. Gibson in *Victorian Stud.* (1958). J.K.

Lyly, JOHN (\*?Kent 1554; †1606), English novelist, poet and dramatist. Son of a landed gentleman, Lyly took degrees at Oxford and Cambridge before embarking on a literary career in London, in which he was assisted by the patronage of the Earl of Oxford\* and by being appointed (1585) deputy-master of the choir-boys of St Paul's, who acted several of his plays. Disappointed in his hope of becoming Master of the Revels, Lyly became a Member of Parliament (1589–1601), and wrote an anti-Puritan pamphlet in the Marprelate controversy.

The two parts of *Euphues* constitute the first English novel of manners, for Lyly makes the courtships of Euphues and Philautus a critical study of contemporary aristocratic life by means of witty dialogues and disquisitions on women, love, friendship and etiquette. His 'euphuistic' style,

with its antithetical parallelism of phrases and clauses, its calculated assonance and transalliteration and its recondite allusions to mythology and natural history, was highly artificial but imposed an influential artistic discipline on English prose (EUPHUISM).

With the exception of the realistic *Mother Bombie* (1594), Lyly's plays are courtly allegories based upon classical myths and legends. Their aristocratic lovers, romantic atmosphere, witty dialogue, pleasant songs, and humorous sub-plots anticipate Shakespearean comedy.

PROSE: *Euphues. The Anatomy of Wyt* (1578); *Euphues and his England* (1580); *Pappe with an Hatchet* (1585).—PLAYS: *Alexander and Campaspe* (1584); *Sapho and Phao* (1584); *Endimion* (1591); *Gallathea* (1592); *Midas* (1592); *The Woman in the Moone* (1597); *Love's Metamorphosis* (1601).—*The Complete Works of John Lyly* (ed. R. W. Bond, 3 vols, 1902; repr. 1967).

J. Goodlet, 'Shakespeare's debt to J. L.' in *Eng. Studien*, V (1882); C. G. Child, *J. L. and Euphuism* (Erlangen, 1894); G. P. Baker, 'J. L.' in C. M. Gayley, *Representative English Comedies*, I (1903); J. D. Wilson, *J. L.* (1905); P. W. Long, 'The purport of L.'s *Endymion*' in *Pub. Mod. Lang. Assoc.*, XXIV (1909) and *Mod. Philol.*, VIII (1911); A. Feuillerat, *J. L.* (1910); M. W. Croll and H. Clemons, 'The sources of euphuistic rhetoric' in *Euphues* (1916); T. K. Whipple, 'Isocrates and euphuism' in *Mod. Lang. Rev.*, XI (1916); V. M. Jeffery, *J. L. and the Italian Renaissance* (1929); W. Riegler, 'The immediate source of euphuism' in *Pub. Mod. Lang. Assoc.*, LIII (1938); G. Wilson Knight, 'L.' in *Rev. Eng. Stud.*, XV (1939); B. F. Huppé, 'Allegory of love in L.'s court comedies' in *E. L. H.*, XIV (1947); G. K. Hunter, *J. L.: The Humanist as Courtier* (1962); M. Schlauch, *Antecedents of the English Novel, 1400–1600* (1963); J. Powell, 'J. L. and the language of play' in *Elizabethan Theatre* (ed. B. Harris and J. R. Brown, 1966). W.A.A.

Lynch, BENITO (\*1885; †1951), Argentinian novelist who wrote mainly on rural themes. He became known as a novelist in 1916 with *Los caranchos de la Florida*. In his major novels, *El inglés de los güesos* (1924) and *El romance de un gaucho* (1933), urban outsiders act as disturbing influences on the simple rural people. J.F.

*Plata dorada* (1909); *Raquela* (1918); *La evasión* (1922); *Las mal llamadas* (1923); *El antojo de la patrona* (1925); *De los campos porteños* (1931). E.Sa. (J.F.)

Lyndsay, SIR DAVID, of the Mount (\*?Cupar 1490; †1522 Janet Douglas; †Edinburgh c. 1554), Scottish poet; Lyon King of Arms (1538) and Scottish ambassador to France and elsewhere. A verse historian and a pungent satirist and moralist who took Church and court as his targets,

Lyndsay was a poetical herald of the Scottish Reformation. He survived as a popular moralist down to the early 19th century; and his long morality play, *The Thre Estaitis*, was brilliantly revived and displayed as strong, lively and dramatic at the Edinburgh Festival in 1948. The quality of its social and ecclesiastical criticism now requires reassessment in the light of recent historical study, especially of the late medieval Church. *The Historie of Squyer Meldrum* is a *biographie romancée*, a sophisticated late medieval romance of love and war.

*The Dreame of Schir D. L.* (c. 1528; pub. 1558); *The Complaynt of Schir D. L.* (1530; pub. 1559); *The Testament . . . of our Souerane Lordis Papyngo, King James the Fyft* (1530; pub. 1538); *The Tragedie of the Cardinall* [Beaton] (1547); *Ane Satyre of the Thrie Estaitis* (first perf. ?1540; pub. 1602; ed. J. Kinsley, 1954); *The Historie and Testament of Squyer Meldrum* (pub. 1594; ed. J. Kinsley, 1959); *Ane Dialog betuix Eperience and ane Courteour* (1554).—*Works* (1568; 6 other 16th-century eds; standard ed. D. Hamer, 4 vols, 1931–36).

W. Murison, *Sir D. L.* (1938); J. MacQueen in *Stud. in Scot. Lit.*, III (1966); A. J. Mill, *ibid.*, VI (1968). J.K.

Lyra, FRIEDRICH WILHELM (\*Achelriede nr Osnabrück VII 1794; †Osnabrück 16 XI 1848), writer of Low German short stories and anecdotes, and folklorist.

*Plattdutsche Briefe, Erzählungen, Gedichte usw. mit besonderer Rücksicht auf Sprichwörter und eigenthümliche Redensarten des Landvolkes in Westphalen* (1845).—*Schnack un Schnurren* (ed. G. Kuhlmann, 1913).

A. Meyer, *F. W. L. und seine 'Plattdutschen Briefe'* (diss. Griefswald, 1927). G.C.

Lysias (\*c. 459; †c. 380 B.C.), Athenian orator, of a wealthy Sicilian metic family, escaped from the Thirty Oligarchs (404), returning in 403, when he prosecuted his brother's betrayer: his speech (*Against Eratosthenes*) narrates the events vividly. He then made a career of speech-writing for litigants. Of about 200 speeches, some 30 survive, amusing and characteristic being *On the Stump* (defending a man charged with uprooting a sacred olive) and *For the Disabled Man* (defending a claim to a pension). But his qualities of simple purity, deft character-drawing and concealed art in portraying the common man with realism are seen at their best in the speech *On the Murder of Eratosthenes*.

Ed. W. R. M. Lamb (with tr., 1930); 16 orations, ed. E. S. Shuckburgh (rev. ed. 1885).

R. C. Jebb, *The Attic Orators* (2nd ed. 1893); E. S. Forster, 'Guilty or not guilty? Four Athenian trials' in *Greece and Rome*, XII (1943); K. Free-

man, *The Murder of Herodes and Other Trials* (1946; best intro. for English readers); J. J. Bateman, 'L. and the law' in *Trans. Amer. Philol. Assoc.*, LXXXIX (1958); G. Kennedy, *The Art of Persuasion in Greece* (1963); S. Usher, 'Individual characterisation in L.' in *Eranos*, LXIII (1965). J.H.K. (S.U.)

**Łysohorsky, ÓNDRA**, pseud. of ERVÍN GOJ (\*Frýdek 6 VII 1905), Czech Silesian poet. A native of the Silesian region centred on Ostrava, Łysohorsky fashioned the Lach dialect of this area, transitional between Czech and Polish, into a literary medium, thus taking Silesian regionalism a step further than Bezruč\*, whose influence is strong in the matter and manner of his poetry. The result is a series of poems of considerable power and freshness, in which personal emotions and Socialist beliefs are expressed against the background of the Silesian mountains, rivers, mines and factories.

*Spiwajuco piasť* (1934); *Hlos hrudy* (1935); *Aj lašské řeky plynu do moře* (sel. poems; 1958).—*Jediný pohár* (Czech trs from Ł.; 1964); *Brázdou k vesmíru* (Slovak trs; 1960); *Selected Poems* (tr. E. Osers et al., 1972). R.A.

**Lytton, GEORGE**, 1ST BARON (\*Hagley, Worcs 17 I 1709; ∞1742 Lucy Fortescue, ∞1749 Elizabeth Rich; †*ibid.* 22 VIII 1773), English poet and statesman, industrious writer in literary modes of his day and kindly patron of letters. R.M.H.

*Progress of Love* (1732); *To the Memory of a Lady: a Monody* (1747); *Observations on Conversion and Apostleship of St Paul* (1747); *Dialogues of the Dead* (1760); *Life of Henry II* (4 vols, 1767–71); *Works* (ed. G. E. Aysgough, 1774).

R. Phillimore, *Memoirs and Correspondence of George, Lord L.* (1845). R.M.H. (M.Bu.)

**Lytton, EDWARD BULWER**, 1ST LORD LYTTON (\*London 25 V 1803; ∞1827 Rosina Wheeler; †Torquay 18 I 1873), English novelist, playwright and statesman, whose precocious talents produced the poem *Ishmael* in 1820. Against a background of political and editorial activities and matrimonial disaster, he poured forth marketable novels dealing with crime, historical subjects, folk-lore, the occult and pseudo-scientific, finally attempting realism. His skill in construction and choice of imposing subject won him a reputation hardly sustained. He also wrote essays, epic and satirical verse, the stage successes *Lady of Lyons* (1838) and *Money* (1840) and another play, *Richelieu* (1838). R.M.H.

*Pelham* (1828); *Eugene Aram* (1832); *Last Days of Pompeii* (1834); *Harold* (1848); *The Caxtons* (1849); *My Novel* (1853); *The Haunted and the Haunters* (1859).

*Life, Letters and Literary Remains* (by his son; 2 vols, 1883); V. A. G. R. B. Lytton, *B. L.* (1948); K. Hollingsworth, *The Newgate Novel* (1963). R.M.H. (M.A.)

**Lytton, EDWARD ROBERT BULWER**, 1ST EARL OF; pseud. OWEN MEREDITH (\*London 8 XI 1831; †Paris 24 XI 1891), English statesman and poet, son of the above, author of over-fluent verse novels, an epic fantasy, and some shorter lyrics.

*Lucile* (1860); *King Poppy* (epic fantasy; 1875); *Glenaveril* (2 vols, 1885).—LYRICS: *Wanderer* (1857); *Marah* (1892); *Poems by Owen Meredith* (sel. with pref.; 1890).

A. B. Harlan, *O. M.* (1946). R.M.H. (M.A.)

## M

**Ma CHIH-YÜAN** (□Ta-tu=Peking), 13th-century Chinese dramatist. Little is known of the life of Ma, one of the four great Yüan dramatists, beyond that he served as an official in Kiangsu and Chekiang. He wrote 15 *tsa-chü* plays of which seven are extant. The most famous is *Han-kung ch'iu* (tr. D. Keene in *Anthology of Chinese Literature*, ed. C. Birch, 1965), which treats the traditional story of the lady Wang Chao-chün, who was given by Emperor Yüan (48–33 B.C.) as a wife to the chief of the Hsiung-nu (Huns) in order to secure peace. He is also among the most admired writers of *san-ch'ü* lyrics (sel. tr. in R. F. S. Yang and C. R. Metzger, *Fifty Songs From the Yüan*, 1967).

PLAYS: *Huang-liang mêng*; *Ch'ing-shan lei*; *Yüeh-yang lou*; *Ch'ên T'uan kao-wo*; *Chien-fu pei*; *Jên Fêng-tzû*. A.R.D.

**Mabbe, or Mab, JAMES** (\*?Surrey 1572; †Abbotsbury, Dorset 1642), English scholar who translated from the Spanish. Matriculating at Magdalen College, Oxford (9 II 1587/88), he became a Fellow (1594–1633). Secretary to Sir John Digby in Madrid (1611–13), Mabbe wrote under the pseudonym 'Don Diego Puede-Ser' (James May-be). B.L.J.

DRAMA TRANSLATION: *The Spanish Bawd* (1631; ed. H. W. Allen, 1923).—PROSE TRANSLATIONS: *The Rogue* (1622; ed. J. M. Fitzmaurice-Kelly, 1924); *Cervantes' Exemplarie Novells* (1640; ed. S. W. Orson, 2 vols, 1900).—Sel. in *The Spanish Ladie and Two Other Stories* (1928). B.L.J. (R.M.W.)

**Mabillon, JEAN** (\*Saint Pierremont 23 XI 1632; †Paris 27 XII 1707), French scholar and the greatest member of the Benedictine Congregation of St Maur. His most influential work has been his *De re diplomatica* (2 pts; 1681–1704), which inaugurated the scientific study of medieval documents.

*Annales Ordinis Sancti Benedicti* (6 vols, 1703–39).

E. de Broglie, *M. et la société de l'abbaye de St Germain* (2 vols, 1888); D. Knowles, *Historian and Character* (1963). D.H.

**Macarius (MAKARY)**, Metropolitan of Moscow (\*1428; †1563), Russian compiler of the *Velikie Chetyi Minei* (1552) or the 'Great Saints' Calendar', with the lives of the saints arranged by months, according to their anniversaries. He was connected also with the *Stepennaya kniga* (1563; 'Book of the Tsars' Genealogy'), advocating Moscow as the 'third Rome' and thus justifying her ascendancy over the other principalities.

*Velikie Chetyi Minei* (1868–1917). J.L.

**Macaulay, CATHERINE**, née SAWBRIDGE (\*Wye 2 IV 1731; ∞1760 George Macaulay, ∞1778 William Graham; †Binfield 22 VI 1791), English historian and miscellaneous writer, famous in her day for her radical views, for which Johnson\* teased her. R.M.H.

*History of England from Accession of James I to Brunswick Line* (8 vols, 1763–83); *Letters on Education* (1790); *Observations on Burke's Reflections on the Revolution in France* (1790).

L. M. Donnelly, 'The celebrated Mrs M.' in William and Mary Quart., VI (1949). R.M.H. (M.Bu.)

**Macaulay, THOMAS BABINGTON MACAULAY**, 1st LORD (\*Rothley Temple, Leics 25 X 1800; †London 28 XII 1859), English historian, essayist, poet and statesman, who from the Edinburgh Review's publication of his essay 'Milton' enjoyed a brilliant contemporary reputation. His contributions to the Review over two decades were collected as *Critical and Historical Essays* (1843). His *History of England* (5 vols, 1849–61), creation of a Whig patriot, showed the same mastery of rhetorical prose and ability to marshal and give colour to a vast array of material. As poet he turned to history for his subjects.

*Lays of Ancient Rome* (1842); *Speeches* (1854).—*Works* (ed. Lady Trevelyan, 8 vols, 1866).

Sir George Trevelyan, *Life and Letters of Lord M.* (2 vols, 1876); Sir Charles Firth, *Commentary on M.'s History* (1938). R.M.H.

**McAuley, JAMES PHILLIP** (\*Sydney 12 X 1917), Australian poet and critic; school-teacher, lecturer and since 1961 Professor of English at the University of Tasmania; founder of the quarterly review *Quadrant* (1955). A convert to Catholicism (1952), his critical essays constantly emphasize the 'architectonic role' of traditional religious and metaphysical systems in the unifying and ordering of human culture, and his poems view creative art as essential to the quest for rediscovery of man's true spiritual self amidst the disintegrating forces of modern civilization. His most ambitious work is the historical narrative poem, *Captain Quiros* (1964), but his powers are best displayed in short, meditative lyrics, such as 'Terra Australis'.

VERSE: *Under Aldebaran* (1946); *A Vision of Ceremony* (1956); *Surprises of the Sun* (1969).—*The End of Modernity* (criticism; 1959).

V. Buckley, *Essays in Poetry, Mainly Australian* (1957); D. Bradley, 'M. McA.—the landscape of the heart' in *The Literature of Australia* (ed. G. Dutton, 1964). A.M.G.

**MacCaig, NORMAN** (\*Edinburgh 14 XI 1910), according to Hugh MacDiarmid\* 'the best Scottish poet writing in English today', belongs to Edinburgh, where for many years he has been a teacher with a real vocation. In his speculative

verse, mainly on Scottish themes, he rings the changes with great ingenuity and the most dexterous play of words.

*Riding Lights* (1955); *The Sinai Sort* (1957); *A Common Grace* (1960); *A Round of Applause* (1962); *Surroundings* (1966); *Rings on a Tree* (1968); *A Man in My Position* (1969).

H. MacDiarmid, 'The poetry of N. MacC.' in *Akros*, VII (Mar. 1968).  
W.R.A.

**MacCarthy, SIR DESMOND** (\*1877; ∞1906 Mary Warre-Cornish; †Cambridge 7 VI 1952), English literary and dramatic critic. He edited the monthly *Life and Letters* and was a regular contributor first to the *New Statesman*, later, in weekly causeries on current literature, to the *Sunday Times*. A critic of catholic tastes, he was skilled in lucid exposition, conservative but generous.

*Remnants* (1918); *Experience* (1935); *Leslie Stephen* (1937); *Drama* (1940); *Shaw* (1951); *Memories* (1953); *Theatre* (1954).

E. M. Forster, *D. MacC.* (1952).

R.A.S.-J. (W.R.A.)

**McCarthy, MARY** (\*Seattle 21 VI 1912; ∞1933 Harold Johnsrud [o/o], ∞1938 Edmund Wilson\* [o/o], ∞Bowden Broadwater [o/o], ∞1961 James West), American novelist and critic. Vassar-educated, she wrote for liberal journals such as *Partisan Review*, specializing in reviewing plays. Her sharp wit and keen mind give an edge to her fiction, which deals incisively with the American intellectual life of the Eastern seaboard.

*The Company She Keeps* (1942); *The Groves of Academe* (1953); *A Charmed Life* (1956); *Memories of a Catholic Girlhood* (1957); *Sights and Spectacles 1937-1958* (1958); *On the Contrary* (1961); *The Group* (1963); *Birds of America* (1971).

D. Grumbach, *The Company She Kept: A Revealing Portrait of M. McC.* (1967). D.S.R.W.

**Macchiavelli, NICCOLÒ**: see *Machiavelli, NICCOLÒ*.

**McCourt, EDWARD ALEXANDER** (\*Ireland 10 X 1907; ∞1938 Ann Margaret Mackay), Canadian novelist, critic and Professor of English at the University of Saskatchewan since 1944; his subjects range from Canadian history to academic freedom.

*Music at the Close* (1947); *Walk Through the Valley* (1958); *Fasting Friar* (1963).—CRITICISM: *Canadian West in Fiction* (1949).

R. G. Baldwin, 'Patterns in the novels of E. McC.' in *Queen's Quart.*, LXVIII (1962).

R.Su.

**McCrae, HUGH RAYMOND** (\*Melbourne 1876; †Sydney 1958), Australian writer, brings to life satyrs and fauns, picaresque types from medieval tradition, themes of Scottish balladry, and whimsies of harlequinade. In later poems there is

piquant treatment of everyday life. The verse throughout is polished yet lithe, intelligently resourceful yet unconcerned with abstract or moral ideas or the local scene.

F.T.M.

*Poems* (1939); *The Best Poems of H. McC.* (ed. R. G. Howarth, 1961).

A.M.G.

**McCrae, JOHN** (\*Guelph, Ontario 30 XI 1872; †Boulogne 1918), Canadian poet, remembered chiefly for one poem, 'In Flanders Fields', published in *Punch*, 1915.

*In Flanders Fields, and Other Poems* (1919).

M.H.M.M. (R.Su.)

**McCullers, CARSON, née SMITH** (\*Columbus, Ga. 19 II 1917; ∞1937 Reeves McCullers; †29 IX 1967), American novelist and short-story writer. She never quite fulfilled the early promise of her first novel, *The Heart is a Lonely Hunter* (1940), in which an intense world of private anguish opposes the public hysteria of the Depression. The isolation and pain of her characters' lives is caught in the scene of the melancholy Southern town and the awkwardness of the protagonists. The grotesque patterns of *The Ballad of the Sad Café* (1951) again illustrate with stoicism and pity the painful impossibility of reciprocal love.

NOVELS: *Reflections in a Golden Eye* (1941); *The Member of the Wedding* (1946); *Clock Without Hands* (1961).—*The Square Root of Wonderful* (plays; 1958).

W. V. O'Connor, *The Grotesque* (1962); C. E. Eisinger, *Fiction of the Forties* (1963); *Contemporary American Novelists* (ed. H. T. Moore, 1964); O. Evans, *The Ballad of C. McC.* (1966); L. Graver, *C. McC.* (1969).  
G.A.K.

**MacDiarmid, HUGH**, pen-name of **CHRISTOPHER MURRAY GRIEVE** (\*Langholm 11 VIII 1892; ∞Margaret Skinner, ∞1932 Valda Trevlyn), Scottish poet and essayist, a Communist and one of the founders of the Scottish National Party. His early poetry raised the Scots dialect from the trough of banality into which it had sunk. His long philosophical poem, *A Drunk Man Looks at the Thistle* (1926), 'breaking' (according to David Daiches) 'on a startled and incredulous Scotland with all the shock of a childbirth in church', is now recognized as a classic. In the 1930s MacDiarmid largely abandoned the Scots he had revived to write in a strange and difficult English full of scientific terminology. The influence of his vivid and aggressive personality is as yet incalculable.

POETRY: *Sangschaw* (1925); *Penny Wheep* (1926); *To Circumjack Cencrastus* (1930); *First Hymn to Lenin* (1931); *Scots Unbound* (1932); *Sion Limits* (1934); *Second Hymn to Lenin* (1935); *In Memoriam James Joyce* (1955); *Collected Poems* (1962; rev. ed. 1967); *A Lap of Honour* (1967); *A Clyack Sheaf*

(1969); *More Collected Poems* (1970).—*The Golden Treasury of Scottish Poetry* (ed.; 1940).—*Contemporary Scottish Studies* (1926); *Scottish Scene* (with Lewis Grassic Gibbon; 1934); *Scottish Eccentrics* (1936); *The Islands of Scotland* (1939).—*The Uncanny Scot* (sel. prose; ed. K. Buthlay, 1968); *Selected Essays* (ed. D. Glen, 1969).—AUTOBIOGRAPHY: *Lucky Poet* (1943); *The Company I've Kept* (1966).

K. D. Duval and S. G. Smith, *H. MacD.* (1962); K. Buthlay, *H. MacD.* (1964); D. Glen, *H. MacD. and the Scottish Renaissance* (1964).

G.W.C. (W.R.A.)

**MacDonagh, DONAGH** (\*Dublin 1912; †1968), Irish poet and playwright, son of Thomas MacDonagh (†1916); district justice. Co-editor of *The Oxford Book of Irish Verse* (1958), he is best known for his verse play *Happy as Larry* (1946).

VERSE: *Veterans* (1941); *The Hungry Grass* (1947); *A Warning for Conquerors* (1968).—*Step-in-the-Hollow* (play; 1959). E.T.W.

**MacDonald, ALEXANDER**: see SCOTTISH GAELIC LITERATURE.

**MacDonald, GEORGE** (\*Huntly 10 XII 1824; ∞1851 Louisa Powell; †Ashstead 18 IX 1905), Scottish novelist and poet. A Congregational minister at Arundel and Manchester 1850–56, he then settled in London but spent his later years mainly at Bordighera, Italy. His works include novels of Scottish country life, sympathetic, powerful in characterization, exalting the dignity of country labour; stories for children, of delicate fancy and unobtrusive symbolism; poetry, largely in Scots dialect, marked by sincere religious fervour.

NOVELS: *Phantastes* (1858); *David Elginbrod* (1863); *Alec Forbes* (1865); *Robert Falconer* (1868); *Sir Gibbie* (1879); *Lilith* (1895).—*Phantastes* and *Lilith* (intro. C. S. Lewis, 1962).—FOR CHILDREN: *At the Back of the North Wind* (1871); *The Princess and the Goblin* (1872); *The Princess and Curdie* (1883).—POETIC AND DRAMATIC: *Within and Without* (1855); *Poems* (1857); *The Disciple* (1867); *The Diary of an Old Soul* (1880).

Greville MacDonald, *G. MacD. and His Wife* (1924); R. L. Wolff, *The Golden Key: a Study of the Fiction of G. MacD.* (1961).

G.W.C. (W.R.A.)

**MacDonogh, PATRICK** (\*1902; †1961), Irish poet; a lyrical writer whose best work derives from the rhythms of Gaelic poetry.

*One Landscape Still* (1958).

E.T.W.

**McDougall, COLIN** (\*Montreal 13 VII 1917; ∞1941 Diana Ekers), Canadian writer and registrar at McGill University. His prize-winning novel *Execution* (1958) is a powerful and penetrating

analysis of the effects of war on Canadian soldiers fighting in Italy during the Second World War.

R. Sutherland, 'The vital pretense' in *Canad. Lit.*, XXVII (1966). R.Su.

**Macedo, JOAQUIM MANUEL DE** (\*Itaboraí, Rio de Janeiro 24 VI 1820; †Rio de Janeiro 11 IV 1882), early Brazilian novelist and dramatist. His large output had an immense popular success through his ability to combine the average sentiments and moral values of the people of Rio de Janeiro with extravagant adventures and no less extravagant emotions. Virtue and the family triumph in the end. The comforting effect is enhanced by his rambling and colloquial mode of narration. His novels and plays are invaluable as the expression of the taste of their period and place of origin, and they are not without relevance today. His two books on people and places in Rio de Janeiro are informative and entertaining.

NOVELS: *A moreninha* (1845); *O mdoço louro* (1845); *Rosa* (1849); *O forasteiro* (1855); *O culto do dever* (1865); *O Rio do quarto* (1869); *Um noivo e duas noivas* (1871); *A Baronesa do amor* (1879).—PLAYS: *Teatro de M.* (3 vols, 1863; 2nd ed. 1895).—OTHER WORKS: *A nebulosa* (poem; 1857); *Um passeio pela cidade do Rio de Janeiro* (2 vols, 1862–63; frequently repr.); *Memórias da Rua do Ouvidor* (1878; frequently repr.).

Machado de Assis, 'O teatro de J. M. M.' in *Semana literária* (1–8 May 1866; repr. in *Obra completa*, III, 1962); Humberto de Campos, 'As modas e os modos no romance de M.' in *Rev. da Acad. Brasileira de Letras* (Oct. 1920); Rachel de Queiroz, pref. to *A moreninha* (1945). J.T.B.

**Macedo, JOSÉ AGOSTINHO DE** (\*Beja 11 IX 1761; †Pedrouços 2 X 1831), Portuguese poet, critic and pamphleteer. A neo-classic, he sought to widen the scope of Portuguese poetry by introducing the themes of science and philosophy, and to improve on Camões' epic in his own *O Gama* (1811), later re-written as *O Oriente* (1814). Devoid of any poetic talent, Macedo was essentially a pamphleteer of a particularly virulent type. His writings are indispensable to an understanding of the literary and political background of his age.

VERSE: *Contemplação de natureza* (1801); *Newton* (1813); *A meditação* (1813); *A lyra anacreontica* (1819); *Viagem extática ao templo da sabedoria* (1830).—CRITICISM: *O motim literário* (1811); *Censura dos Lusíadas* (1820).—PERIODICALS: *A besta esfolhada* (1828–31); *O desengano* (1830–31).—VARIOUS: *Cartas* (1821; 1827); *Cartas e opúsculos* (ed. T. Braga, 1900).

C. Olavo, *A vida turbulenta do padre J. A. de M.* (1939); Castelo Branco Chaves, 'J. A. de M.' in *Estudos críticos* (1932). T.P.W.

**Macedonski, ALEXANDRU** (\*Bucharest 1854; †ibid., 1920), Rumanian poet. Son of an army officer.

he wrote poems at an early age and at 19 edited the review *Oltul*. He was arrested after an editorial criticizing the government but was shortly released. In 1880 he founded *Literatorul*, which adopted the ideas of Symbolism and played an important part in propagating them in Rumania. His first volume of poetry, *Poezii*, appeared in 1882 and in this and subsequent collections (*Excelsior*, 1895; *Flori sacre*, 1912; *Poema rondelurilor*, 1927) the poet appears both as a Romantic and as a Symbolist. His poems dealing with the luckless fate of the genius in society have led to a comparison with Eminescu\*, but much of his work certainly carries the seal of Symbolism and his own studies of the techniques of the Symbolists produced some remarkable Rumanian verse.

*Opere* (2 vols, 1966).—A. Marino, *Viața lui A. M.* (1966) and *Opera lui A. M.* (1967); G. Călinescu, *Istoria literaturii române, compendiu* (3rd ed. 1968). D.J.D.

Macer, AEMILIUS (\*Verona; †16 B.C.), Latin didactic poet and friend of Virgil\*. His works, which included an *Ornithogonia* and *Theriaca* in the style of Nicander\*, were highly regarded in antiquity.

W. Morel, *Fragmenta poetarum Latinorum* (1927; repr. 1963). A.J.D.

Macer, GAIUS LICINIUS (\*c. 110; †66 B.C.), Roman historian, wrote a history of Rome from the earliest times in not less than 16 books. While not impartial, he cited his authorities and was himself used as a source by Livy\*.

Fragments in H. Peter, *Historicorum Romanorum reliquiae*, I (2nd ed. 1914; repr. J. Kroymann and W. Schaub, 1967, with biblio. from 1900). J.F.L. (A.J.D.)

Mácha, KAREL HYNEK (\*Prague 16 XI 1810; †Litoměřice 6 XI 1836), Czech poet. Mácha, without doubt the greatest of Czech poets, came of a poor Prague family and grew up in the still half-German atmosphere of the Bohemian capital. In school and at Prague University, where he studied law, he came under the influence of the national regeneration movement, notably of Jungmann\*. The study of philosophy and of Polish and English Romantic literature opened up for him new worlds of imaginative experience and left their mark on his literary work. A flamboyant yet sombre and incalculable figure, he lived an unconventional life in Prague, interspersed by wanderings in Italy (1834) and among the ruined castles and wild countryside of north Bohemia, until material circumstances compelled him to take a post in a lawyer's office at Litoměřice (IX 1836). His passionate and often unhappy love for a shallow coquette, Eleonore Schomek (the Lori of

his letters), dominated the latter part of his life. On 1 X she gave birth to a son; Mácha decided to marry her and was making preparations for the wedding when he died, probably of cholera.

His earliest poems were written in German (*Versuche des Ignaz Mácha*, MS of 1829) and show the influence of Schiller\* and German Romanticism. His poetic genius reveals itself in his Czech works. These fall into three categories: lyrical poems; prose sketches, stories and fragments; and the epic-lyric poem *Máj* (1836). Several works in the first two categories deal with Bohemia and its history. He sees the past glories and present low estate of his country through romantic eyes, but, unlike most of his contemporaries, refrains from envisaging a future revival of Czech greatness. In other (especially prose) works he meditates on the purpose of human life, on the relationship of man to the fascinating but intangible and at times demonic beauty of nature, and on the consuming, but inadequate and disillusioning character of human love.

All these themes except the patriotic are fused in *Máj*, one of the great poems of Slavonic Romanticism. Externally a Byronic robber-romance, it is an inspired projection of its author's vision of life, expressed in language the peculiarly fascinating melodic quality of which owes little or nothing to predecessors and contemporaries. The Prague reviewers, preoccupied with the function of literature as a weapon in the national struggle, received the poem coldly. Later generations of Czech literary critics have made amends for the short-sightedness of their predecessors.

*Dílo Karla Hynky Máchy* (ed. K. Janský, 3 vols, 1948–50); *Spisy K. H. M.* (ed. K. Janský et al., 2 vols, 1959–61).—Trs of *Máj*: Eng., H. H. McGovern (1949), R. A. Ginsburg (1932); Fr., H. Jelinek and G. Pasquier (1936); Ger., E. Neumann (4th ed. 1937); Ital., E. Lo Gatto (1950).

Various authors, *Torso a tajemství Máchova díla* (1936); *Věčný M.* (1940); J. Mukařovský, *Máchové studie* (1948); K. Janský, *K. H. M. Život uchvatitele krásy* (1953); H. Granjard, *M. et la renaissance nationale en Bohême* (1957). R.A.

Machado, SIMÃO (\*Torres Novas c. 1570; †Barcelona 29 VI 1634), Portuguese playwright. He spent the latter part of his life in Barcelona as a Franciscan Friar. His plays contain some lively comic scenes and are written, like many of those of Gil Vicente\*, partly in Spanish, partly in Portuguese. The *Comédia do cerco de Dio* is interesting for its presentation of Indian characters.

*Comédia do cerco de Dio*; *Comédia da pastora Alfea*; pub. in *Comédias portuguesas* (1601; 2nd ed. 1631).

T. Braga, 'S. M.' in *Eschola de Gil Vicente* (1898); C. H. Frèches, 'Les "comédias" de S. M.' in *Bull. d'hist. du théâtre portugais*, II (1951). T.P.W.



**Machado de Assis**, JOAQUIM MARIA (\*Rio de Janeiro 21 VI 1839; ∞1869 Carolina Augusta Xavier de Novais; †*ibid.* 29 IX 1908), Brazilian novelist. An epileptic of humble mulatto origin, he rose from being a printer's apprentice through journalism to a high place in the Brazilian civil service. In 1896 he was co-founder of the Academia Brasileira de Letras, and was elected its President for life in the following year. He reached maturity with his *Mémoires posthumes de Brás Cubas* (1881), *Quincas Borba* (1891) and *Dom Casmurro* (1900), novels centred on upper-class society in Rio de Janeiro and characterized by their ironical bitterness of tone and their deliberately discursive and ambiguous style of narration. Limited in the world they portray, they reveal an extraordinary depth of human insight in terms of detached and sardonic humour and a unique combination of the trivial and the tragic. He was a master of Brazilian prose and an influential critic. His short stories rival the irony and powers of observations of his novels.

*Poesias completas* (1901).—NOVELS: *Ressurreição* (1872); *A mão e a luva* (1874); *Helena* (1876); *Yaiá Garcia* (1878); *Esau e Jacó* (1904); *Memorial de Aires*.—SHORT STORIES: *Contos fluminenses* (1870); *Histórias da meia-noite* (1873); *Papéis avulsos* (1882); *Histórias sem data* (1884); *Várias histórias* (1896); *Páginas recolhidas* (1899); *Relíquias de casa velha* (1906).—*Obras completas* (incl. crit. studs; 3 vols, 1959); *Obras completas* (Instituto Nacional do Livro; in prep.).

A. Meyer, *M. de A. 1935–1958* (1958); Lúcia Miguel Pereira, *M. de A. Estudo crítico e biográfico* (3rd ed. 1946); Eugênio Gomes, *M. de A.* (1958); H. Caldwell, *M. de A.* (1970). J.T.B.

**Machado y Ruiz**, ANTONIO (\*Seville 26 VII 1875; ∞Leonor Izquierdo Cuevas; †Collioure, France 22 II 1939), Spanish poet. He was educated in Madrid at the Institución Libre de Enseñanza, the ethical and aesthetic influence of whose leaders (Giner\*; Cossío\*) over Machado's poetry was considerable. He later became Professor of French at several provincial *Institutos*. The death of his young wife accentuated his retiring character. During the Civil War he threw his prestige on the Republican side, and in the great exodus of 1938 crossed the French frontier on foot.

With only one volume of collected poems he occupies a unique position in contemporary Spanish poetry. His style is terse, almost bare of metaphors; his rhyme mainly assonant; his subjects, things of everyday life. Yet this apparent simplicity is full of thought and subtleties which echo the best popular and *culto* traditions. After the early, sober lyricism of *Soledades* (1903) he evolved towards a poetry of meditation, in search of God through 'galleries of dream'. An unrivalled painter and interpreter of Castile, the whole range of his ideas, his serene pessimism, his peculiar gift of humanizing landscapes and of giving life to

inanimate things, are best seen against the background of his famous *Campos de Castilla* (1912). At the core of all his production lies a pre-occupation with time, appearing in such recurrent themes as water and afternoons. His later poems are short and aphoristic. In collaboration with his brother Manuel he wrote good poetic drama. His prose essays on literary subjects are of great interest. His poetry has been compared to the best of Yeats\*.

*Poesias completas* (1917; constant repr. Madrid, Buenos Aires); *Obras completas de Manuel y A. M.* (4 vols, 1947).—Several poems tr. in: Samuel Putnam, *The European Caravan* (1931); *Translations From Hispanic Poets* (1938).—*Eighty Poems* (tr. W. Barnstone, 1959); *Castilian Ilexes* (sel. poems tr. C. Tomlinson and H. Gifford, 1963); *Juan de Mairena* (tr. B. Belitt, 1963).

A. M., *Vida y obra. Bibliografía. Antología. Obra inédita* (Hispanic Inst., New York, 1951); R. de Zubiria, *La poesía de A. M.* (1955); S. Serrano Poncela, *A. M.* (1954); R. Gullón, *Las secretas galerías de A. M.* (1958) and *Una poética para A. M.* (1970); A. J. McVan, *A. M.* (with tr. of poems; New York, 1959); P. de A. Cobos, *Humor y pensamiento de A. M. en la metafísica poética* (1963); M. Tuñón de Lara, *A. M., poeta del pueblo* (1967); A. Sánchez Barbudo, *Los poemas de A. M.* (1967); M. U. Guerra, *El teatro de Manuel y A. M.* (1969). R.M.N. (J.E.V.)

**Machado y Ruiz**, MANUEL (\*Seville 29 VIII 1874; †Madrid 19 I 1947), Spanish poet, son of the founder of the Spanish Folk-Lore Library. He studied literature at Seville and worked as librarian, journalist and theatre critic. Like his brother Antonio, he was elected academicien. Less profound than his brother but more sensual and humorous, he combined the colour and music of MODERNISM with Andalusian folk-lore. The mixture of French and Spanish influences, visible in his treatment of Andalusian life and in the elegant scepticism of his first books (*Alma*, 1902; *Museo*, 1907; *El mal poema*, 1909), shows to best advantage in erotic themes and in the historical sonnets inspired by famous paintings. Later he evolved towards a style which was inspired by the Andalusian *copla* and produced his best works: *Cante hondo* (1912), *Sevilla y otros poemas* (1919). In collaboration with his brother he wrote good poetic drama, the most successful being *La Lola se va a los puertos* (1930) and *La duquesa de Benamejí* (1932), the latter in prose and verse.

See biblio. to prec. art.

M. Pérez Ferrero, *Vida de Antonio M. y M. M.* (1947); G. Brotherston, *M. M., a Revaluation* (1968). R.M.N. (J.E.V.)

**Machairas**: see Leontius Machairas.

**Machar**, JOSEF SVATOPLUK (\*Kolín 29 II 1864;

†Prague 17 III 1942), Czech poet. After contemplating an army career Machar became a bank official in Vienna, where he lived from 1891 to 1917. From 1894 he was a prominent figure in Czech literary life, leading the 'realist' reaction against the neo-Romantic poetry of Vrchlický\* and Hálek\*. From Vienna he maintained contact with Czech political circles and his friendship with T. G. Masaryk\* brought him a year's imprisonment in the First World War (1916-17). After the establishment of the Czechoslovak Republic he was appointed inspector-general of the army (1919-24).

After his early subjective lyrics (*Confiteor*, 3 vols; first pub. 1887-92; def. ed. 1899-1901) Machar began to produce the realistic, analytical, often satirical poems that are most characteristic of his genius. In *Tristium Vindobona* (1893) he subjects Czech romantic patriotism to searching criticism. Social criticism is the keynote of *Magdaléna* (1894). His most ambitious work is the verse cycle *Svědění věků* ('The Conscience of the Ages') which vies with Victor Hugo\* and Vrchlický in portraying the whole of human history in a series of striking episodes. The work is characterized by Machar's admiration for the uninhibited joy and strength of Greek and Roman civilization and his Nietzschean hatred of Christianity.

Machar vividly portrayed his wartime experiences in *Kriminal* (1918; *The Jail*, tr. P. Selver, 1921).

*Sebrané spisy* (coll. works; 52 vols, 1927-40).

V. Martinek, *J. S. M.* (with biblio.; 1948).

R.A.

**Machaut, GUILLAUME DE** (\*?1300; †V 1377), French musician and poet, whose patrons included the Kings of Bohemia and Navarre and members of the French royal family. He was appointed canon of Rheims in 1337. While he is still recognized as a great musician, his verse, which deals with courtly themes in an allegorical and didactic style reminiscent of the *Roman\* de la Rose*, appeals little to the modern reader. But he is an important figure because his innovations in treatment and technique were adopted by the French poets of the 14th and 15th centuries. They include a more personal and realistic treatment of courtly themes and of allegory, the standardization of a lyric-narrative form called the *dit*, and above all of such forms as the *ballade*, *rondeau*, *virelay* etc. (Margival\*). His most original work is the *Livre du Voir Dit* (?1364). He also influenced Gower\* and Chaucer\*.

*Livre du Voir Dit* (ed. P. Paris, 1875); *Poésies lyriques* (ed. V. Chichmaref, 2 vols, 1909); *Œuvres* (ed. E. Hoepffner, 3 vols, 1908-21, unfinished; with excellent intro.).

A. Thomas, 'G. de M. et l'Ovide moralisé' in *Romania*, XLI (1912); G. L. Kittredge, 'Chaucer's Troilus and G. de M.' in *Mod. Lang. Notes*, XXX

(1915); A. Machabey, *G. de M., la vie et l'œuvre musicale* (2 vols, 1955). A.H.D.

**Machen, ARTHUR**, pseud. of ARTHUR LLEWELLYN JONES (\*Caerleon, Mon. 3 III 1863; ∞1887 Amelia Hogg, ∞1903 Dorothea Hudleston; †Beaconsfield 15 XII 1947), Anglo-Welsh translator and short-story writer. Intended for a medical career, he drifted into journalism and acting. His story, 'The Bowmen', published in the *Evening News* (2 IX 1914) gave rise to the story of the Angels of Mons. Machen was responsible for a notable translation of the *Memoirs of Casanova* (12 vols, 1894), for two delightful volumes of autobiography, and for some distinctive short stories that capture an atmosphere of evil and terror.

*The Great God Pan* (1894); *Hieroglyphics: a Note Upon Ecstasy in Literature* (1902); *London Adventure, or, the Art of Wandering* (1924); *Children of the Pool and Other Stories* (1936).—AUTOBIOGRAPHIES: *Far Off Things* (1922); *Things Near and Far* (1923).—*Works* (Caerleon ed., 9 vols, 1923).

V. Starrett, *A. M.* (1918); R. E. Roberts, 'A. M.' in *The Bookman*, LXII (1922); H. Danielson, *A. M.: A Bibliography* (1923); G. H. Wells, 'A Welsh Border writer' in *The Welsh Outlook* (1924); *A. M.* (ed. Fr. B. Sewell, 1960); A. Reynolds and W. Charlton, *A. M.: A Short Account of His Life and Work* (1963); W. D. Sweetser, *A. M.* (1964); A. Goldstone and W. Sweetser, *A Bibliography of A. M.* (1965). C.P. (M.W.T.)

**Machiavelli, NICCOLÒ** (\*Florence 3 V 1459; †*ibid.* 22 VI 1527), Italian political theorist and historian. Little is known of his early life and education. His political career began in 1498 when he served the Florentine Republic first as Cancelliere and later as secretary to the Dieci de Libertà e di Pace. From 1499 to 1509 he was sent on important political missions, including those to Louis XII of France, Cesare Borgia, Pope Julius II and to Germany and France.

It was Machiavelli's conviction that mercenary armies endangered the security of a state. From 1505 to 1507 he was occupied in attempting to raise a militia for the defence of Florence. Through his influence, a committee, the Nove della Milizia (1506), was set up, with Machiavelli as secretary, and an army of 5,000 infantry was raised. Despite these efforts, aimed at maintaining the independence of the Florentine Republic, the Medici returned to power in 1512. Machiavelli was deposed from office and forbidden to leave Florentine territory. Implicated in the anti-Medicean conspiracy of 1513, he was imprisoned and tortured. Adjudged innocent, he was placed under house arrest at a villa at San Casciano near Florence. Here, to employ his enforced leisure, he wrote his famous work, *Il Principe* (1513). Allowed eventually to revisit Florence, he became a member of the Accademia degli Orti Oricellari, before

whom he read his *Discorsi della prima deca di Tito Livio* (1513-21). Introduced into the Medici circle in 1519, he was once more entrusted with negotiations and commissioned to write the annals of Florence, which he completed in 1525 and presented to Clement VII (Giulio de' Medici) under the title of *Istorie Fiorentine*. In 1526 he was nominated Cancelliere of the Cinque Procuratori delle Mura and worked on a project for fortifying the city. After the sack of Rome (1527) the Medici were again expelled and the republic re-established. Machiavelli hoped to obtain the post of secretary to the Dieci della Guerra, but having served the Medici he was considered suspect. Bitterly disappointed, he fell ill and died in a few days.

*Il Principe* was originally to have been dedicated to Giuliano de' Medici but on his death in 1516 the work was addressed to Lorenzo di Piero de' Medici, Duke of Urbino, a petty tyrant who scarcely answered Machiavelli's purpose. It had been the intention of Pope Leo X (Giovanni de' Medici) to form in Emilia a state for Giuliano de' Medici, his brother, as Alexander VI had attempted to do for Cesare Borgia in the Romagna. Machiavelli was impelled by this to instruct Giuliano how the art of statecraft might enable him to create a strong state, defended by its own army, free, independent and secure from usurpation or foreign domination. The last chapter (XXVI) gives the key to Machiavelli's hopes and intentions. *Il Principe*, though the most famous of Machiavelli's works, is less representative of his political views than the *Discorsi*. In addition, account should also be taken of the dialogues, *Dell'arte della guerra* (1521). Of Machiavelli's literary works, the most important is his brilliant comedy, *La Mandragola* (?1513).

*Tutte le opere storiche e letterarie di N. M.* (ed. G. Mazzoni and M. Casella, 1929); *Opere* (ed. E. Raimondi, 3rd ed. 1967); *Il Principe* (ed. L. Russo, 7th ed. 1940).—*The Literary Works of M.* (ed. and tr. J. R. Hale, 1961); *The Prince* (Eng. ed. L. A. Burd, intro. Lord Acton, 1891; tr. G. Bull, 1968); *The Discourses of N. M.* (tr. L. J. Walker, with intro., chronol. tables and notes, 2 vols, 1950).

F. Ercole, *La politica di M.* (1926); P. Villari, *The Life and Times of N. M.* (tr. Linda Villari, 1929); A. H. Gilbert, *M.'s 'Prince' and Its Fore-runners* (Durham, N.C., 1939); J. H. Whitfield, *M.* (1947); R. Ridolfi, *The Life of N. M.* (tr. C. Grayson, 1963). B.R.

**Macias** (second half 15th century), Galician semi-legendary poet, often celebrated in Spanish and Portuguese literature as the type of the constant lover. He is represented as a melancholy character who persistently pays court to his lady until he is killed by her jealous husband. The subject is treated by Lope de Vega\* in *Porfiar hasta morir* (1638). Some 20 poems are ascribed to Macias, but the authorship of many of them is doubtful.

H. A. Rennert, *Macias, o namorado. A Galician*

*Trobador* (Philadelphia, 1900); H. R. Lang, *Cançãoeiro gallego-castelhano* (New York, 1902). T.P.W.

**Macías Picavea, RICARDO** (\*Santofía 1847; †Valladolid 1899), Spanish writer, Professor of Latin and history at the Instituto of Valladolid. *El problema nacional* (1891) is a thoughtful analysis of Spanish life and decadence, and an exposition of the reforms he deemed necessary. His good, sober style can be seen in *Tierra de Campos* (2 vols, 1897-98), a powerful novel of Castilian rural life. His work on Spanish education (*La instrucción pública en España y sus reformas*, 1882) is very valuable. R.M.N.

**Maciejowski, IGNACY**, pseud. SEWER (\*Warsaw 28 VII 1839; †Cracow 22 IX 1901), Polish novelist. After the 1863 rising he spent several years abroad. Of his typically Positivist novels, at times based on real events, those on peasant life are the best.

*Nafta* (3 vols, 1894); *Biedronie* (1896); *Starzy i młodzi* (1896); *Matka* (1898); *Bajecznie kolorowa* (1898); *Ponad siły* (1901).—SHORT STORIES: *Świat ludowy* (1889); *Nowele* (1895).—*Szkice z Anglii* (3 vols, 1882).

P. Chmielowski, 'J. M.' in *Nasi powieściopisarze* (1895). S.S. (P.H.)

**Macinghi Strozzi, ALESSANDRA** (\*Florence 1407; ∞ Matteo Strozzi; †ibid. 1471), Italian letter-writer. Her letters to her sons in exile are an interesting reflection of Florentine family life.

*Lettere di una gentildonna fiorentina del secolo XV ai figliuoli esuli* (ed. C. Guasti, 1877; new ed. G. Papini, 1914, with biblio., repr. with intro. A. Doren, Jena, 1927).

Maria D'Ancona, *Una gentildonna fiorentina del 1400* (1907). B.R.

**Mačiulis-Maciulevičius, JONAS**: see Maironis.

**McKay, CLAUDE** (\*Clarendon, Jamaica 15 IX 1890; ∞?1915; †Chicago, Ill. 22 V 1948), West Indian novelist and poet. From mountain peasant to urban policeman, he published two volumes of dialect verse which show his disenchantment with the harsh life of the latter. In 1912 he went to the U.S.A. to study agriculture, but further disenchantment drove him from the institutions to a life of odd jobs. His verse, sharpened by his bitter experience of race prejudice, by his pride of race and his sense of justice, won him left-wing acclaim and prominence in the Harlem literary renaissance. In 1919 he travelled to Britain where he worked on Sylvia Pankhurst's Workers' Dreadnought. In 1921 he became associate editor of *The Liberator* in New York and, after a visit to Moscow, for some ten years afterwards travelled, mainly in France and Morocco.

His early dialect verse reveals a human pity that

later saves his angry American protest poems from the destructive effects of hatred. His experience of American colour prejudice produced his most vigorous poems, but his most elegant owe everything to a nostalgia for his native Jamaica, as does his best novel. His three novels are set respectively in Harlem, Marseilles and the Jamaica of his childhood; but it is in the third, *Banana Bottom* (1933), that the theme of his quest for true Negro identity in an alien environment is best fulfilled, polemicism being subordinated to aesthetic considerations.

*Songs of Jamaica* (1912); *Constab Ballads* (1912); *Spring in New Hampshire and Other Poems* (1920); *Harlem Shadows* (1922); *Home to Harlem* (1928); *Banjo* (1929); *A Long Way From Home* (autobiog.; 1937); *Selected Poems* (1953).

A. D. Drayton, 'McK.'s human pity' in *Introduction to African Literature* (ed. Ulli Beier, 1967); Wayne Cooper and R. C. Reinders, 'A black Briton comes "home": C. McK. in England, 1920' in *Race*, IX.1 (1967); Kenneth Ramchand, *The West Indian Novel and Its Background* (1970).

A.D.Dr.

**Mackenzie, SIR COMPTON** (\*West Hartlepool 17 I 1883; ∞1905 Faith Stone [†1960], ∞1962 Christina MacSween [†1963], ∞1965 Lilian MacSween; †30 XI 1972), English novelist. He contributed to the exciting intellectual and emotional atmosphere preceding the First World War with a vivacious novel of theatre life (*Carnival*, 1912) and a searching analysis of adolescence (*Sinister Street*, 2 vols, 1913-14). After war experience he was prolific in output, diversified, lively and individual.

NOVELS: *The Passionate Elopement* (1911); *Guy and Pauline* (1915); *The Four Winds of Love* (6 vols, 1937-45); *The Monarch of the Glen* (1941); *Whisky Galore* (1947).—*Literature in My Time* (1933).—MEMOIRS: *Gallipoli Memories* (1929); *First Athenian Memories* (1931); *Greek Memories* (1932; re-issued 1939); *Aegean Memories* (1940).—*My Life and Times* (10 vols, 1963-71).

K. Young, C. M. (1968).

R.A.S.-J. (W.R.A.)

**Mackenzie, SIR GEORGE** (\*Dundee 1636; †London 8 V 1691), Scottish lawyer, politician and author; defended Argyll 1661; became King's Advocate in 1677; as criminal prosecutor in the Covenanter persecutions he was named 'Bluidy Mackenzie'. A versatile writer in a pure English prose; and an acquaintance of Dryden\*, to whom he was 'that noble wit of Scotland'. In 1682 he founded the Advocates' Library in Edinburgh.

*Aretina; or, The Serious Romance* (1661); *Religio Stoici* (1663); *Moral Gallantry* (1667); *Discourse on the Laws and Customs of Scotland in Matters Criminal* (1678); *Institutions* (1684); *A Moral Essay, Preferring Solitude to Publick*

*Employment* (1685).—*Works* (ed. T. Ruddiman, 2 vols, 1716-22).—Biblio. in *Trans. Edinburgh Biblio. Soc.* (1936). J.K.

**Mackenzie, HENRY** (\*Edinburgh 26 VIII 1745; ∞1776 Penuel Grant; †*ibid.* 14 I 1831), Scottish author and lawyer, a leader of Edinburgh literary society. A writer of graceful classical prose with high moral tone and a sentimental pathos which appealed to his age; one of the first reviewers of Burns\*; and a keen observer of men and manners. Mackenzie's novels were popular and influential. Scott\* called him 'the historian of feeling'.

*The Man of Feeling* (1771; ed. B. Vickers, 1967); *The Man of the World* (1773); *Julia de Roubigné* (1777); contrib. to *The Mirror* (1779-80) and *The Lounger* (1785-87); *The Life of Dr. Blacklock* (1793).—*Works* (8 vols, 1808); *Anecdotes and Egotisms* (1927).

Sir Walter Scott, 'M.' (in the Novelists' Libr., 10 vols, 1821-24; pub. as *Lives of the Novelists*, 1906); H. W. Thompson, *A Scottish Man of Feeling* (1936); biblio. of sentimentalism in Vickers' ed. of *The Man of Feeling*. J.K.

**Mackenzie, SEAFORTH (KENNETH IVO)** (\*Perth 1913; †Goulburn 1955), Australian novelist and poet. His partly autobiographical novel, *The Young Desire It* (1937), depicts the schooldays of a sensitive adolescent boy and his growth towards maturity. Outstanding among the other three novels is *The Refuge* (1954). The best of his poetical works are distinguished by a gravely reflective lyricism and delicate formal control.

*Selected Poems* (ed. D. Stewart, 1961).—NOVELS: *Chosen People* (1938); *Dead Men Rising* (1951).

E. Jones, K. M. (1969).

A.M.G.

**Maclaren, IAN**, pen-name of JOHN WATSON (\*Manningtree, Essex 3 XI 1850; ∞1878 Jane Burnie Ferguson; †Mount Pleasant, Iowa 6 V 1907), Scottish novelist. He was a Free Church minister at Logiealmond, Perthshire from 1875 to 1877 (the 'Drumtochty' of his books), at Glasgow (1877-80), and at Sefton Park, Liverpool (1880-1905). A very able preacher, his sketches of Scottish country life won him enormous popularity but show little instinct for writing and fall under the general condemnation of the 'Kailyard School'.

*Beside the Bonnie Brier Bush* (1894); *The Days of Auld Lang Syne* (1895); *Kate Carnegie* (1896); *Young Barbarians* (1901).

W. R. Nicoll, *I. M.* (1908); G. Blake, *Barrie and the Kailyard School* (1951). G.W.C. (W.R.A.)

**MacLavery, MICHAEL** (\*Monaghan 1907), Irish novelist and short-story writer. A fine novelist of the Irish scene, MacLavery is also one of the leading Irish short-story writers of his time.

NOVELS AND STORIES: *Call My Brother Back* (1939); *Lost Fields* (1942); *The White Mare* (1943); *In This Thy Day* (1945); *The Three Brothers* (1948); *The Game Cock* (1949); *Truth in the Night* (1952); *School for Hope* (1954); *The Choice* (1958); *Brightening Day* (1965). E.T.W.

MacLean, SORLEY (\*Raasay 1911), a Scottish Gaelic poet who joins to his command of the whole resources of that language a contemporary sensibility and a deep involvement with the major issues of our time. His most ambitious work, *An Cuilithionn (The Cuillin)*, portrays the history and struggles of the Skye crofters against the background of world history: it has been published as yet only in parts, some in *Four Points of a Saltire* (1970).

*Dain do Eimhir* (1943; tr. I. C. Smith, 1971).  
Lines Rev., XXVIII (1969) and XXXIV (1970).  
W.R.A.

MacLeish, ARCHIBALD (\*Glencoe, Ill. 7 V 1892; †1916 Ada Hitchcock), American poet. While an expatriate in France, he wrote poems subjective in content and showing the influences of Eliot\* and Pound\*. His later poems increase in social consciousness; his radio plays in verse treat contemporary issues with great technical virtuosity; his essays reassert the case for democracy and emphasize the poet's usefulness in society.

VERSE: *Tower of Ivory* (1917); *The Happy Marriage* (1924); *Streets in the Moon* (1926); *The Hamlet of A. MacL.* (1928); *New Found Land* (1930); *Conquistador* (1932); *Poems, 1924-1933* (1933); *Public Speech* (1936); *Collected Poems* (1954); *The Wild Old Wicked Man and Other Poems* (1968).—VERSE PLAYS: *The Fall of the City* (1937); *Air Raid* (1938); *J. B.* (1958); *Heracles* (1967).—PROSE: *A Time to Speak: The Selected Prose of A. MacL.* (1941); *A Time to Act: Selected Addresses* (1943); *The American Story: Ten Broadcasts* (1944); *Poetry and Experience* (1961); *A Continuing Journey* (1968).

R. Brenner, *Poets of Our Time* (1941); S. L. Falk, *A. MacL.* (1965). H.L.C. (G.A.K.)

MacLennan, HUGH (\*Glace Bay, Nova Scotia 20 III 1907; †1936 Dorothy Duncan [†1957], †1959 Frances Aline Walker), major Canadian novelist and essayist who completed a doctorate in classics, taught at Lower Canada College from 1935 to 1945, then became Professor of English at McGill University. His works explore the problems of national identity, effects of tradition, the generation gap and French-Canadian separatism, and have been widely translated.

*Barometer Rising* (1941); *Two Solitudes* (1945); *The Precipice* (1948); *Each Man's Son* (1951); *Watch That Ends the Night* (1959); *Return of the Sphinx* (1967).—ESSAYS: *Cross Country* (1949);

*Thirty and Three* (1954); *Scotchman's Return* (1960); *Seven Rivers of Canada* (1961).

G. Woodcock, *H. MacL.* (1969). R.Su.

Macleod, FIONA, pseud. of WILLIAM SHARP (\*Paisley 12 X 1856; †1884 Elizabeth Sharp; †Sicily 14 XII 1905), Scottish man of letters. Educated in Glasgow, Sharp settled in London in 1879. Under his own name he wrote biographies of Rossetti\* (1882), Shelley\* (1887), Heine\* (1888), Browning\* (1890), and a few volumes of poems. In 1894 he began, under the pseud. 'Fiona Macleod', a series of Celtic tales and poems. A talented prose writer, sensitive and delicate at his best, although he often falls into mere fine writing, Sharp played an important part in the Celtic revival.

FIONA MACLEOD: *Pharais, a Romance* (1894); *The Mountain-Lovers* (1895); *The Sin-Eater* (1895); *The Washer of the Ford* (1896); *The Laughter of Peterkin* (1897); *The Dominion of Dreams* (1899); *The Immortal Hour* (1900); *Tristram and Iseult* (1902); *The Silence of Amor* (1902); *The House of Usna* (1903); *Deirdre* (1903); *Winged Destiny* (1904); *Letters* (1907).—*Collected Works* (7 vols, 1910).

WILLIAM SHARP: *Selected Writings* (5 vols, 1912).  
*W. S., a Memoir by Mrs S.* (2 vols, 1912).  
J.K.

MacLeod, MARY: see SCOTTISH GAELIC LITERATURE.

McLuhan, HERBERT MARSHALL (\*Edmonton, Alberta 21 VII 1911; †1939 Corrine Keller Lewes), Canadian scholar, Professor of English at the University of Toronto (1946-67), and director of the University Centre for Culture and Technology (since 1963). His interpretations of the significance of the modern mass communications, including provocative statements on the socio-psychological aspects of the shift from the printed page to electronic media and the emergence of a new 'tribal village' mentality encompassing the globe, have gained him international fame.

*The Mechanical Bride, Folklore of Industrial Man* (1951); *Gutenberg Galaxy, Making of Typographical Man* (1962); *Understanding Media, Extensions of Man* (1964); with Quentin Fiore, *The Medium Is the Massage* (1967).

T. Emery, 'Revolutions in communication' in *Canad. Lit.*, XIV (1962); D. Duffy, *M. McL.* (1969). R.Su.

McMahon, BRYAN (\*Co. Kerry 1909), Irish short-story writer, novelist and dramatist. A school-teacher, he has written clear and graphic studies of childhood. His style is simple, poetic and forceful.

NOVELS: *Children of the Rainbow* (1952); *The Honey Spike* (1967).—STORIES: *The Lion-Tamer* (1948); *The Red Petticoat* (1955).—*The Song of Anvil* (play; 1960).  
E.T.W.

MacNamara, BRINSLEY: see Weldon, JOHN.

MacNeice, LOUIS (\*Belfast 12 IX 1907; †London 1963), Irish poet; educated at Oxford, lectured at Birmingham, London and Cornell Universities. For many years a writer and producer for the B.B.C., he emerged as one of the most creative explorers of radio in plays like *The Dark Tower* (1947). MacNeice was an influential poet in the 1930s and produced one of the finest poems of that period, *Autumn Journal* (1939), recording the bewilderment of the classically educated liberal faced with the chaos of European politics.

*Collected Poems* (ed. E. R. Dodds, 1967).—TRANSLATIONS: *Agamemnon* (1936); *Goethe's Faust* (1951).—PLAYS: *The Mad Islands* (1964); *One for the Grave* (1968); *Persons From Porlock* (1969).—CRITICISM: *Modern Poetry* (1938; 2nd ed. 1969); *The Poetry of W. B. Yeats* (1941); *Varieties of Parable* (1965).—*The Strings Are False* (autobiog.; 1965).

J. Press, L. MacN. (1965); W. T. McKinnon, *Apollo's Blended Dream* (1971). E.T.W.

Mac Orlan, PIERRE, pseud. of PIERRE DUMARCHEY (\*Péronne 26 II 1883; †Saint-Cyr-sur-Morin 27 VI 1970), French novelist. Author of the *Petit Manuel du parfait aventurier* (1920), he depicted the underworld and its *milieux*—ports, the colonies, Montmartre etc. His work, which he described as 'social chimera', has inspired many poets and painters, and to these he dedicated his memoirs (*Masques sur mesure*, 1965).

POETRY: *Œuvres poétiques* (1946); *Chansons pour accordéon* (1953).—NOVELS: *Le chant de l'équipage* (1918); *À bord de l'Étoile matutine* (1920; Eng. tr. M. Cowley, 1924); *La cavalière Elsa* (1921); *Marguerite de la nuit* (1925); *Le quai des brumes* (1927); *La tradition de minuit* (1930); *One Floor Up*, tr. V. Holland, 1932; *La Bandera* (1931); *L'ancre de la miséricorde* (1941); *Le bal du Pont du Nord* (1946).—*Œuvres complètes* (25 vols, Geneva, 1971).

P. Berger, P. M. O. (1951); A. Bloch, 'P. M. O.'s fantastic vision...' in *Mod. Lang. Quart.*, XXIV.2 (1963). M.G.

Macpherson, JAMES (\*Ruthven, Inverness 27 X 1736; †Belville, Inverness 17 II 1796), Scottish author. Appointed Surveyor-General of the Floridas in 1764, and agent to the Nabob of Arcot in 1779. His *Fingal* and *Temora* purported to be translations of the Gaelic of Ossian but it seems likely that, while he used Gaelic fragments, they were largely his own invention. Despite the storm of controversy which followed their publication (see especially Boswell's\* *Johnson*), they were admired by Goethe\* and had a marked influence on the literature of the Romantic period (OSSIAN). His prose is rhetorical, imaginative, romantic and tedious.

*Fragments of Ancient Poetry collected in the Highlands of Scotland and translated from the Gaelic* (1760); *Fingal; an ancient Epic Poem in six Books* (1762); *Temora, an ancient Epic Poem in eight Books* (1763); *A History of Great Britain from the Restoration* (1775).—*Works* (ed. M. Laing, 2 vols, 1805).

T. B. Saunders, J. M. (1894); J. S. Smart, J. M.: *an Episode in Literature* (1905); D. S. Thomson, *The Gaelic Sources of M.'s Ossian* (1952) and art. in *Aberdeen Univ. Rev.*, XL (1963). J.K.

Macrobius, AMBROSIIUS THEODOSIUS (fl. c. 400), Roman philosopher and grammarian. His *Saturnalia* is a miscellany mainly on antiquarian subjects, with interesting criticism of Virgil\*. His Neo-Platonic commentary on Cicero's\* *Somnium Scipionis* was a favourite text in the Middle Ages and well known to Chaucer\*. His style is fluent and easy but without literary grace.

Eds: F. Eyssenhardt (1868; 2nd ed. 1893); J. Willis (2 vols, 1963).—Tr. P. V. Davies (with intro. and notes; 1969).

T. Whittaker, M. (1923). J.A.W. (J.D.)

Macropedius, GEORGIUS, or JORIS VAN LANGHEVELDT (\*Gemert 1485 or 1486; †'s-Hertogenbosch 1558), Dutch educationist and neo-Latin playwright, studied at Louvain, became a Hieronymian and was successively head of the Latin schools at 's-Hertogenbosch, Liège, Utrecht and again 's-Hertogenbosch. He knew many languages, including some Semitic ones, and was a talented mathematician. For scholastic use he wrote a great number of manuals, spiritual songs and 12 dramas. The latter entitle him to a place of honour among the neo-Latin poets. The subject-matter of five of these plays is taken from the Bible (*Adamus* [dedic. 1551], *Josephus* [dedic. 1544], *Jesus scholasticus* [1556], *Asotus, Lazarus* [1541]); of the remaining seven (*Rebelles, Aluta, Andrisca* [1539], *Bassarus* [1540], *Hypomene* [dedic. 1553], *Petriscus* [1536], *Hecastus*), two treat sacred subjects, the others are comedies. *Hecastus* (1539) is an indirect adaptation of *Elckerlijc* (*Everyman*\*).

Biblio. by F. Van der Haeghen (n.d.).—*Asotus* (c. 1507; pub. 1537; ed. D. Jacoby); *Rebelles* and *Aluta* (both 1535; ed. J. Bolte, 1897).

D. Jacoby, 'G. M.' in *Allgemeine deutsche Biographie*, XX (1884); C. H. Herford, *Studies in the Literary Relations of England and Germany in the 16th Century* (1886); J. Hartelust, *De dictione G. M.* (1902); G. Kuiper, *Orbis Artium en Renaissance*, I (1941); P. van Tieghem, *La littérature latine de la Renaissance* (1944); R. C. Engelberts, *G. M.'s Bassarus* (1968). J.J.M. (A.v.E.)

Madách, IMRE (\*Alsó-Sztrégova 21 I 1823; ∞1845 Erzsébet Fráter; †*ibid.* 5 X 1864), Hungarian playwright and poet. The tragic aftermath of the 1848–49 revolution and his own unhappy life explain the

gloom of Madách's works. The greatest philosophical poet of Hungary, he is renowned for his dramatic poem *Az ember tragédiája* (1861; *The Tragedy of Man*, tr. C. H. Meltzer and P. Vajda, 1933; tr. J. C. W. Horne, 1963), a *Faust*-like poem whose lofty thought often surpasses its language.

*A civilizátor* (1859); *Mózes* (1860).—*M. I. összes művei* (ed. G. Halász, 2 vols, 1942).

G. Voinovich, *M. I. és Az Ember Tragédiája* (1914); B. Alexander, *M. I.* (1923); A. Hevesi, 'M. and *The Tragedy of Man*' in *Slavon. Rev.*, IX (1930/31). G.F.C.

**Madariaga, SALVADOR DE** (\*Corunna 23 VII 1886; ∞ Constance Archibald), Spanish trilingual author. Educated at the French École Polytechnique, an engineer by profession, he was successively Oxford Professor of Spanish literature, ambassador, director of the Disarmament Section of the League of Nations, Republican minister and a self-imposed exile under Franco's régime. He is the chief exponent of Spanish culture abroad. Political and international writings aside, his works number poems, novels and plays. Yet he is essentially an essayist who, whether in Spanish, English or French, shows a clear, elegant style and an acute, brilliant mind (see *Shelley and Calderón*, 1920; *Englishmen, Frenchmen, Spaniards*, 1927; *Don Quixote, An Introductory Essay*, 1935). His later works include history and biography, with provocative, well-documented books on *Spain* (1942), *The Rise and Fall of the Spanish Empire* (1947), *Colón* (1940), *Hernán Cortés* (1942) and *Bolívar* (1952).

*The Genius of Spain* (1923); *Portrait of Europe* (1952); *On Hamlet* (1948; with a tr. of *Hamlet* in Span. verse; Buenos Aires, 1949).—NOVELS: *The Sacred Giraffe* (1925); *The Heart of Jade* (1944).—VERSE: *Romances de ciego* (1922); *La fuente serena* (1927); *Rosa de cieno y ceniza* (1942).

R.M.N. (J.E.V.)

**Madox, THOMAS** (\*1666; ∞ Catharine Edwards; †?Arsley, Beds 13 I 1726/27), English legal antiquary, a member of the Middle Temple but never called to the Bar, who specialized in study of the common law. He left 94 volumes of transcripts.

*Formulae Anglicanum . . . a Collection of Charters* (1702); *The History and Antiquities of the Exchequer* (1711); *Firma Burgi* (1726); *Baronia Anglica* (1736).

D. Douglas, *English Scholars* (2nd ed. 1951).

B.L.J.

**Madrigal, ALFONSO DE**, known as **EL TOSTADO** (\*Madrigal de la Sierra ?1400; †1455), Spanish learned writer. He studied at Salamanca, travelled, engaged in controversy at Rome and became a member of John II's council in Castile and Bishop of Avila. His name is a synonym of literary fecundity. He wrote 21 volumes of commentary on the Bible, many works of theology and general

learning, and an ambiguous treatise on love and its effects.

Biblioteca de Aut. Esp., LXV; *Tractado cómo al ome es nescesario amar* (ed. A. Paz y Melia in *Opúsculos literarios de los siglos XIV a XVI*, 1892). E.M.W. (A.D.D.)

**Maehl, JOACHIM** (\*Niendorf, Holstein 15 IX 1827; †Kiel 4 VII 1909), Low German short-story writer. His favourite subject-matter is the conciliation, through human qualities, of the contrast between rich and poor, upper and lower classes. His concentration on the people, scenery and life of his native Holstein—in a deliberate opposition to Fritz Reuter\*—enhances the genuineness of his work.

*Stückschen ut de Mus'kist: Tater-Mariken, ein Bild aus dem Volksleben* (1867); *Jean, Lütje Denkmal. Eine Theodicee in Form eines Cultur- und Liebeslebens* (1868); *Fanny oder: Wat sik hebben schall, dat krigt sik doch* (1869); *Lütj Anna oder En Stückschen von Em un Ehr* (1871); *Geschichten frisch ut Leben un deep ut Hart* (1896).

I. Spiering, *J. M., ein niederdeutscher Erzähler* (diss. Hamburg, 1930). G.C.

**Maerlant, JACOB VAN** (\*Vrije van Brugge c. 1225; †Damme shortly after 1291), Dutch poet of enormous productivity who had great influence on the younger generation as founder of the didactic school. The notion that he stayed in South Holland was contested by J. Noterdaeme (according to whom he should have been clerk to the squires of Roden at Snellegem), but defended by J. van Mierlo\* and H. C. Peeters. First he wrote two poems, now lost, on the miraculous power of stones (*Lapidarijs*) and on dreams (*Sompnarijs*); next *Alexanders Geesten* (after the *Alexandreis* of Walter of Châtillon\*) and a number of romances of chivalry from the French of Robert\* de Borron and Benoît\* de Ste Maure; further several didactic works after (?) Aristotle's\* *Secreta secretorum*, Thomas\* of Cantimpré's *De natura rerum*, Petrus\* Comestor's *Historia scolastica*; and his main work *Spiegel Historiael* (after *Speculum historiale* by Vincent\* of Beauvais), fragmentary at his death and later continued by Lodewijk van Velthem\* and Philip Utenbroeke; finally a Dutch translation of Bonaventura's\* life of St Francis\* and a number of strophic poems which bear witness to his being not only a genuine artist but a man independently seeking a solution to the serious problems of his time.

*Torec* (ed. J. te Winkel, 1875); *Merlijn, Historie van den Grale* (ed. J. van Vloten, 1880); *Alexanders Geesten* (ed. J. Franck, 1882); *Historie van Troyen* (ed. N. de Pauw and E. Gaillard, 1889–92); *Heimelijchheit der Heimelijcheden* (ed. A. A. Verdenius, 1917); *Der Naturen Bloeme* (ed. J. Verwijs, 1878); *Rijmbijbel* (ed. J. B. David, 1858–

59); *Spiegel Historiael* (ed. M. de Vries and E. Verwijs, 1857-63; episode of *Amys en Amelis*, ed. J. J. Mak, 1954); *St Franciscus' Leven* (ed. P. Maximilianus, 1954); *Strophische Gedichten* (ed. J. Verdam and P. Leendertz Jr., 1918); *Van den lande van Oversee* (facs. ed. G. Stuiveling, 1966).

J. te Winkel, *M.'s werken als spiegel van de 13e eeuw* (1892); J. Koopmans, 'M.-studien' in *Taal en Letteren*, VII-IX (1897-99); A. Arents, *J. van M., Proeve van bibliographie* (1943); J. van Mierlo, *J. van M.* (1946); E. H. J. Noterdaeme in *Annales de la Soc. d'Émulation de Bruges*, LXXXVIII (1951) and in *Handel. v. d. Zuidnederl. Maatsch. voor Taal- en Letterk. en Gesch.*, XV (1961); H. C. Peeters, 'Nieuwe inzichten in de M. problematiek', *ibid.*, XVIII (1964); J. Janssens, *De Mariale Persoonlijkheid van J. van M.* (1963).

J.J.M. (A.v.E.)

**Maeterlinck, MAURICE POLYDORÉ MARIE BERNARD** (\*Ghent 29 VIII 1862; ∞1919 Renée Dabon; †Nice 5 V 1949), Belgian poet, Jeune Belgique writer, dramatist and philosopher. Though called to the Bar, Maeterlinck practised little. He won an exaggerated reputation as the 'Belgian Shakespeare' with his delicately Symbolist poems, *Serres chaudes* (1889), and his first play, *La Princesse Maleine* (1889). Maeterlinck's originality lies in the transposition of SYMBOLISM to the stage. His plays, exquisitely constructed, though simplified to the point of affectation, are obsessed with a sense of fatality. Debussy set his *Pelléas et Mélisande* (1892) to music. The inconsequential philosophy emerging from his natural history studies is now largely discredited. A Nobel prize-winner in 1911, he was created Count in 1932. Georgette Leblanc, the actress for whom he wrote many of his plays, and whom he repudiated after an association lasting 20 years, published the biographical *Souvenirs* (1930).

*Hot Houses* (verse; tr. B. Miall, 1915).—PLAYS: *La Princesse Maleine* (tr. G. Harry, 1915); *Pelléas et Mélisande* (1892; tr. E. Winslow, 1894); *Intérieur* (1892; tr. W. Archer, 1898); *Monna Vanna* (1902; tr. A. Sutro, 1904); *L'oiseau bleu* (1908); *The Blue Bird*, tr. A. Teixeira de Mattos, 1909).

PHILOSOPHY: *Le trésor des humbles* (1896; *The Treasure of the Humble*, 1897); *La vie des abeilles* (1901; *The Life of the Bees*, 1901); *Le temple enseveli* (1901); *The Buried Temple*, 1902); *La vie des termites* (1927; *The Life of the White Ant*, 1927)—all tr. A. Sutro.

J. Bithell, *Life and Writings of M. M.* (1913); W. D. Hall, *M. M., A Study of His Life and Thought* (1960).

B.M.W. (J.C.D.)

**Maeztu y Whitney, RAMIRO DE** (\*Vitoria 4 V 1874; †Madrid 29 IX 1936), Spanish writer. A leftist leader of the so-called '98 GENERATION, he became champion of orthodox Catholicism and was murdered during the Spanish Civil War. He was a

complicated personality. His most famous work, *Defensa de la hispanidad* (1934), is a passionate exegesis of Spanish civilization from an exclusively Catholic point of view. He was also an acute literary critic.

*Hacia otra España* (1899); *Don Quijote, Don Juan y La Celestina* (1926); *La crisis del humanismo* (1919); *Inglaterra en armas* (1916).

V. Marrero, *M.* (1955); L. Aguirre Prado, *R. de M.* (2nd ed. 1959); G. Fernández de la Mora, *M. y la teoría de la Revolución* (1956).

R.M.N. (J.E.V.)

**Maffei, ANDREA** (\*Molina nel Trentino 19 IV 1798; †Milan 27 XI 1885), Italian poet, celebrated for his translations of German, French and English masterpieces, which he adapted to contemporary Italian taste.

*Opere edite e inedite* (10 vols, 1847-52); *Versi editi ed inediti* (2 vols, 1858).

E. Benvenuti, *A. M. poeta originale e traduttore* (1911); see also *Giornale storico della lett. ital.*, LXI (1913).

B.R.

**Maffei, FRANCESCO SCIPIONE, MARCHESE** (\*Verona 1 VI 1675; †*ibid.* 11 II 1755), Italian scholar and dramatist. Soldier (1703-04); archaeologist; palaeographer; a precursor of Alfieri\*. Maffei wrote *Verona illustrata* (4 vols, 1732)—a history of the writers and antiquities of Verona—and *Merope* (1713), a tragedy in verse which, though of scant poetic merit, was the result of a constructive programme of dramatic reform based on the fusion of elements drawn from classical and French drama. Other works include comedies, operatic libretti, occasional verse, the *Giornale dei letterati* (founded in collab. with Apostolo Zeno\*, 1710) and many scholarly treatises on a wide range of subjects. He visited England in 1736, where he was presented to the royal family and met the patrons of the Italian circle.

*Merope* (ed. C. Garibotto, 1954); *Verona illustrata* (ed. G. Donadelli, 2 vols, 1825-26); *Opere drammatiche e poesie varie* (ed. A. Avena, 1928); *Epistolario* (ed. C. Garibotto, 2 vols, 1955).—*Opere* (21 vols, 1790).

G. Silvestri, *Un europeo del Settecento*, S. M. (1954).—T. Copelli, *Il teatro di S. M.* (1907); *Studi maffeiiani* (various authors; Turin, 1909); G. Gasperoni, *S. M. e Verona settecentesca* (1955).—G. E. Dorris, *Paolo Rolli and the Italian Circle in London* (1967).

M.W.

**Magallanes Moure, MANUEL** (\*La Serena 1878; †1924), Chilean poet of the *modernista* school (MODERNISM), using both rhythm and rhyme effectively in his versification; his subject-matter is restricted to the simple one of highly idealized love for women, treated from a variety of aspects: dramatic, humorous, lyrical.



*Facetas* (1902); *Matices* (1904); *La jornada* (1910); *La casa junto al mar* (1918); *Florilegio* (anthol. by the author, with stud. P. Prado; 1921); *Sus mejores poemas* (1925). E.Sa.

**Magalotti, LORENZO** (\*Rome 13 XII 1637; †Florence 2 III 1712), Italian poet, short-story writer, philosopher and scientist. Secretary of the Accademia del Cimento; travelled widely in Europe, including Britain (1667 and 1668–69; F.R.S., 1709). He translated Waller's \**Battle of the Bermudas*, John Philips' \**Splendid Shilling* and Cyder (Il Sidro di J. Phillips, 1752), and part of Milton's \**Paradise Lost*. His lively travel books and his scientific works foreshadow the encyclopaedic spirit, and suggest that he was perhaps the most European of all Italian men of letters of his time for breadth of intellectual outlook.

*Saggi di naturali esperienze* (1667; mod. ed. E. Falqui, 1947); *Relazioni di viaggio in Inghilterra, Francia e Svezia* (ed. W. Moretti, 1968); various important colls of letters (1721, 1761, 1769, 1825). —*Opere* (1806).—*Un principe di Toscana in Inghilterra e in Irlanda nel 1669* (attrib. to M.; ed. A. Crinò, 1968; tr. *The Travels of Cosimo the Third*, 1821).

S. Fermi, *L. M. scienziato e letterato* (1903) and *Bibliografia magalottiana* (1904); R. D. Waller, 'L. M. in England' in *Ital. Stud.* (1937); W. Moretti, 'L. M. e il suo secolo' in *Atti dell'Accad. Toscana di Scienze e Lett., La Colombaria*, XXI (1956); G. Güntert, *Un poeta scienziato del Seicento*, L. M. (1966). U.L.

**Magariños Cervantes, ALEJANDRO** (\*Montevideo 3 X 1825; †1893), Uruguayan writer, known chiefly as a poet, though he also published or wrote novels, plays and a wide variety of essays. A fluent versifier, in his poems (in the style of Zorrilla\*) as in his stories he deals with the theme of the native Indian, in the Romantic idealizing manner.

*Caramurú* (1848); *La estrella del sud* (2 vols, 1849); *La vida por un capricho* (1850); *Brisas del Plata* (1864); *Album de poesías* (1878); *Palmas y ombúes* (2 vols, 1884–88). E.Sa.

**Maggi, CARLO MARIA** (\*Milan 8 V 1630; †ibid. 22 IV 1699), Italian poet and playwright. His poems and comedies in Milanese dialect are full of verve and imagination; they reject the fashion of 'marinismo', and have a satirical and didactic flavour. He can be considered the father of Milanese poetry.

*Opere* (5 vols, 1700–01); *Commedie e Rime in lingua milanese* (2 vols, 1701; mod. eds: *Il teatro milanese*, ed. D. Isella, 2 vols, 1964; 'Le rime milanesi', ed. *idem* in *Studi Secenteschi*, VI, 1966).

E. De Marchi, *C. M. M.* (1885, 1930); L. Medici and G. A. Maggi, *La vita e l'opera di C. M. M.*

(1930); W. Binni, 'La commedia del M.' in *L'Arcadia e il Metastasio* (1963); M. Capucci, 'Lettura del M. lirico' in *Studi Secenteschi*, III (1963). U.L.

**Māgha** (c. A.D. 650), author of the Sanskrit *Śiśupālavadha*, the story of the death of Śiśupāla, the son of the Chedi king, in a quarrel with Krishna over the consecration of King Yudhiṣṭhira. Despite a fondness for verbal tricks in the latter part of the poem, Māgha displays considerable imagination and simple strength.

H.G.R. (J.E.B.G.)

**Maginn, WILLIAM** (\*Cork VII 1794; †Walton-on-Thames 21 VIII 1842), Irish journalist. He was the originator and one of the authors of *Noctes Ambrosianae*, a series of dialogues which ran in Blackwood's from 1822 to 1835. For Blackwood's he also created the character of Ensign O'Doherty who contributed some humorous but unflattering reflections on Irish life, and helped to bring the Irish peasantry into literary fashion. Maginn was also co-founder and editor of Fraser's Magazine.

*Miscellaneous Writings* (5 vols, 1855–57).

E.T.W.

**Magloire Saint-Aude, CLÉMENT**: see HAITIAN LITERATURE.

**Magno, CELIO** (\*Venice 1536; †ibid. 1602), Italian poet. His *Rime* (1600) include a cantata in celebration of the victory of Lepanto. He was a member of the Accademia della Fama, founded by Federigo Badoer.

G. Zanella, *Della vita e degli scritti di C. M.* (1881); A. Pilot, 'Le canzoni di C. M. in relazione con la lirica veneta del tempo' in *Archivio veneto* (1909) and 'Giudizi sul Petrarca del Groto e di C. M.' in *Miscellanea Crescini* (1927). B.R.

**Magnússon, GUÐMUNDUR**: see TRAUSTI, JÓN.

**Magny, OLIVIER DE** (\*Cahors c. 1529; †Paris 1561), French poet. He was secretary to the poet H. Salel, and later to Jean d'Avanson whom he accompanied on a diplomatic mission to Rome (1555–56). Passing through Lyons he probably inspired the unhappy love-poems of Louise Labé\*. In Rome he was a comrade of Du\* Bellay and, in composing his book of sonnets, *Les Soupirs* (1557), worked on the same themes of exile and disillusionment which run through Du Bellay's profounder *Regrets*. De Magny's other poems (the majority, sonnets and odes) are agreeably facile, much influenced by Ronsard\*.

*Les Amours* (1553); *Les Gaietés* (1554; ed. A. R. Mackay, Geneva, 1968); *Les Soupirs* (1557); *Les Odes* (1559).—*Poésies complètes* (ed. E. Courbet,

6 vols, 1871–80); *Poésies choisies* (ed. M. de Beaurepaire-Froment, 1913).

J. Favre, *O. de M.* (1885).

G.B.

**Mahfūz**, NAJIB (NAGUIB MAHFOUZ) (\*Cairo 1912), Egypt's and the Arabs' leading novelist. A graduate in philosophy, after an apprenticeship in the historical novel (*Radopis*, 1943), he turned to naturalist realism, in works (*Bidāya wa nihāya*, 1949) dealing with 20th-century Cairo lower middle-class life, described with masterly knowledge and insight. His trilogy, *Bain al-Qasrain*, *Qasr al-Shauq*, *Al-Sukkariyya* (1956–57), traces the story of a family from the First World War to the end of the Second. In his later phase (*Al-Liṣṣ wal-Kilāb*, 1962; *Aulād Ḥārātina*, 1962; *Al-Shahhādah*, 1965) his interests are more subjective; he uses the interior monologue, sometimes abandoning serial chronology, employing symbolism and allegory, preoccupied with the theme of the search for identity and revealing a quasi-mystical strain.

*Al-Qāhira al-Jadida* (1945); *Khan al-Khalili* (1946); *Zuqāq al-Midaq* (1949; *Midak Lane*, tr. T. Le Gassick, 1968).

J. Jomier, 'La vie d'une famille au Caire d'après trois romans de Naguib Mahfuz' in *Mideo*, IV (1957); T. Le Gassick, 'A malaise in Cairo' in *Middle East Jour.*, XXI (1967). M.A.M.

**Mahipati** (\*1715; †1790), Marāṭhī poet; wrote the *Bhaktā Vijaya* ('Triumph of the Poet Saints') and numerous similar works. He was a sedulous hagiographer lacking in talent.

*Bhaktivijaya* (tr. *Stories of Indian Saints*, ed. J. E. Abbott, N. R. Godbole and J. F. Edwards, Poona, 1933–34); *Bhaktalīlāmṛta* (tr. *Nectar From Indian Saints*, ed. *idem*, 1935). H.G.R. (I.R.)

**Mähl**, ALBERT (\*Kiel 5 VI 1893; †Hamburg 19 I 1970), Low German poet and playwright, and High German novelist. His early ballads were followed by reflective and didactic lyrics, less impressive for his poetic talents as such than in his powerful mastery of Low German which he raised anew from a dialect into a vehicle of genuine, though sometimes difficult poetry. Less successful as a playwright, he is remarkable for his theoretical writings in which he examines the philosophical and historical interrelation between race, poetry and language.

VERSE: *Hemmingstedt. Niederdeutsche Chorballede* (1928); *Utsaat* (1931); *Grappenkram* (1935); *Hart vull Drift* (1940); *Nordland* (1943); *Niederdeutsche Gedichte* (1948).—PLAYS: *Wieben Peters* (1941); *De Pott is twei* (after Kleist's *Der zerbrochene Krug*; 1942); *De verloren Sohn* (1950).—STORIES: *Das feurige Lied* (1937); *Der Fahnenträger* (1941).—ESSAYS: *Niederdeutsche Art und Sprache* (1934); *Lebensgefühl und Gestaltung* (1943); *Plattdesches Dichten* (1949).

A. Stempel in *Mitteilungen Quickborn*, XXVII (1934). G.C.

**Mahony**, FRANCIS SYLVESTER, used pseud. FATHER PROUT (\*Cork 1804; †Paris 18 V 1866), Irish essayist and priest, a figure in Victorian bohemian circles, whose poetic gift, classical learning and views on life and letters appear in his contributions to *Fraser's Magazine* as Father Prout.

*Reliques of Father Prout* (2 vols, 1836); *Facts and Figures from Italy*, by Dom Jeremy Savonarola (1847); *Final Reliques of Father Prout* (ed. D. Jerrold, 1876).

*Works* (1881; with memoir by C. Kent).

R.M.H. (K.W.)

**Mailer**, NORMAN (\*Long Branch, N.J. 21 I 1923; ∞1944 Beatrice Silverman [o/o 1952], ∞1954 Adele Morales [o/o], ∞Elizabeth Daniel [o/o], ∞Beverley Bentley [o/o]), American novelist. Mailer came to prominence with *The Naked and the Dead* (1948), a novel about the Second World War influenced in technical organization by the work of John Dos\* Passos, and in characterization very much a novel of the 1930s. This mixture of violence and acute observation of social forces characterizes Mailer's later fiction, seen at its most gothic in *An American Dream* (1965). In his life-style as well as his fiction he has provided shrewd and dynamic interpretations of contemporary events. He has run for public office and his later work has concentrated on an incisive style of political reporting and social criticism.

FICTION: *Barbary Shore* (1951); *The Deer Park* (1955); *Why Are We in Vietnam?* (1967).—NON-FICTION: *Advertisements for Myself* (1959); *The Presidential Papers* (1963); *Cannibals and Christians* (1966); *Armies of the Night* (1968); *Miami and the Siege of Chicago* (1968); *A Fire on the Moon* (1970); *The Prisoner of Sex* (1971).—*Deaths for the Ladies and Other Disasters* (poetry; 1962).

*Contemporary American Novelists* (ed. H. T. Moore, 1964); J. W. Aldridge, *Time to Murder and Create* (1966); H. M. Harper Jr, *Desperate Faith* (1967); R. Foster, *N. M.* (1968); R. Poirier, *N. M.* (1972). G.A.K.

**Maillart**, JEHAN, 14th-century French poet. A lawyer at the royal chancellery, he undertook *Le Roman du Comte d'Anjou* (1316) for Pierre de Chambli, counsellor to King Philip IV. The traditional story of the persecuted wife is given new, convincing treatment. The plot discards marvellous adventures for incidents of everyday human life. Psychological interest is afforded by the example of humble, charitable souls, contrasting with a few brutal and evil persons. The general didacticism is enlivened by realistic description, and the language is sometimes characteristically Parisian with its light mockery, worthy of Villon\*.

Ed. M. Roques (1931).

M.F.L.

**Maimonides**, MOSES, or MOSES BEN MAIMON (\*Cordova 30 III 1135; †Fostat [Old Cairo] 13 XII 1204), Spanish Hebrew religious writer and Arabic philosopher. Because of the Almohade persecution the family left Spain in 1160 and lived for a while in Fez, then, after a short stay in Palestine, Maimonides settled in Egypt, where he was physician to the Sultan, and rabbi. Maimonides is equally important as a legal writer and as a philosopher. In the field of Jewish law he composed a work on the 613 commandments, a commentary in Arabic on the whole *Mishnah* (1168) and the *Mishneh Torah* or *Yad Hazaqah*, the greatest of all medieval expositions of Jewish law (1180). In philosophy, besides smaller works on logic etc., Maimonides wrote above all the *Guide of the Perplexed* (*Dalālat al-Hā'irīn*, Hebrew *Moreh Nevukhim*; Heb. trs Samuel ben Tibbon and Judah al-Ḥarizi\*), completed in 1190. This is a complete presentation of Jewish religion with the methods of Aristotelian philosophy. It had immeasurable influence both upon Jews (including Spinoza\*) and upon Christian philosophers (through the anonymous Latin translation of the 13th century, and that by J. Buxtorf Jr, 1629) until as late as John Spencer in the 17th century. The appearance of the Hebrew translation was the signal for a bitter fight between partisans and opponents of philosophy, culminating in a partial ban on the book, forbidding it to all under 25. Much of the Hebrew literature of the 13th–14th century was for or against the *Guide*. Maimonides also wrote letters on various subjects, *responsa* (answers to legal inquiries) and a series of medical works.

*613 Commandments* (Constantinople, c. 1517; *The Book of Divine Commandments*, tr. C. B. Chavel, I, 1940); *Shemonah Peraqim* (Arabic in *Porta Mosii* by E. Pococke, 1654; Heb. tr. Samuel ben Tibbon, 1494; *The Eight Chapters*, tr. J. I. Gorfinkle, 1912); *Code* (Italy, c. 1480; *The Mishneh Torah*, tr. M. Hyamson, I, 1937; complete tr. Yale Univ. Press, 15 vols, 1949– ); *Sanā'at al-Mantiq* (Heb. *Milloth ha-Higgayon*, 1550; *Terminologie logique*, tr. M. Ventura, 1935; *Maimonides' Treatise on Logic*, tr. I. Efros, 1938); *Peraqim ba-Hazlaḥah* (*De Beatitudine*, ed. H. S. Davidowitz and D. H. Baneth, 1939); *Guide* (Arabic ed. S. Munk, 1856–66; Heb. tr., best ed. Y. Ibn-Shmu'el, 1945; tr. al-Ḥarizi, ed. L. Schlossberg, 3 vols, 1851–79; *The Guide of the Perplexed*, tr. M. Friedländer, 3 vols, 1881–85; *Maimonides: The Guide of the Perplexed*, sel. with intro. and comm. J. Guttmann, tr. C. Rabin, 1952).—*Maimonidis Epistulae* (ed. D. H. Baneth, I, 1946); *Responsa* (ed. Z. Freimann, 1934); *M. M.'s Epistle to Yemen* (Arab. orig. and 3 Heb. versions; ed. from MSS with intro. and notes A. S. Halkin and tr. B. Cohen, New York, 1952); *L'explication des noms de drogues* (ed. M. Meyerhof, 1940).

A. Heschel, *M., eine Biographie* (1935); B. Bokser, *The Legacy of M.* (1950); H. Serouya,

*Maimonide, sa vie, son œuvre* (1951).—*M. M., Anglo-Jewish Papers* (ed. I. Epstein, 1935); *Essays on M.* (ed. S. W. Baron, 1935); H. L. Roth, *The Guide of the Perplexed* (1948); J. Sarachek, *The History of the Anti-Maimonidean Controversy*, I (1932); S. Zeitlin, *M. a Biography* (2nd ed. 1955); D. J. Silver, *Maimonidean Criticism and the Maimonidean Controversy* (1965). C.R.

**Mainard or Maynard**, FRANÇOIS (\*Toulouse 1582; †Saint-Céré, Quercy 28 XII 1646), French poet. Considered the chief disciple of Malherbe\*, Mainard wrote firm and harmonious verse on amorous and political themes. He excelled in the ode and the epigram, which last he often cast in the form of irregular sonnets or of *dizains*. Garrison's edition (1885) confused him with another poet, FRANÇOIS MÉNARD. His authorship of the pastoral poem *Philandre* is also contested.

*Œuvres* (1646; ed. with adds F. Gohin, 1927).

C. Drouhet, *Le poète F. M.* (1909); F. Lachèvre, 'Le problème des deux M.' in *Rev. d'Hist. Litt.* (1910). G.B.

**Maier**, PETRU (\*Tîrgu-Mureş 1760; †1821), Transylvanian priest, historian and philologist, an important representative of Școala ardeleană (the Transylvanian school). He studied at the Catholic seminaries in Blaj, Rome and Vienna and returned to become a priest in the town of Reghin in Transylvania. He devoted himself in both his philological and his historical works to proving the Latin origins of the Rumanians, their continuity in Dacia, and stressing, indeed overstressing, the latinity of the Rumanian language.

D. Macrea, 'P. M.' in *Lingviști și filologi români* (1959); A. Radu, 'Opera omiletică a lui P. M.' in *Studii teologice*, XIX.9–10 (1967); G. Ivașcu, *Istoria literaturii române*, I (1968). D.J.D.

**Maiorescu**, TIRU (\*Craiova 1840; †Bucharest 1917), Rumanian critic and politician. Son of a teacher, he studied at Vienna, Berlin and Paris. During his years abroad he was profoundly influenced by Hegel\* and Kant\*, an influence reflected in his criticism. He became Professor of philosophy and logic at Iași University and in 1864 called the first meeting of what was to become the literary society Junimea, which attracted such figures as Eminescu\*, Creangă\* and Caragiale\*. Three years later he founded the review *Convorbiri literare*, and this was to print much of his work. In his study *O cercetare critică asupra poeziei române de la 1867* (1867) he advocated the creation of a truly national verse based on popular poetry. A year later he published *În contra direcției de astăzi în cultura română* in which he denounced foreign, particularly French, influences in Rumanian culture. His *Comediile d-lui Caragiale* (1885) proclaimed his belief in art for art's sake, and this led to a series of polemics with Dobrogeanu-

Gherea\*, advocate of the social role of literature. Maiorescu was among the first to foster literary criticism in Rumania.

*Critice* (ed. P. Georgescu, 2 vols, 1967).—T. Vianu, 'T. M.' in *Istoria literaturii române moderne* (1944); Z. Ornea, *Junimismul* (1966). D.J.D.

Mair, CHARLES (\*Lanark, Upper Canada 21 IX 1838; ∞1868 Elizabeth McKenny; †Victoria, B.C. 1927), Canadian writer, now known chiefly for descriptive passages in his work and the poetic drama *Tecumseh* (1886).

*Dreamland and Other Poems* (1868); *Through the MacKenzie Basin* (1908); *Master Works of Canadian Authors*, XIV (ed. J. W. Garvin, 1926). N. Shrive, C. M.: *Literary Nationalist* (1965). M.H.M.M. (R.Su.)

Mairet, JEAN (\*Besançon 10 V 1604; †*ibid.* 31 I 1686), French dramatist. He advocated the doctrine of the unities in the preface (1631) to his *Silvanire*, a reworking of a pastoral play by H. d'Urfé\*. His *Sophonisbe* (1634) was the first 'regular' French tragedy, and inaugurated the genre which came to dominate the French stage. Soon after, he returned to romantic and sometimes irregular tragi-comedies.

*Chryseide et Arimand* (1625; crit. ed. H. C. Lancaster, Baltimore, 1925); *Silvie* (1626; crit. ed. J. Marsan, 1932); *Silvanire* (1630; crit. ed. H. Otto, Bamberg, 1890); *Les Galanteries du duc d'Ossone* (1632; ed. E. Fournier, *Le Théâtre français au XVIe et XVIIe siècles*, 1871); *Virginie* (1633); *Sophonisbe* (1634; crit. ed. C. Dédéyan, 1969); *Marc-Antoine* (1635); *Solyman* (c. 1637); *L'illustre corsaire* (1637).

E. Dannheisser, *Studien zu J. de M.s Leben und Wirken* (Ludwigshaven, 1888); A. Gasté, *La Querelle du Cid* (1899); H. C. Lancaster, *A History of French Dramatic Literature in the 17th Century*, I (1929); G. Brereton, *French Tragic Drama in the XVIth and XVIIth Centuries* (1972). G.B.

Maironis, pseud. of JONAS MAČIULIS-MACIULEVIČIUS (\*Pasandras, Raseiniai district 21 X 1862; †Kaunas 28 VI 1932), Lithuanian poet. He studied for the priesthood and was Professor of moral theology successively at the St Petersburg theological academy and the University of Kaunas. His earliest verse was in Polish, but by 1888 he had already written his symbolical poem *Lietuva* ('Lithuania'), which he dedicated to the cause of the national renaissance. The mainly lyrical verse he wrote later contains both patriotic and religious elements, and *Raseinių Magdė* ('Maggie of Raseiniai'; 1909) is a satire on materialism. Maironis is perhaps best known for his dramatic trilogy—*Kęstučio mirtis* ('The Death of Kęstutis'), *Vytautas pas kryžiuočius* ('Vytautas With the Teutonic Knights') and *Didysis Vytautas-Karalius* ('King Vytautas the Great; 1922–29)—which

idealizes feudal monarchy. The language of his literary works is direct, simple and clear, and his nationalist and romantic poetry had considerable influence on later authors.

VERSE: *Pavasario balsai* (1895); *Jaunoji Lietuva* (1895); *Mūsų vargai* (1920).—*Raštai* (works; 5 vols, 1926–30).

J. Tumas, J. M.-M. (1924); J. Būtėnas, M. (1958). W.K.M. (H.Le.)

Mais, ROGER (\*Kingston, Jamaica 11 VIII 1905; †*ibid.* 21 VI 1955), West Indian journalist, playwright, poet and novelist. After a rural childhood in the Blue Mountains, he lived in the city as civil servant, reporter, publisher, planter, photographer and painter in turn. Involved in the nascent nationalist movement in Jamaica in the 1940s and imprisoned in 1944 for his ill-timed but perceptive attack on colonialism, 'Now We Know'. His prison experience contributed to the polemical element in his first novel. A light-skinned member of the Jamaican middle class, his humanistic sympathy for the poor and oppressed shocked his social peers, but his intense integrity helped to bring about penal and social reform.

His early literary output included short stories, plays and poetry. His novels are neither political nor, strictly speaking, protest, but they have a vital Jamaican setting. The compassion underlying the more sociological first novel explodes in the others into a fine study of human frailty. His plays and poetry are not of the same high standard.

*Face and Other Stories* (Jamaica, 1942); *The Hills Were Joyful Together* (1953); *Brother Man* (1954); *Black Lightning* (1955).—*The Three Novels of R. M.* (1966).

'R. M. supplement' in Public Opinion (incl. 'Now We Know'; Jamaica, June 1966); Karina Williamson, 'R. M.: West Indian novelist' in Jour. Commonwealth Lit., II (Dec. 1966); Jean Creary, 'A prophet armed' in *The Islands In-Between* (ed. Louis James, 1968); Gerald Moore, *The Chosen Tongue* (1969); Kenneth Ramchand, *The West Indian Novel and Its Background* (1970).

A.D.Dr.

Maistre, JOSEPH MARIE, COMTE DE (\*Chambéry 1 IV 1754; †Turin 26 II 1821), French essayist. De Maistre was a Savoyard by birth who emigrated to Lausanne when Savoy was annexed by France. He was the diplomatic representative of the King of Sardinia at St Petersburg. He formulated a violent, esoteric and pessimistic theory on the twin subjects of ultramontanism and the divine right of kings. His thought, obsessed by the sense of sin, and his theory of atonement through suffering (war as a necessary evil, the social value of capital punishment), exercised a strong influence on 19th-century writers, such as Baudelaire\*.

*Considérations sur la France* (1796; crit. ed. R.

Johannet and F. Vermales, 1935); *Du pape* (2 vols, 1819; Eng. tr. A. E. McD. Dawson, 1850); *Les soirées de Saint Petersbourg ou entretiens sur le gouvernement temporel de la Providence* (2 vols, 1821).—*Œuvres complètes* (14 vols, 1884–87).—*The Works of J. de M.* (sel. tr. and intro. J. Lively, 1965).

F. Paulhan, *J. de M. et sa philosophie* (1893); G. Goyau, *La pensée religieuse de J. de M.* (1921); E. Dermenghen, *J. de M. mystique* (1923; new ed. 1946); R. Johannet, *J. de M.* (1932); F. Bayle, *Les idées politiques de J. de M.* (1945); J. Laurent, *J. de M.* (1951); C. J. Gignoux, *J. de M., prophète du passé, historien de l'avenir* (1963); J. S. MacClelland, *The French Right (From De Maistre to Maurras)* (1970). M.G.; J.P.R.

**Maistre, XAVIER, COMTE DE** (\*Chambéry 8 XI 1762; †St Petersburg 12 VI 1852), French writer, younger brother of Joseph de Maistre\*, whom he accompanied to Sardinia and Russia. He fought with the Russian army in the Caucasus and in Persia. He wrote a number of sensitive short stories but is best known for his *Voyage autour de ma chambre* (1794), a series of personal meditations written with humour.

*Le lépreux de la cité d'Aoste* (1811); *Le prisonnier du Caucase* (1815); *La jeune sibérienne* (1815).

A. Berthier, *X. de M.* (1921); M. de la Fuye, *X. de M., gentilhomme européen* (1934).

M.G.; J.P.R.

**Maitland, FREDERIC WILLIAM** (\*London 28 V 1850; ∞1886 Florence Fisher; †Las Palmas 19 XII 1906), English legal historian who edited early records, founded the Selden Society to encourage study of the history of English law, and wrote a number of highly esteemed works.

*Bracton's Note-Book* (3 vols, 1887); *Domesday Book and Beyond* (1897); *Roman Canon Law in Church of England* (1898); *History of English Law before Edward I* (with Sir F. Pollock; 1895); *Life and Letters of Sir Leslie Stephen* (1906); *Constitutional History of England* (ed. H. A. L. Fisher, 1908).

A. L. Smith, *F. W. M.* (with biblio.; 1908); H. A. L. Fisher, *F. W. M.* (1910); H. E. Bell, *M.* (1965). R.M.H. (M.A.)

**Maitland, SIR RICHARD**, of Lethington (\*Haddingtonshire 1495; ∞1530 Mary Cranston; †*ibid.* 20 III 1586), Scottish statesman, historian, collector of early Scots verse (the Maitland Folio MS was purchased by Pepys\* in 1692 and presented to Magdalene College, Cambridge) and a verse satirist of keen observation and melancholy.

*Historie and Chronicle of the Hous of Seytoun* (Maitland Club, 1820); *The M. Folio Manuscript* (ed. W. A. Craigie, 2 vols, 1919–27). J.K.

**Majdak, ZVONIMIR** (\*Zrinjska 26 I 1938), Croatian

poet and novelist. A graduate of Zagreb University, Majdak is one of a number of younger generation writers whose work is concerned with young people living in a post-war urban setting. His poetry treats of old themes in modern settings and is often colloquial in idiom.

NOVELS: *Bolest* (1964); *Mladić* (1965).—POEMS: *Tip na zelenoj livadi* (1960); *Pesme* (1960); *Ukleti motociklista* (1963). B.J.

**Majerová, MARIE**, pseud. of MARIE TUSAROVÁ, formerly STIVŇOVÁ, née BARTOŠOVÁ (\*Úvaly 1 II 1882; †1967), Czech novelist. Inspired by her Socialist and later Communist faith, she portrayed the life and history of the Czech proletariat in a few novels and several collections of short stories, most memorably in *Siréna* (1935).

*Sebrané spisy* (1952–61).—Biblio. in H. Winklerová, *Národní umělkyně M. M.* (1957). R.A.

**Majnun** (this nickname means 'madman', his name being QAIS), 7th-century Arabic poet. His unhappy love for Laila, which bereft him of his reason, is celebrated in countless Persian, Turkish and other Islamic romances (Fuzulî\*). S.M.S.

**Major, or Mair, JOHN** (\*North Berwick c. 1470; †St Andrews 1550), Scottish historian. At the Sorbonne c. 1493–c.1516; Professor at Glasgow c. 1520 (teacher of John Knox\*), at St Andrews in 1523 (teacher of Buchanan\*); Provost of St Salvator's, St Andrews, 1533–50. Learned, dispassionate, boldly critical of the Church without a trace of Protestantism, asserting that 'historiographi prima lex est verum scribere', he is one of the finest products of the Scottish medieval tradition.

*De Historia Gentis Scotorum Libri sex, seu Historia Majoris Britanniae... e veterum monumentis concinnata* (1521; tr. A. Constable, 1892). J.K.

**Makal, MAHMUT** (\*Demirci village, nr Niğde in Central Anatolia 1933), Turkish author of peasant origin; trained in a Village Institute. His notes and essays about life in his village, which he began, at the age of 15, to send to Varlık, the popular literary review, when re-published in book form (*Bizim köy*, 1950), made him a celebrity overnight. It brought home as never before the plight of villages in Turkey to the Turkish reading public and was translated into many languages. His later works continued, less sensationally, to stress the difficulties of the neglected Anatolian peasantry. Quite unconsciously he was the initiator of the participation of Village Institute graduates in Turkish literary activity.

ESSAYS: *Bizim köy* (1950; 10th ed. 1970; *A Village in Anatolia*, tr. Sir Wyndam Deeds, 1953); *Köyümden* (1952; entitled *Hayâl ve gerçek*, 1957); *Memleketin sahipleri* (1954); 17 nisan

(1959); *Kalkınma masalı* (1960); *Eğitimde yolumuz nereye?* (1960); *İplik pazarı* (1964); *Kamçı teslimi* (1965); *Yer altında bir Anadolu* (1968).—SHORT STORIES: *Kuru sevdâ* (1957); *Köye gidenler* (1959). Paul Stirling in intro. to *A Village in Anatolia* (1953). F.I.

**Makarenko, ANTON SEMĖNOVICH** (\*1888; †1939), Soviet educationist and author whose books *Pedagogicheskaya poema* (1934; *The Road to Life*, tr. S. Gary, 1936; tr. I. and T. Litvinov, 1951), dealing with juvenile delinquents after the Civil War, and *Kniga dlya roditeley* (1938) gave him an international reputation.

*Flagi na bashnyakh* (1939); *Sochineniya* (6 vols, 1950–52).

E. N. Medynsky, *A. S. M.* (1944); W. L. Goodman, *A. S. M.* (in Eng.; 1949).—Other biogs by: E. Balabanovich (1951); B. Kostelyanets (1954); Y. Lukin (1954); N. A. Morozova (1957); M. P. Pavlova (1963). J.L.

**Makary, METROPOLITAN:** see *Macarius*.

**Maksimović, DESANKA** (\*Valjevo 16 V 1898), Serbian poetess and novelist. Studied in Belgrade and Paris, and taught in Belgrade. She is best known for her melodious, rhythmical subjective lyrics, but has also treated harsher themes from the war years.

*Pesme* (1924); *Vrt detinjstva* (1927); *Ludilo srca* (1931); *Gozba na livadi* (1932); *Nove pesme* (1932); *Pesnik i zavičaj* (1946); *Otadžbino tu sam* (1951); *Otvoren prozor* (1954); *Zarobljenik snova* (1959); *Ne zaboraviti* (1969); *Izabrane pesme* (sel. poems; 1969). V.J.

**Malalas:** see *John Malalas*.

**Malamud, BERNARD** (\*Brooklyn 26 IV 1914; ∞1945 Ann de Chiara), American novelist. His first novel *The Natural* (1952) is a baseball story which in its mixture of realism and fantasy illustrates his characteristic interweaving of mystery and misery. *The Assistant* (1957) merges the myth of St Francis\* with the idea of Jewish endurance to reveal the tough grace which his characters, who are 'schlemiehl' types, are forced to recognize in themselves and the world about them. His most ambitious novel, *The Fixer* (1967), contains the most harrowing sense of humiliation and persecution but the overriding impression is of the capacity to endure.

NOVELS: *A New Life* (1961); *Pictures of Fidelman* (1969); *The Tenants* (1971).—STORIES: *The Magic Barrel* (1958); *Idiots First* (1963).

L. Fiedler, *The Jew in the American Novel* (1959) and *No! in Thunder* (1960); I. Hassan, *Radical Innocence* (1961); A. Kazin, *Contemporaries* (1962); M. Klein, *After Alienation* (1964);

*On Contemporary Literature* (ed. R. Kostelanetz, 1964); *Contemporary American Novelists* (ed. H. T. Moore, 1964); N. Podhoretz, *Doings and Undoings* (1964); J. Baumbach, *The Landscape of Nightmare* (1965); S. E. Bowman, *B. M.* (1966); T. Tanner, *City of Words* (1971). G.A.K.

**Malaparte, CURZIO**, pseud. of KURT ERICH SUCKERT (\*Prato 9 VI 1898; †Rome 19 VII 1957), Italian novelist and essayist. Malaparte wrote two of the most spectacular post-war Italian books: *Kaputt* (1944; tr. C. Foligno, 1948) and *Le pelle* (1949; *The Skin*, tr. D. Moore, 1952). Both are autobiographical, the first dealing with Malaparte's experiences on the Russian front, the second with life in Naples immediately after its liberation. Malaparte always owed much of his success to his journalistic talent and to his flair for anticipating changes in literary fashion and in politics. J.F.C. (B.M.)

FICTION: *Avventura di un capitano di sventura* (1927); *Sodoma e Gomorra* (1931); *Sangue* (1937); *Donna come me* (1940).—GENERAL: *La technique du coup d'état* (Paris, 1931); *Il sole è cieco* (1947); *Storia di domani* (1949); *Maladetti toscani* (1956). G. Martelli, *C. M.* (1968). B.M.

**Malashkin, SERGEY IVANOVICH** (\*1888), Soviet novelist and short-story writer of peasant origin. Although partly influenced by Tolstoy\* and Dostoevsky\*, he was a champion of the PROLET-CULT.

*Bol'noy chelovek* (1926); *Goryacheye dykhanie* (stories; 1931); *Devushki* (1956); *Krylom po zemle* (1963). S. Rozenblum, *S. M.* (1962). J.L.

**Malczewski, ANTONI** (\*Kniahinin 3 VI 1793; †Warsaw 2 V 1826), Polish poet. A soldier in the Napoleonic wars, he later travelled extensively in Europe. His only work, a short epic poem *Maria*, was not acclaimed until well after his death. It is now considered one of the greatest achievements of Romanticism. Although the hero is Byronic, it is an original work, which marks the beginning of the 'Ukrainian school' in Polish poetry. P.H.

*Maria* . . . (1825; *Marya*, Eng. tr. A. P. Coleman and M. M. Coleman, 1935; crit. ed. A. Brückner, 1925).—*Pisma* (2 vols, 1857).

A. Bielowski, *A. M. Jego żywot i pisma* (1843); J. Ujejski, *A. M., Poeta i poemat* (1921); J. Krzyżanowski, 'A. M.' in *Polish Romantic Literature* (1930). S.S.

**Malebranche, NICOLAS** (\*Paris 6 VIII 1638; †ibid. 13 X 1715), French philosopher. A priest and member of the Oratory, Malebranche was the principal disciple of Descartes\*, whose system he developed in a more fully theological direction. His doctrine of occasionalism subordinated the

human will at every point to the divine will. His obsessive search for an ordered universe was typical of his age.

*La Recherche de la vérité* (1674–75; ed. F. Bouillier, 1880); *Entretiens sur la métaphysique et la religion* (1688; ed. P. Fontana, 1922); *Traité de l'amour de Dieu* (1697; ed. D. Rouston, 1923).—*Œuvres complètes* (ed. A. Robinet and P. Costabel, 20 vols, 1958–68).

H. Goubier, *La philosophie de M.* (1926).

G.B.

**Malespini, CELIO** (\*Venice 1531; †?1609), Italian adventurer and man of letters; translator of Brunetto Latini's\* *Tresor* and Antonio Torquemada's\* *Jardin de flores curiosas*. Of his *Duecento novelle* (1609) many are imitated from Boccaccio\*, Doni\*, Montemayor\* and La\* Sale.

G. B. Marchesi, *Per la storia delle novelle italiane nel secolo XVI* (1897); G. Rua, 'Dal novelliere di C. M.' in *Archivio per lo studio delle tradizioni popolari*, IX (1890); G. E. Saltini, 'Di C. M. ultimo novelliere italiano in prosa del secolo XVI' in *Atti della Società Colombaria*, V (1907); L. Frati in *Giornale storico della lett. ital.*, LI (1908); L. Di Francia, *Novellistica*, II (1925).

B.R.

**Malgonkar, MANOHAR** (\*Karwar, Mysore State 1914), Indian novelist. Educated in Dharwar, he was for a long time interested in hunting, but has now settled on his coffee and cardamom estate. His historical scholarship is reflected in his three books of history, one of them on the princely family of Dewas with which he had personal contact.

*Distant Drum* (1960); *Combat of Shadows* (1962); *The Princes* (1963); *A Bend in the Ganges* (1964).  
C.D.N.

**Malherbe, DANIEL FRANÇOIS** (\*Daljosafat, Cape Colony 28 V 1881; ∞ Mynie Mostert; †Bloemfontein 12 IV 1969), Afrikaans poet, novelist and playwright. He took an active part in the movement for the acknowledgement of Afrikaans and was the first to be appointed Professor of Afrikaans (Bloemfontein, 1918–42). He wrote lyrics, epic poetry and ballads, dramas and one-act plays. His novels fall into three groups: those on South African life, Biblical novels, and historical novels dealing with the life of early pioneers. National fervour, the glorification of work as man's vocation, and a love of nature characterize his writings.

VERSE: *Karoo Blommetjies* (1909); *Klokgrassies* (1914); *Die Timmerman* (1921); *Die Skaduwee van 'n Vrou* (1923); *Somerdae* (1928); *Brood op die Weg* (1939).—PROSE: *Vergeet Nie* (1913); *Hans-die-Skipper* (1929); *Die Hart van Moab* (1933); *Die Profeet* (1937); *Vlam van die Suurveld* (1943); *Spore van Vlieland* (1948).—DRAMA: *Meester*

(1927); *Amrath die Tollenaar* (1935); *Die Meul dreun* (1943).

B. Kok et al., *D. F. M.: Die Mens en sy Kuns* (1941); F. E. J. Malherbe, *Wending en Inkeer* (1948).  
G.D. (N.D.C.)

**Malherbe, FRANÇOIS DE** (\*Caen 1555; †Paris 16 X 1628), French poet. The son of a Protestant lawyer, Malherbe spent the first 50 years of his life in search of advancement under powerful patrons. In 1605 he became the 'official' poet of Henri IV. He remained poor and fulfilled with some asperity his hard-won rôle of literary and linguistic arbiter. His influence, reinforced by Boileau's\* later praise (in *L'Art poétique*, 1674), has marked him as the creator of French classical poetry, 'regular', dignified and tending to rhetoric and abstraction. In prosody, he formulated the conditions of the 'classic' ALEXANDRINE. He did much to discredit the 16th-century poets, as Ronsard\*, condemning their linguistic innovations and all uncouth but picturesque terms. His own verse, composed with great labour, is stiff but often impressive in its vigour and sonority. He is at his best in the political and occasional ode, and in religious poetry, such as his renderings of certain psalms.

VERSE: *Les Larmes de Saint-Pierre* (1587); *Ode au roi Henri le Grand* (1600); *Ode à Marie de Médicis* (1600); *Consolation à Du Périer* (?1601); *Prière pour le roi Henri le Grand* (1605); *Ode au roi Louis XIII allant châtier les Rochelois* (1628).—*Œuvres poétiques* (1630).—LITERARY THEORY: in *L'Académie de l'Art Poétique* (pub. P. de Deimier, 1610); *Commentaire sur Desportes* (ed. F. Brunot, 1891; in H. Racan, *Mémoires pour la vie de M.*, 1672).—*Œuvres complètes* (ed. L. Lalanne, 5 vols, 1862); *Poésies* (ed. J. Lavaud, 1936); *Œuvres poétiques* (ed. R. Fromilhague and R. Lebègue, 2 vols, 1968).

F. Brunot, *La doctrine de M.* (1891; repr. 1969); M. Souriau, *La versification de M.* (1912); R. Lebègue, *La poésie française de 1560 à 1630*, II (1951); R. Fromilhague, *La vie de M.* (1954).

G.B.

**Malinovsky, ALEXANDER ALEXANDROVICH**: see Bogdanov, A.

**Malkum Khān, MĪRZĀ** (\*Isfahan 1833; †Rome 1908), Persian playwright, essayist and reformer. Born of Armenian parents, he studied in Persia and Europe. Later he entered politics as a modernizing reformer. He was exiled more than once for critical views of the Persian government. In Istanbul, he founded the influential liberal paper *Qānūn*, and in 1871 he presented to the Shah a plan for a National Assembly. His writings greatly influenced Persian intellectuals and the course of the Persian revolution of 1906.

*Se Namayesh-nāma* (Berlin, 1921; *Les comédies*

de Malkom Khan, tr. A. Briceux, 1933); *Majmū'i-yi-Āthār* (Tehran, 1948).

E. G. Browne, *The Press and Poetry of Modern Persia* (1914); H. Kamshad, *Modern Persian Prose Literature* (1966). E.Y.

**Mal Lara, JUAN DE** (\*Seville 1527; †ibid. 1571), Spanish humanist. He studied with Hernán Núñez\* at Salamanca and taught in a school of humanities in Seville. He compiled a very entertaining collection of proverbs, apologues and anecdotes. He also wrote Latin and Spanish poems and some official accounts of ceremonial events. His tragedies have not survived.

*La philosophia vulgar* (1568; ed. A. Vilanova, 4 vols, 1959); *Descripción de la galera real del serenísimo Sr. D. Juan de Austria* (1876); *Recebimiento que hizo la... ciudad de Sevilla a la... Majestad del Rey D. Philipe* (1882); *Poesias* in Biblioteca de Aut. Esp., XLII.

F. Sánchez y Escribano, *J. de M. L., su vida y sus obras* (New York, 1941). E.M.W.

**Mallarmé, STEPHANE** (\*Paris 18 III 1842; ∞1863 Marie Gerhard; †Valvins 9 IX 1898), French poet. At the age of twenty Mallarmé came to England to improve his English in order to be able to read Poe\* and after spending nine months in London, worried by his love affairs and soothed by London fogs, he married and took his *certificat d'aptitude* for teaching English. This he proceeded to do for most of his life in various provincial lycées, and finally more happily among his many friends in Paris until his retirement in 1894. After that he lived for the most part quietly in his country house near Fontainebleau. His poetic output was small, but his influence was and still is very great. In his famous salon in the Rue de Rome he preached the importance of the world of ideas and of the existence of an ideal in order to combat in his own way the errors of a scientific age. The fact that he taught English led him to consider the French language from a new angle. Poetry must not be fettered by the use of words in their customary contexts. Every word must be new born for the purpose of creating the desired idea. An object must not be named because the name destroys it; it must be evoked by the corresponding analogy (see SYMBOLISM). In this way Mallarmé invented his own vocabulary and was on the way to inventing his own typography whose cunning spacing and immense capital letters were expected to produce the ideal book. His theory of language formed an integral part of his general theory of poetry. His writing was designed to transmute everyday realities into their higher 'correspondences' in the same way as the Philosophers' Stone was supposed to turn everything into gold. All his poetry was intended to form part of the 'Grand Œuvre' which was to be his individual contribution to an ideal book intended as the joint work of the world's

poets. Ill health and a premature death prevented him from realizing his ambition, and as he grew older his theories made his work increasingly obscure—a process best illustrated by *Un coup de dés jamais n'abolira le hasard* (1897).

VERSE: *Poésies* (1887); *Album de Vers et de Prose* (1887); *Pour un tombeau d'Anatole* (ed. J. P. Richard, 1961).—PROSE: *Les Dieux Antiques* (1880); *Les Poèmes d'Edgar Poe* (1888); *Divagations* (1897); *Correspondance* (ed. H. Mondor and L. J. Austin, I–III, 1959–69).—*Œuvres complètes* (ed. H. Mondor and G. Jean-Aubry, 1945).

A. Thibaudet, *La poésie de M.* (1926); H. Mondor, *Vie de M.* (2 vols, 1941); E. Noulet, *L'œuvre poétique de S. M.* (1940); J. Scherer, *Le 'Livre' de M.* (1957); G. Davies, *Les 'Tombeaux' de M.* (1950); J. P. Richard, *L'Univers imaginaire de M.* (1961); A. R. Chisholm, *M.'s Grand Œuvre* (1962). G.M.T. (M.T.)

**Mallea, EDUARDO** (\*Bahía Blanca 1903), Argentinian novelist and essayist. Son of a doctor, he studied in Buenos Aires. His first published work was *Cuentos para una inglesa desesperada* (1925) but he was then silent until 1936 when he published *La ciudad junto al río inmóvil*, a series of fictional studies of uprootedness in Buenos Aires. The quest for his own and Argentina's identity was pursued in essays like *Conocimiento y expresión de la Argentina* (1935), *Meditación en la costa* (1937), *El sayal y la púrpura* (1935) and *Historia de una pasión argentina* (1935) and in the novels, especially *La bahía del silencio* (1940; *The Bay of Silence*, tr. E. Grummon, 1944). Mallea excels in the portrayal of empty and arid characters like the spinster in *Todo verdor perecerá* (1941; *All Green Shall Perish*, tr. J. Hughes, 1967) and the upper-class family of *Las Águilas* (1943).

NOVELS: *Fiesta en noviembre* (1938); *El alejamiento* (1945); *El Retorno* (1945); *Los enemigos del alma* (1950); *Chaves* (1953); *Simbad* (1957); *La barca de hiel* (1967). J.F.

**Mallet, originally Malloch, DAVID** (\*Crieff c. 1705; ∞c. 1734 ? Susanna, ∞1742 Lucy Elstob; †London 21 IV 1765), Scottish poet; tutor to the family of Montrose; a friend of James Thomson\* and his imitator in blank verse. Forgotten as a dramatist, Mallet is best known as the author of the ballad *William and Margaret*.

'William and Margaret' in Hill's Plain Dealer, XXXVI (1724); *The Excursion* (1728); *Eurydice* (1731); *Of Verbal Criticism* (1733); *Mustapha* (1739); *Life of Bacon* (1740); *Alfred, An Opera* (with Thomson; 1740); *The Hermit, or Amyntor and Theodora* (1747); ed., Bolingbroke, *Works* (1754); *Britannia* (1755); *Elvira* (1763); *Ballads and Songs* (ed. F. Dinsdale, 1857).—*Works* (4 pts, 1743; 3 vols, 'corrected', 1759).

S. Johnson, *Lives of the English Poets* (ed. G. B. Hill, 3 vols, 1905). J.K.



**Malmberg, BERTIL** (\*Härnösand 13 VIII 1889; †Lidingö 11 II 1958), Swedish poet. Malmberg's best work is marked by disciplined despair and soul-searching, notably the epic collection *Dikter vid gränsen* (1935). He has also written the charming, partly autobiographical child studies *Åke och hans värld* (1924; *Åke and His World*, tr. M. Wenner-Gren, 1940), a novel *Fiskebyn* (1919), a collection of fine essays *Värderingar* (1937), and a political play *Excellensen* (1943) with a theme from Nazi Germany.

*Bränder* (1908); *Uppgörelse och löfte* (1911); *Dåd och dröm* (1912); *Atlantis* (1916); *En blödande jord* (1917); *Illusionernas träd* (1932); *Sångerna om samvetet och ödet* (1938); *Flöjter ur ödsligheten* (1941); *Men bortom marterpålarna* (1948); *Med cyklopöga* (1950); *Klaviatur* (1955).

A. Ahlberg, B. M. (1939). C.H.K. (I.S.)

**Malmström, BERNHARD ELIS** (\*Tysslinge 14 III 1816; †Uppsala 21 VI 1865), Swedish poet and University lecturer in aesthetics. His reputation as a poet now rests on his romance *Hvi suckar det så tungt uti skogen?* (1839) and the elegy *Angelika* (1840). He is notable, however, for his animated anti-Romantic attitude which had great influence in the middle of the 19th century.

*Dikter* (1845; 1847); *Samlade skrifter* (8 vols, 1866–69).

Bo Bergman, 'Minne av B. E. M.' in Svenska Akad. Handlingar, LI (1940). C.H.K.

**Malón de Chaide, FRAY PEDRO** (\*Cascante, Navarre ?1530; †Barcelona 1589), Spanish religious writer. He became an Augustinian in 1567 and taught at Burgos, Huesca and Saragossa before he became Prior of a monastery at Barcelona. His book on St Mary Magdalene is Ciceronian in style and very readable. His verse translations from the Bible recall Fray Luis de León's\*.

*Libro de la conversión de la Magdalena* (ed. P. F. García, 3 vols, 1930–47); *Apologías de la lengua castellana* (ed. J. F. Pastor, 1931).

P. Rousselot, *Les mystiques espagnols* (1867); J. M. San Juan Urmeneta, *Fray P. M. de C.* (1957). E.M.W. (J.E.V.)

**Malone, EDMOND** (\*Dublin 4 X 1741; †London 25 V 1812), Irish scholar and antiquarian; member of Samuel Johnson's\* Club. A pioneer of the text and chronography of Shakespeare\*, he also produced an important essay on the English stage (1790). His edition of Shakespeare (1790) and the larger 'Third Variorum' (1812) completed by others after his death created new standards in Shakespearean scholarship.

Arthur Brown, *E. M. and English Scholarship* (1963). E.T.W.

**Malory, SIR THOMAS** (†1471), English author of

eight Arthurian prose romances; uncertainly identified with a knight of Newbold Revel, Warwicks, born early in the 15th century, who spent nearly twenty years of his life in prison. Until the discovery of a 15th-century MS at Winchester College in 1934, Caxton's\* version of the romances (printed 1485; entitled since, from the colophon, *Le Morte Darthur*) was the only authority. Malory's immediate source is the labyrinthine matter of the 13th-century French romances, and many parallels have been demonstrated between them; but his own contributions are of equal importance. A difference of tone is achieved by a subtle addition of proverbs, aphorisms and humour; and from time to time he introduces traditional native conceptions of chivalry and heroic valour. His *Works*, written in a style which is usually plain and vigorous but which sometimes attains nobility, are the most influential expression of Arthurian material in English. See ARTHURIAN LEGEND.

*Le Morte Darthur* (ed. H. O. Sommer, 1889–91); *The Works of Sir T. M.* (ed. E. Vinaver, 3 vols, 2nd ed. 1967; good biblio.).

*Essays on M.* (ed. J. A. W. Bennett, 1963); *M.'s Originality* (ed. R. M. Lumiansky, 1964); *The Ill-Famed Knight* (ed. W. Mathews, 1966).

R.W.B. (T.F.H.)

**Malraux, ANDRÉ** (\*Paris 3 XI 1901), French novelist and essayist. For Malraux, literature has always meant the digestion of concrete experience. After spending some time with an archaeological expedition in Indo-China, he took part in the Chinese revolution of 1926, opposed Hitler's Germany (*Le temps du mépris*), then organized the Spanish Republican air force during the Civil War (*L'espoir*). From 1940 to 1944 he was an active member of the Resistance movement in France. In 1945 he became Minister of Information, and later Minister of Culture under General de Gaulle's Presidency (1958–69).

His fiction deals with some of the key problems of our time and moves in a world of apocalyptic grandeur. Malraux asserts a doctrine of human liberty against every form of fatalism, sets up revolutionary and cultural fraternity as an antidote to the agonies of solitude, and meets the absurdities of life with a form of despairing optimism, which he calls 'tragic humanism'. His novels are vast panoramas showing the figures of men flung headlong into action (for the most part, revolutionary action) and compelled to take the measure of their visions. In spite of many shifts in his political attitude, Malraux has remained fundamentally consistent. His *Psychologie de l'art* (1947)—one of the finest essays in art criticism of recent years—reaffirms its author's determination to conquer 'destiny' and 'transcend humanity by purely human means'.

NOVELS: *Les conquérants* (1928; Eng. tr. W. S.

Whale, 1929); *La voie royale* (1930; Eng. tr. S. Gilbert, 1935); *La condition humaine* (1933; *Storm Over Shanghai*, tr. A. MacDonald, 1934); *Le temps du mépris* (1935; *Days of Contempt*, tr. H. M. Chevalier, 1936); *L'espoir* (1937; *Days of Hope*, tr. S. Gilbert and A. MacDonald, 1938); *La lutte avec l'ange* (Lausanne, 1943).—*Œuvres complètes* (7 vols, Geneva, 1945).—ESSAYS: *La tentation de l'Occident* (1926); *Essais de psychologie de l'art: Le musée imaginaire* (1947), *La création artistique* (1948), *La monnaie de l'absolu* (1950; *The Psychology of Art*, tr. S. Gilbert, 3 vols, 1949 ff.); *Saturne, essai sur Goya* (1950); *Les voix du silence* (1951); *La métamorphose des dieux* (1957); *Antimémoires* (1967); *Oraisons funèbres* (1971); *Ces chênes qu'on abat* (1971).

G. Picon, A. M. (1946); special no. of *Esprit* (Oct. 1948); G. Picon, M. *par lui-même* (1953); J. Delhomme, *Temps et destin* (1955); C. D. Blend, A. M., *Tragic Humanist* (1962); J. Hoffmann, *L'humanisme de M.* (1963); A. Vandegans, *La jeunesse littéraire d'A. M.* (1964); A. Goldberger, *Visions of a New Hero* (1965); Clare Malraux, *Le bruit de nos pas* (3 vols, 1965–69); D. Boak, A. M. (1968). M.G.; J.P.R.

**Malthus, THOMAS ROBERT** (\*The Rookery, nr Guildford 17 II 1766; ∞1804 Harriet Eckersall; †St Catherine's, nr Bath 23 XII 1834), English clergyman and political economist. Malthus pointed out the social dangers of uncontrolled increases of population and this led him into controversy with Godwin\* and other reformers.

*An Essay on the Principle of Population* (1798); *An Inquiry into the Nature and Progress of Rent* (1815); *Principles of Political Economy* (with life by W. Otter; 2nd ed. 1836).

J. Bonar, M. and His Work (1885).

B.H. (K.W.)

**Malyshevskii, ALEXANDER GEORGIEVICH** (\*1890; †1938), Soviet author whose first narrative—about the Bolshevik victory in the Crimea—*Padenie Daira* (1924) depicts, with lyrical exuberance, the elemental nature of the masses. His subsequent novels, *Fevral'skiy sneg* (1928) and *Sevastopol'* (1929), are more disciplined. His ambitious Five-Year-Plan novel, *Lyudi iz Zakholustya* (1930; 1950), was left unfinished.

*Sobranie sochineniy* (1947); V. V. Ermilov, *O traditsiyakh Sovyetskoi literatury* (1955); G. Struve, *Soviet Literature* (1950). J.L.

**Mameli, GOFFREDO** (\*Genoa 5 IX 1827; †Rome 6 VII 1849), Italian poet-patriot, disciple of Mazzini\*. His poem beginning 'Fratelli d'Italia, l'Italia s'è desta', set to music by Michele Novaro, became the Italian national anthem. He died fighting under Garibaldi in defence of the Roman Republic.

*Scritti editi ed inediti di G. M.* (ed. A. G. Barrili, 1902); *Poesie* (crit. ed. F. L. Mannucci, 1927).

L. Collino, *Il poeta M.* (1927); A. Custodero, *G. M. e il suo 'Inno'* (1929); A. Viviani, M. (1937); G. Bottai, *Incontri* (1938). B.R.

**Mamiani, TERENCE DELLA ROVERE** (\*Pesaro 1799; †Rome 1885), Italian patriot and philosopher. A liberal in politics, he opposed Mazzini's\* doctrines and eventually identified himself with the policy of Cavour. As a philosopher he opposed Rosmini\* with whom he entered into controversy. His *Confessioni d'un metafisico* (1865) is his most representative philosophical work. Of his political writings, *D'un nuovo diritto europeo* (1859) asserts the illegality of foreign intervention and the reciprocal independence of Church and state. He is the author of a historical novel, *Il Liuto* (1856–57), on the subject of Guido Cavalcanti\* and Monna Vanna.

*Scritti politici* (1853); *Poesie* (1864); *Poesie e prose* (ed. G. Mestica, 1886; with biog.).

F. Partini, T. M. e i suoi tempi (1911); G. Gentile, *Le origini della filosofia contemporanea in Italia*, I (1917); G. Ruffini, T. M. sulla via dell'esilio (1938; cont. the unpub. *Giornale della mia vita*, 1829–31). B.R.

**Mamin-Sibiryak, DMITRY NARKISOVICH** (\*in the Urals 1852; †St Petersburg 1912), Russian author of the Naturalist school, writing mainly about the exploitation in the mining industries and the corn trade in the Urals. In such novels as *Privalovskie milliony*, *Khleb* and *Zoloto* he shows, with much moral indignation, the ravages of capitalism. His outlook was that of a 'populist'.

*Polnoye sobranie sochineniy* (12 vols, 1915–17); *Sobranie sochineniy* (8 vols, 1954–55).

S. A. Vengerov, *Istochniki slovary russkikh pisateley*, IV (1917); B. D. Udintsev, *Fol'klor v zapisnykh knizhkh Mamina-Sibiryaka* (1966).

J.L.

**Manasseh ben Israel** (\*La Rochelle c. 1604; †Middelburg 26 XI 1657), Dutch Jewish religious writer. Rabbi in Amsterdam from 1620, he opened the first Hebrew printing house in Holland. He wrote in Spanish, Portuguese, and Hebrew and was in correspondence with many scholars. He believed the Messiah would come once Jews were scattered in every country in the world; hence he tried to obtain their readmission to England and made a visit to London in 1655. His negotiations with Cromwell resulted in the resettlement of the Jews in England in 1656.

*El Conciliador* (4 vols, 1632–51; *The Conciliator, a Reconciliation of the Apparent Contradictions in Holy Scripture*, tr. E. H. Lindo, 2 vols, 1842); *De la Fragilidad Humana* (1642); *Esperança de Israel* (1650; *Hope of Israel*, tr. M. Wall, 1650); *Nishmat*

*Chayim* (1651); *Humble Addresses to the Lord Protector* (1655; this and other documents in L. Wolf, *M. ben I.'s Mission to Oliver Cromwell*, 1901); *Vindiciae Judaearum* (1656).

C. Roth, *A Life of M. ben I.* (1934). C.R.

Manasses: see Constantine Manasses.

Mande, HENDRIK (\*Dordrecht c. 1360; †Beverwijk c. 1431), Dutch mystic. Secretary to the future Count William VI, he was converted to the DEVOTIO MODERNA in 1391 or 1393, finding his spiritual home in the monastery at Windesheim. He became very famous as an illuminator of manuscripts, visionary and author of mystical tracts in the vernacular. He died on a journey to Holland.

Anthol. by B. Spaapen (1951).

G. Visser, *H. M.* (1899; with a number of tracts) and in *Archief voor Nederl. Kerkgesch.*, new ser., I (1902); C. G. N. de Vooys, *ibid.*, I and II; J. van Mierlo in *Dietsche Warande* (1909), II; G. I. Liefstinck in *Tijdschr. v. Nederl. Taal- en Letterk.*, LI (1932). J.J.M. (A.v.E.)

Mandel'shtam, OSIP EMLYEVICH (\*St Petersburg 1891; †1942), Russian poet. Together with N. Gumilëv\* and Anna Akhmatova\*, he was one of the most talented representatives of the 'Acmeist' group. Among his terse and disciplined poems antique motifs are frequent. Although never prolific, he maintained throughout a high poetic level, without involving himself in politics.

*Kamen'* (1913); *Tristia* (1922); *Shum vremeni* (1925; re-issued as *Egipetskaya marka*, 1928); *Stikhotvoreniya* (1928); *Sobranie sochineniy* (2 vols, New York, 1955; Washington, 1964, 1966).—*The Prose of O. M.* (tr. C. Brown, 1965, 1967).

I. N. Bushman, *Poeticheskoe iskusstvo Mandel'shtama* (1964); E. M. Tager, *O Mandel'shtame* (1966). J.L.

Mander, CAREL VAN (\*Meulebeke 1548; †Amsterdam 2 IX 1606), Dutch painter, poet and writer. After a journey to Italy (1574–77) he finally settled in Haarlem where he founded an academy of art. Himself a second-rate painter, his writings promoted the Italianate tendency among younger artists; *Het Schilder-Boeck* (1604) is the best known. The religious poems of his *De Olijfberg*, *Bethlehem* (1609) and especially *De Gulden Harpe* (1627) show his Baptist pacifism; apart from the use of the iambic metre they are still in the REDERIJKER tradition. His translations of Virgil's\* *Bucolics* and *Georgics*, however, are imbued with the Renaissance spirit. He edited an anthology, *Den Nederduytschen Helicon* (1610), which includes some of his own poems. J.J.M.

H. E. Greve, *De bronnen van K. van M.* (1903); R. Jacobsen, *C. van M.* (1906); R. Haecker, *Das Lehrgedicht von K. van M.* (1916); E. Valentiner,

*K. van M. als Maler* (1930); W. A. P. Smit, *Dichters der Reformatie in de 16de eeuw* (1939); A. F. Mirande and G. S. Overdiep, *Het Schilder-boek van C. van M. in hedendaags Nederlands overgebracht* (4th ed. 1950; Fr. tr. 1884; Ger. tr. 1906); H. A. Noë, *Een Nederl. schilder uit de 16de eeuw* (1953) and *C. van M. en Italië* (1954).

J.J.M. (A.v.E.)

Mandeville, BERNARD DE (\*Dort, Holland c. 1670; †London 21 I 1733), Dutch physician and author, resident in London and writing in English: social philosopher whose 400-line doggerel *Grumbling Hive* (1705), republished in 1714 as *Fable of the Bees, or Private Vices Public Benefits*, embodied paradoxical and cynical system of morality, provoking replies from Law\*, Berkeley\* and others.

R.M.H.

*Origin of Honour, and Usefulness of Christianity in War* (1732); *Fable of Bees* (ed. F. B. Kaye, with hist. comm., 2 vols, 1924; ed. P. Harth, 1970).

W. Law, *Remarks on a Late Book, Entituled The Fable of the Bees* (1724); J. M. Robertson, *Pioneer Humanists* (1907); F. B. Kaye, 'The writings of B. M.' in *Jour. Eng. and Germanic Philol.*, XX (1921) and 'The M. canon: a supplement' in *Notes and Queries* (3 May 1924); J. C. Maxwell, 'Essays in politics in M.' in *Philosophy*, XXVI (1951). R.M.H. (M.Bu.)

Mandeville, JEHAN DE, 'SIR JOHN MANDEVILLE', ostensible author of an influential book of travels written originally in French (earliest MS 1371). His nationality (English or French) is not known, and earlier identifications with e.g. Jean de Bourgogne, a Liège physician, remain uncertain. The account of the 'travels' has a number of sources, notably the French translations by Jean le Long of various medieval itineraries, and the works of Vincent\* of Beauvais; it is possible that the writer never travelled at all. There are many fabulous details of men, monsters and events. The *Travels* exist also in 15th-century English versions, as well as in medieval translations into many other languages.

Eds of two Eng. versions: *M.'s Travels* (MS Cotton Titus C.XVI; ed. P. Hamelius, 2 vols, 1919–23; also ed. M. C. Seymour, 1967); *The Bodley Version of M.'s Travels* (Bod. MSE Musaeo 116; ed. M. C. Seymour, 1963).

M. Letts, *Sir J. M., The Man and His Book* (1949); J. W. Bennett, *The Rediscovery of Sir J. M.* (1954). T.F.H.

Manetho (fl. c. 280 B.C.), Egyptian priest. Aiming to acquaint the new Greek ruling class with Egyptian traditions, he wrote in Greek a history of Egypt up to Alexander's conquest. Later drawn upon by Christians eager to find confirmation for Old Testament chronology, the work is founded upon a genuine native tradition.

C. Müller, *Fragmenta historicorum Graecorum*, II (1878); F. E. Robbins and W. G. Waddell, *Ptolemy's Tetrabiblos and M.* (1940; text and tr.).

T. Nicklin, *Studies in Egyptian Chronology* (1928); W. Helek, *Untersuchungen zu M. und den ägyptischen Königslisten* (1956). R.B.

**Manetti, ANTONIO** (\*Florence 1423; †*ibid.* 1497), Italian biographer, author of *Vita di Filippo di Ser Brunellesco*, of *Uomini singolari in Firenze dal 1400 innanzi*, and *Notizia di Guido Cavalcanti*. A version of the short story, 'Il Grasso Legnaiuolo', has been attributed to him.

*Operette istoriche edite ed inedite* (ed. G. Milanese, 1887); for the short story, see M. Barbi in *Studi di filol. ital.*, I (1927).

A. Pompeati in *Rivista d'Italia* (15 Apr. 1927); L. Di Francia, *Novellistica*, I (1924). B.R.

**Manetti, GIANNOLLO** (\*Florence 1396; †Naples 1459), Italian humanist and theologian. His treatise *De dignitate et excellentia hominis* (Basle, 1532) is an important profession of faith in the value of life. His historical works include *Vitae Nicolai V. pontif. max. libri II* and *Vitae Dantis, Petrarchae ac Boccaccii* (pub. 1747), these latter being derived mainly from the biographies by Leonardo Bruni\*.

*Le vite di Dante, Petrarca e Boccaccio scritte fino al secolo XVI* (ed. A. Solerti, 1904).

F. Pagnotti, 'La vita di Niccolò V scritta da G. M.' in *Archivio della Società Romana di storia patria*, XIV (1891; with complete list of M.'s works); V. Rossi, *Il Quattrocento* (3rd ed. 1933). B.R.

**AL-Manfalūṭī, MUṢṬAFĀ LUṬFĪ** (\*Manfalūṭ 30 XII 1876; †Cairo 25 VII 1924), Egyptian Arab essayist and short-story writer. In his essays he discussed the social and cultural problems created by the Westernization of Egypt. He may be said to have introduced the essay as a literary form into modern Arabic literature; the influence of his extremely rich and classicist style has been profound.

COLLECTED ESSAYS: *al-Nazarāt* (3 vols, 1902–10); *Mukhtārāt* (1912).—*Al-'abarāt* (1946).—Sel. trs N. Barbour in *Islamic Culture*, VII–X (1933–36).

H. A. R. Gibb, 'M. and the "New Style"' in *Bull. School Oriental Stud.*, V (1929); M. Shalabi, *M. L. M. al-adīb al-ishṭirākī* (n.d.).

C.R. (M.M.B.)

**Manfredi, EUSTACHIO** (\*Bologna 20 IX 1674; †*ibid.* 15 II 1739), Italian poet and prose writer. Professor of mathematics, Bologna (1699); an expert in hydraulics and a distinguished astronomer; 'Acidelpusiano' in *Arcadia*. Manfredi wrote letters, some 30 scientific works in Italian or Latin (*Ephemerides motuum coelestium*, 4 vols, 1715–50) and many sonnets and *canzoni* in an academically Petrarchan style whereby he aspired to refine Italian verse.

*Rime scelte di E. M. con alcune sue prose* (ed. F. Foffano, 1888).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959; with biblio.).

D. Provenzal, *I riformatori della bella letteratura italiana* (1900); W. Binni, 'Il petrarchismo arcadico e la poesia del M.' in *L'Arcadia e il Metastasio* (1963). M.W.

**Mangan, JAMES CLARENCE** (\*Dublin 1803; †*ibid.* 20 VI 1849), Irish poet. He was a gifted lyrical poet, handicapped by a nervous temperament and by being forced to drudge as a scrivener from an early age; drink and opium, in which he sought escape, hastened his death. A fitful genius appears in his poems, which consist of original poems, versions of German and Oriental poems and translations and versions from the Irish. His best work, which belongs mainly to this last group, is marked by lyrical intensity and distinctive melody.

R.McH.

VERSE: *German Anthology* (2 vols, 1845); *Poets and Poetry of Munster* (1849); *The Tribes of Ireland* (1852); *Poems* (1859).—PROSE: *Prose Writings* (ed. D. J. O'Donoghue, 1904); *Autobiography* (ed. J. Kilroy, 1969).

D. J. O'Donoghue, *The Life and Writings of J. C. M.* (1897); R. Holzapfel, *Bibliography* (1969); W. B. Yeats and Thomas Kinsella, *Davis, M., Ferguson?* (1970). E.T.W.

**Manger, ITZIK** (\*Czernowitz 1901; †Tel Aviv 1969), Yiddish poet. Son of a tailor, he grew up in great poverty. He began his literary career in Iași (Rumania) but moved to Warsaw (1920) where he remained until the Second World War. Spending the war years in London, he finally settled in New York. On his second visit to Israel he fell ill and eventually died in a Tel Aviv hospital. Manger's poetry is unsurpassed in contemporary Yiddish literature, for its transformation of traditional images into highly sophisticated modern idioms. A group of his poems, entitled *Manger's Megilla*, was presented as a musical.

*Shtern oif'n dakh* (Bucharest, 1929); *Lamtern in vint* (1933); *Khumash-Lieder* (1935); *Megile-lieder* (1936); *Felker singen* (1936); *Velvel Zbarsher shraibt brif* (1937); *Noente geshtalin* (essays; 1938); *Dos bukh fun gansen* (1939); *The Book of Paradise*, tr. Leonard Wolf, New York, 1965; *Volkn iber'n dakh* (London, 1942); *Hotsmakh Shpil* (*ibid.*, 1947); *Der Shneider-gezeln Note Manger singt* (*ibid.*, 1948); *Medrash Itzik* (Paris, 1951); *Lid un balade* (New York, 1952).—Jubilee ed. of works (Geneva–Paris, 1951). J.S.

**Mānī** (\*Babylon 14 IV 216; †Gundishapur 26 II 277), Persian prophet and the founder of Manichaeism, was brought up in Babylonia, a cross-road of various creeds in the 3rd century. For 37 years he preached his dualistic doctrine in the Sassanian empire and on missionary journeys

abroad. At length he incurred the wrath of the Zoroastrian clergy and was put to death under Bahram I.

Mānī aimed at a universal religion. His syncretic doctrine combines Zoroastrian, Christian, Gnostic and Buddhist elements. Manichaeism cosmogony and its austere ethics are based on the supposition of two eternal forces: light and darkness (good and evil). Our world is a 'mixture' of the two, brought about by the initiative of the demons of darkness. The creation of man is a devil's device to perpetuate the imprisonment of the spirit in the matter. Redemption can be achieved by restoration of the original separation of the two elemental forces and annihilation of our world. Manichaeism, despite severe persecutions, spread far and wide between China and Spain within a short time. In Europe it severely challenged Christianity in the 4th and 5th centuries.

Discoveries of writings in Middle Iranian, Turkish, Chinese and Coptic, including some of Mānī's own works, have put Manichaeism studies on a new footing. They are in prose and verse and contain hymns, prayers, homilies, epistles, polemics and other religious works.

E. Chavannes and P. Pelliot, *Un traité manichéen trouvé en Chine* (1911); A. von Le Coq, *Türkische Manichaica* (3 vols, 1912-22); F. C. Andreas and W. B. Henning, *Mitteliranische Manichaica* (3 vols, 1932-33); H. J. Polotsky, *Manichäische Homilien* (1934); W. B. Henning, *Ein manichäisches Bet- und Beichtbuch* (1937) and 'Book of the Giants' in *Bull. School Orient. and Afr. Stud.*, XI (1943); C. R. C. Allberry, *Manichaean Psalm-Book* (1938); C. Schmidt, *Kephalaia* (1940); Tsui Chi, *Mo Ni Chiao Hsia Pu Tsan* (1943); M. Boyce, *Manichaean Hymn Cycles* (1954); J. Asmussen, *X'āstvānīft* (1965).

F. C. Cumont, *Recherches sur le manichéisme* (3 vols, 1908-12); P. Alfarić, *Les écritures manichéennes* (2 vols, 1918-19); H. Ch. Puech, *Le Manichéisme* (1949); G. Widengren, *M. and Manichaeism* (1965).—W. B. Henning, *Bibliography of Important Studies on Old Iranian Subjects* (Tehran, 1950). E.Y.

**Mānikkar Vācakar** (c. A.D. 800), Tamil Śaivite poet, author of the *Tiruvācakam* ('sacred utterance').

F. Kingsbury and G. E. Phillips, *Hymns of the Tamil Śaivite Saints* (1921). H.G.R.

**Manilius, MARCUS**, 1st-century Latin poet of whose life no details are known. His didactic poem (possibly unfinished) in hexameters, the *Astronomica*, was written under Augustus and Tiberius. The first book describes the creation and the disposition of the stars in the heavens; the other four books are more concerned with astrology.

Manilius writes with a pleasing enthusiasm, not altogether devoid of poetic merit. His style varies

from the dull and dry to the over-rhetorical, and he lacks narrative ability. But many passages show a vigorous mental force and power of expression. His versification reveals a competent technical skill and elegance.

*M. Manilii Astronomica* (ed. J. van Wagenigen, 1915, comm., 1921; ed. A. E. Housman, 5 vols, 1903-30, rev. ed. 1937; Bk 2 ed. with comm. and tr. H. W. Garrod, 1911).

J. Woltjer, *De Manilio poeta* (1881); R. Ellis, *Noctes Manilianae* (1891); R. B. Steele, 'The *Astronomica* of M.' in *Amer. Jour. Philol.*, LIII (1932); E. Riess, 'The influence of astrology on life and literature at Rome' in *Class. Weekly*, XXVII (1933). A.J.D.

**Maning, FREDERICK EDWARD** (\*Dublin 5 VII 1811; †London 25 VII 1883), New Zealand prose writer. He migrated to New Zealand in 1833 and took a Maori wife. He is difficult to categorize as a writer. His *War in the North* (1862) and *Old New Zealand* (1863; facs. ed. 1970), popular and in constant demand since they first appeared, commonly considered lively but unreliable histories, are best considered works of fiction based upon fact, of a more shrewd calculated art than was credited.

*Hinemoa: A Maori Love Story* (1881); *Maori Traditions* (1885). K.Sm.

**Maniu, ADRIAN** (\*Bucharest 1891; †1968), Rumanian author, member of the traditionalist Gîndirea circle. He wrote mystery plays, poems and works in poetic prose, characterized by a primitivist technique and a stark use of colour words.

PLAYS: *Salomeea* (1915); *Meşterul* (1922).—POEMS: *Lîngă pămînt* (1924); *Drum spre stele* (1930); *Cîntece de dragoste şi moarte* (1932); *Cartea ţării* (1934); *Versuri* (1938).—PROSE: *Figuri de ceară* (1912); *Din paharul cu otrăvă* (1919).—*Scrieri* (1968- ). F.J.B.

**Manley, MARY DE LA RIVIÈRE** (\*Jersey or at sea between Jersey and Guernsey 7 IV 1672; ∞ c. 1688 John Manley; †Lambeth Hill 11 VII 1724), English writer and editor of *The Examiner*. A literary adventuress who wrote political scandal disguised as romance.

*Letters written by Mrs Manley. To which is added a Letter from a Supposed Nun in Portugal, to a Gentleman in France, in Imitation of the Nun's Five Letters in Print. By Colonel Pack* (1696); *Secret Memoirs and Manners of Several Persons of Quality, of both Sexes. From the New Atlantis* (1709); *The Adventures of Rivella, or the History of the author of the Atlantis by 'Sir Charles Lovemore'* (1714).—*Lucius* (play; 1720; 'corrected').

P. B. Anderson, 'Mistress D. M.'s biography' in *Mod. Philol.*, XXXIII (1936); G. B. Needham, 'Mrs M.: an 18th century Wife of Bath' in *Huntington Libr. Quart.* (1951). B.H. (M.Bu.)

Mann, HEINRICH (\*Lübeck 27 III 1871; †Santa Monica, Calif. 12 III 1950), German novelist. His novels have strong ideological and political implications, and he became the prototype of the *Zivilisationsliterat* attacked by his brother Thomas Mann\*. His bitter satire is directed chiefly against the upper middle-classes of the Wilhelmian empire. The film version of his novel *Professor Unrat* (1904; *The Blue Angel*, 1932) is perhaps more famous than the novel itself. His novel *Die kleine Stadt* (1909; *The Little Town*, tr. W. Ray, 1930) shows for once his brilliant, though hectic prose style unspoiled by distortions. *Der Untertan* (1918; *The Patriot*, tr. E. Boyd, 1921) is despite its limitations an impressive document of political wrath and human indignation. In exile Mann continued to be a prolific writer and a passionate fighter for a new European humanism.

*Im Schlaraffenland* (1900; *In the Land of Cockaigne*, tr. A. D. B. Clark, 1929); *Mutter Marie* (1927; *Mother Mary*, tr. W. Chambers, 1928); *Eugénie* (1928; *Royal Woman*, tr. A. J. Ashton, 1930); *Ein ernstes Leben* (1932; *Hill of Lies*, tr. E. and W. Muir, 1934).—COLLECTED WORKS: *Gesammelte Romane und Novellen* (1916; 2nd ed., 12 vols, 1925); *Ausgewählte Werke* (ed. A. Kantorowicz, 15 vols, 1951 ff.); *Gesammelte Werke* (1959 ff.).

H. Jhering, *H. M.* (1951); U. Weisstein, *H. M.: Eine historischkritische Einführung in sein dichterisches Werk* (1962); L. Winter, *H. M. und sein Publikum* (1965); R. N. Linn, *H. M.* (1967).

R.W.L. (F.M.K.)

Mann, LEONARD (\*Melbourne 1895), Australian novelist. His first novel, *Flesh in Armour* (1932), presents Australian war service abroad. Others are concerned with the gold-rush, peasant acquisitiveness in a local setting, intense psychological crime study, and city life in depression years. His narrative casualness creates some admirable effects, but also some indifferent writing.

*Human Drift* (1935); *A Murder in Sydney* (1937); *The Go-Getter* (1942). F.T.M.

Mann, MENDEL (\*Płońsk, Poland 1916), Yiddish novelist. He studied painting in Warsaw before starting to write in 1938. After the Germans invaded Poland, he escaped to Russia and fought in the Red Army in the battles before Moscow and Berlin. Returning to Poland after the war, he published his first books of poems in Łódź. In 1946 he left Poland, worked for several years in Israel, and in 1961 settled in Paris as editor of a Yiddish daily. His war experiences are related in a trilogy of novels, and several books of short stories deal with Israeli themes. Most of his works have Hebrew translations.

*Oifgewakhte erd* (Tel Aviv, 1953); *In a farvoorlozten dorf* (Buenos Aires, 1954); *Bay di toyern fun Moskve* (1956; *Las puertas de Moscu*, Buenos

Aires, 1958; *At the Gates of Moscow*, tr. C. Derrick and I. M. Lask, 1963); *Nakht iber Glushina* (1957); *Bay der Weissel* (1958); *Di gass fun bliendike mandlen* (Buenos Aires, 1958); *Dos falln fun Berlin* (3rd novel of war trilogy; 1960); *Dos hois tsevishen derner* (Tel Aviv, 1960); *Der shwarzer demb* (Paris, 1969). J.S.

Mann, THOMAS (\*Lübeck 6 VI 1875; ∞1905 Käthe Pringsheim; †Zürich 12 VIII 1955), younger brother of Heinrich Mann\*. After the death of his father, a Lübeck merchant, the family moved to Munich. The autobiographical background is strongly apparent in his first novel, *Die Buddenbrooks* (1900), which made him a leading German writer at the age of 25. The great Russian, Scandinavian and French novelists of the 19th century, and, of the German novelists, mainly Theodor Fontane\*, all influenced Mann's first great success. So did Goethe\*, Wagner\*, Nietzsche\* and Schopenhauer\*, whom Mann himself repeatedly acknowledged as his masters. But the substance of the novel is based on his own life and experience, and expressed in a style which even then was strongly individual. Characteristically, *Die Buddenbrooks*, like many of his later novels, had been planned as a shorter narrative and assumed its considerable volume only during composition. The 24 years which passed before the publication of the next great novel were filled with little masterpieces treating separately and more concisely those motifs which had been suggested in *Buddenbrooks* and were to reappear in later novels—the struggle between the artist and the 'normal' citizen in *Tonio Kröger* (1903); music as an expression of irrational and frequently destructive powers in *Tristan* (1903); the interdependence of physical and moral decay and creative genius in *Der Tod in Venedig* (1913). Shorter novels—*Königliche Hoheit* (1909), *Lotte in Weimar* (1939), *Der Erwählte* (1951)—present the purest expression of Mann's style, that peculiar 'irony towards both sides' which is always aimed both at the characters and the narrator himself, and gives relative value to every statement made. These short novels are of lighter substance and purer fiction than the long works of his later years with their richness of philosophical, social and political problems. *Der Zauberberg* (1924) brought him European fame, culminating in the Nobel prize in 1929. This work is still in the tradition of the German *Bildungsroman*, but no longer pivots round a central figure; furthermore, it questions the whole genre of the novel, whilst re-establishing it by its very existence—a process which is repeated in the two following great novels. The tetralogy *Joseph und seine Brüder*—*Die Geschichten Jakobs* (1933), *Der Junge Joseph* (1934), *Joseph in Ägypten* (1936), *Joseph der Ernährer* (1944)—is, in content and volume, Mann's most ambitious work. The novel becomes a Bible commentary (Genesis, xxxvii–l) written, however, from the ironical perspective of

modern liberalism. Mann employs Old Testament language in the Joseph novels, Goethe's own words in *Lotte in Weimar*, the language of Luther's\* time and of the old folk-books in *Doktor Faustus*, and of medieval Europe in *The Holy Sinner*—always ironically expanded, and blended with modern expressions, more especially Americanisms. Out of the German catastrophe grew the novel *Doktor Faustus* (1949), which uses the old legend, data from the lives of Nietzsche and Hugo Wolf, an interpretation of music based on Schopenhauer and Schönberg, and countless 'roman à clef' allusions to contemporary persons and events—lunacy and genius symbolizing the fate of Germany. With *Felix Krull*, a work of his younger days taken up again, the aged writer returns from his excursions into science, philosophy, religion and politics to the realms of pure literature where his mastery will remain unchallenged.

TRANSLATIONS: H. T. Lowe-Porter, *Buddenbrooks* (1924), *Lotte in Weimar* (1940), *The Holy Sinner* (1952), *The Magic Mountain* (1927), *Tales of Jacob* (1934), *The Young Joseph* (1935), *Joseph in Egypt* (1938), *Joseph the Provider* (1944), *Doctor Faustus* (1950); K. Burke, *Tonio Kröger* (1925), *Tristan* (1925), *Death in Venice* (1925); A. C. Curtis, *Royal Highness* (1916).

SHORT STORIES: *Der kleine Herr Friedemann* (1898); *Herr und Hund* (1919); *Bashan and I*, tr. H. G. Scheffauer, 1923; *Unordnung und frühes Leid* (1926); *Early Sorrow*, tr. idem, 1929; *Mario und der Zauberer* (1929); *Mario and the Magician*, tr. H. T. Lowe-Porter, 1930; *Die vertauschten Köpfe* (1940).—ESSAYS: *Friedrich und die grosse Koalition* (1915); *Frederick the Great and the Grand Coalition*, tr. H. T. Lowe-Porter, 1925; *Betrachtungen eines Unpolitischen* (1918); *Rede und Antwort* (1922); *Die Forderung des Tages* (1930); *Leiden und Grösse der Meister* (1935); *Schopenhauer* (1938); *Adel des Geistes* (1945); *Neue Studien* (1948); *Altes und Neues* (1953); *Wagner und unsere Zeit* (ed. Erika Mann, 1963).—LETTERS: *Briefe an Paul Amann 1915–52* (ed. H. Wegener, 1959); *Briefe an Ernst Bertram 1910–55* (ed. I. Jens, 1960); *Briefe* (3 vols, ed. Erika Mann, 1961 ff.); *Briefe an R. Faesi* (ed. R. Faesi, 1962); *Die grosse Kontroverse: Ein Briefwechsel um Deutschland* (exchange of letters with W. von Molo; 1963); *T. M.—Heinrich Mann: Briefwechsel 1909–1949* (ed. U. Dietzel, 1965).—COLLECTED WORKS: *Gesammelte Werke* (Stockholmer Gesamt-Ausgabe, 1938 ff.); *Gesammelte Werke* (12 vols, 1956); *Sämtliche Erzählungen* (1958); *Gesammelte Werke* (12 vols, 1960); *T. M., Werke* (Fischer Taschenbuchausgabe, 1967 ff.).—SELECTED WORKS IN ENGLISH: *The Thomas Mann Reader* (sel., arr. and ed. J. W. Angell, 1950); *Stories of Three Decades* (tr. Helen Tracy Lowe-Porter, 1955); *Stories of a Lifetime. The Collected Stories* (2 vols, 1961).

K. Hamburger, *M. und die Romantik* (1932); J. Cleugh, *T. M. A Study* (1933); H. J. Weigand,

*T. M.'s Novel Der Zauberberg* (1933); R. Peacock, *Das Leitmotiv bei T. M.* (1934); H. Slochower, *M.'s Joseph Story* (1938); J. G. Brennan, *T. M.'s World* (1942); E. Cassirer, 'M.'s Goethebild' in *Germanic Rev.*, XX (1945); A. Bauer, *M. und die Krise der bürgerlichen Kultur* (1946); F. Lion, *T. M.* (1946); *The Stature of T. M.* (ed. Ch. Neider, contrib. by W. H. Auden, H. T. Lowe-Porter, J. B. Priestley, S. Zweig, André Gide, 1947); J. Fouguère, *M. ou la séduction de la mort* (1947); H.-E. Holt-husen, *Die Welt ohne Transzendenz. Eine Studie zu Doktor Faustus* (1949); V. Mann, *Wir waren fünf. Bildnis der Familie M.* (1949); H. Hatfield, *T. M.* (1951) and *T. M. A Collection of Critical Essays* (1964); K. W. Jones, *Fifty Years of T. M. Studies* (biblio.; 1955); B. Allemann, 'T. M.' in *Ironie und Dichtung* (1956); R. H. Thomas, *T. M., The Mediation of Art* (1956); E. Heller, *The Ironie German* (1958); I. Diersen, *Untersuchungen zu T. M.* (1959); K. Sontheimer, *T. M. und die Deutschen* (1961); H. Koopmann, *Die Entwicklung des intellektuellen Romans bei T. M.* (1962); R. Baumgart, *Das Ironische und die Ironie in den Werken T. M.'s* (1964); Georg Lukács, *Essays on T. M.* (1964); K. Schröter, *T. M. in Selbstzeugnissen und Bilddokumenten* (1964); H. Bürgin and H.-O. Mayer, *T. M.: Eine Chronik seines Lebens* (1965); *Aus den Familienpapieren der Manns* (ed. U. Dietzel, 1965); K. Hamburger, *Der Humor bei T. M.: Zum Joseph-Roman* (1965); H. Lehnert, *T. M.: Fiktion, Mythos, Religion* (1965); A. White, *T. M.* (1965); R. Gray, 'T. M.' in *The German Tradition in Literature* (1965); M. Hamburger, 'Praeceptor Germaniae: T. M.' in *From Prophecy to Exorcism* (1965); J. C. Thirlwall, *In Another Language: A Record of the Thirty-Year Relationship Between T. M. and His English Translator, Helen Tracy Lowe-Porter* (1966).

R.W.L. (F.M.K.)

**Manne**, MORDECAI ZVI (\*Radiskovitz, nr Wilna 5 V 1859; †ibid. 5 X 1886), Hebrew poet and painter. (His pen-name, 'Ha-Mezayer', an anagram of his first names, means, in Hebrew, 'the painter'.) Having received the customary religious training, he later studied the Talmud in Minsk and painting at Wilna and St Petersburg. His poems have genuine feeling and an atmosphere of despair and sadness. His patriotic songs, particularly his poem *Masat Nafshi* ('My Longing'), are still sung at Zionist gatherings.

*Kol Kitvei* (poems; 1st ed., Warsaw, 1897; complete ed., 2 vols, 1946). S.A. (M.Ge.; Y.F.)

**Manninen**, OTTO (\*Kangasniemi 13 VIII 1872; ∞1907 Anni Emilia Swan; †Helsinki 6 IV 1950), Finnish poet, verse-translator and scholar. After graduating at Helsinki University (1897) he devoted himself to literature and from 1913 onwards to University teaching. As an original poet Manninen began late (1905), though he already had

a high reputation as a translator of Homer\*, Molière\*, Goethe\*, Heine\*, Petőfi\*, Arany\*, Runeberg\* and Ibsen\*. His own verse is remarkable for its symbolism, emotional subtlety, ethical depth and formal perfection. A severe self-criticism made it a fraction of his total output.

VERSE: *Säkeitä* (2 vols, 1905–10); *Virranytven* (1925); *Matkamies* (1938); *Runoja* (1950); *Muistojen tie* (1951); *Valikoima runoja* (sel. poems; 1958).

V. Tarkkainen, *O. M. runoilijana* (1933); H. Fromm, *O. M. Ein finnischer Dichter* (1952).

W.K.M. (M.A.B.)

**Manning, HENRY EDWARD** (\*Totteridge 15 VII 1808; ∞1833 Caroline Sargent; †London 14 I 1892), joined the Roman Catholic Church 1851, became Archbishop of Westminster (1865) and Cardinal (1875); antagonistic to Newman\*.

*Sermons* (4 vols, 1842–50); *Eternal Priesthood* (1883); *Towards Evening* (1889).

E. S. Purcell, *Life of Cardinal M.* (2 vols, 1896).  
M.A.

**Manno, GIUSEPPE** (\*Alghero, Sardinia 1786; †Turin 1868), Italian historian and philologist, remembered chiefly for his *Della fortuna della parole* (1831), which was followed in 1866 by *Della fortuna delle frasi*. He is also the author of several historical works on Sardinia.

*Della fortuna della parole* (ed. B. Migliorini, 1947; with chronol. table and biblio.).  
B.R.

**Mannynge, ROBERT**, or **ROBERT OF BRUNNE** (\*Bourne, Lincs; fl. 1283; †c. 1340), English poet; best known for his *Handlyng Synne*, a verse translation of William of Wadington's *Manuel des Péchiez*, amplified by interesting comments on contemporary life.

*Handlyng Synne* (ed. F. J. Furnivall, 2 pts, 1901–03); *The Story of England of R. M. of Brunne A.D. 1338* (ed. *idem*, 2 vols, 1887).

R. Crosby, 'R. M. of Brunne: a new biography' in *Proc. Mod. Lang. Assoc.*, LVII (1942); D. W. Robertson, 'The cultural tradition of *Handlyng Synne*' in *Speculum*, XXII (1947).

R.W.B. (T.F.H.)

**Manoello Giudeo**: see **Immanuel ben Solomon**.

**Manrique, GÓMEZ** (\*Amusco c. 1412; †Toledo 1490), Spanish poet and dramatist. He was of noble family and took an active part in politics; he helped arrange the marriage of Ferdinand and Isabella. His didactic poems (he completed Mena's\* *Coplas contra los pecados mortales*) are better than his rather trivial lyrics. He also wrote dramatic pieces, including a good Nativity play, which is the earliest surviving Spanish play except for the *Auto\* de los Reyes Magos*.

*Cancionero* (ed. A. Paz y Melia, 2 vols, 1885).—H. Sieber, 'Dramatic symmetry in G. M.'s *Representación*' in *Hispanic Rev.*, XXXIII (1965).  
E.M.W. (A.D.D.)

**Manrique, JORGE** (\*?Paredes de la Nava c. 1440; ∞c. 1470 Guiomar de Meneses; †Calatrava 24 IV 1479), Spanish poet. He was Gómez Manrique's\* nephew; his wife was the great-granddaughter of López\* de Ayala. He took part in the civil wars and died in battle. His magnificent elegy on his father's death, *Coplas por la muerte de su padre don Rodrigo*, contrasts the vanity of worldly things with spiritual life and the immortality of fame. In it he uses Biblical and patristic images and ideas as well as those of his own time. The language is simple, almost colloquial, and his speech-rhythms never interrupt the flow of his verse. The poem has been the subject of innumerable commentaries, glosses and translations. Its reputation has survived all later changes in poetic taste and it is perhaps the most famous of all Spanish poems. His other poems are far below this level, but they are highly competent, and some have real, though underestimated, merit.

*Cancionero* (ed. A. Cortina, 1929; 3rd ed. 1952); *Poesia* (ed. J. M. Alda-Tesán, 1965); *Coplas* (tr. H. W. Longfellow, Boston, 1833); *Glosas a las Coplas de J. M.* (ed. A. Pérez Gómez, 6 vols, 1961–63).

A. Krause, *J. M. and the Cult of Death in the Cuatrocientos* (Berkeley, 1937); P. Salinas, *J. M. o tradición y originalidad* (Buenos Aires, 1947); P. N. Dunn, 'Themes and images in the *Coplas* of J. M.' in *Medium Aevum*, XXXIII (1964); A. Serrano de Haro, *Personalidad y destino de J. M.* (1966); R. P. Kinkade, 'The historical date of the *Coplas* and the death of J. M.' in *Speculum*, XLV (1970).  
E.M.W. (A.D.D.)

**Mansabu, SAYIDI ABU BAKARI BIN ABDU-RAHMANI** (\*Lamu, Kenya 1829; †*ibid.* 18 III 1922), Swahili poet, known as Mansabu, 'root-stock', because he was a descendant of the Prophet Muhammad on both his mother's and his father's side. As he was resident in Zanzibar for many years, he was one of the few poets who was appreciated by both the northern and the southern Swahili. So far as is known, all his work was religious; best known are his two versifications of the *Maulidi*, the recital at the Prophet Muhammad's nativity.

J. Knappert, *Swahili Islamic Poetry*, I–III (Leiden, 1970).  
J.Kn.

**Mansel, HENRY LONGUEVILLE** (\*Cosgrove, Northants 6 X 1820; ∞1855 Charlotte Taylor; †*ibid.* 30 VII 1871), English metaphysician who asserted the relativity of all knowledge and regarded religion as revelation rather than understanding. He was Dean of St Paul's. (See Maurice\*.)



*Metaphysics, or the Philosophy of Consciousness* (1860); *Philosophy of the Conditioned* (1866); *Letters, Lectures and Reviews* (1873); *Gnostic Heresies of the First and Second Centuries* (with sketch; 1875). R.M.H.

**Mansfield, KATHERINE**, pseud. of KATHLEEN MANSFIELD BEAUCHAMP (\*Wellington 14 X 1888; ∞George Bowden [o/o 1918], ∞1918 John Middleton Murry\*; †Fontainebleau 9 I 1923), short-story writer. Educated first in New Zealand, she went to London (1903) to study music and thereafter saw little of her country, yet at the core of her work is the recollection of her New Zealand childhood and the child's point of view intensified and transformed as her illness worked upon her. This weighed heavily for over 30 years upon short-story writing by her compatriots, at once a seminal and a limiting factor in New Zealand writing. Her much-admired sensibility has recently been attacked by Frank O'Connor [Michael O'Donovan\*] and Brigid Brophy\*. Her command of poignancy for the purposes of her stories and the superbly controlled prose are less vulnerable features of her art.

SHORT STORIES: *In a German Pension* (1911); *Prelude* (1918); *Je ne parle pas français* (1919); *Bliss* (1920); *The Garden Party* (1922); *The Dove's Nest* (1923; a miscellany, 1934); *Something Childish* (1924); *The Aloe* (1930); *Collected Stories* (1945).—*Poems* (ed. J. M. Murry, 1923); *Maata* (novel; juvenile work).—VARIOUS: *Journal* (ed. J. M. Murry, 1927; definitive ed., 1954); *Letters* (1928); *The Scrapbook* (1946); *Letters to John Middleton Murry 1913–22* (1951).

R. E. Mantz, *The Critical Bibliography of K. M.* (1931); R. E. Mantz and J. M. Murry, *Life* (1933); A. Sewell, *K. M.: A Critical Study* (1952); A. Alpers, *K. M.* (1953) and *K. M.: A Biography* (1953); I. A. Gordon, *K. M.* (1954); N. Hormasji, *K. M.: An Appraisal* (1967). K.Sm.

**Manson, HARLEY WILLIAM DANIEL** (\*Tabora, Tanganyika 1925; †Pietermaritzburg 29 V 1969), South African playwright. His verse dramas deal with complex moral issues, and do not have specifically South African themes or settings.

*The Festival* (1959); *Pat Mulholland's Day* (1964); *The Green Knight* (1969). U.La.

**Månsson, FABIAN** (\*Hässlö 20 I 1872; †Stockholm 4 I 1938), Swedish politician and author. Månsson was deeply interested in the injustices of class warfare. This comes out clearly in his various historical novels which, though often too subjective, vividly depict country and people. He also wrote two histories, *Folkvandringarnas historia* (1937) and *Vikingatidens historia* (1939).

*Rättfärdiggörelsen genom tron* (1916); *Sancte Eriks gård* (3 vols, 1922–26); *Gustav Vasa och Nils*

*Dacke* (3 vols, 1928–38); *Fabian har ordet* (sel. speeches and arts; 1940).

F. Ström, *Fabian* (1948).

C.H.K.

**Mantovano, BATTISTA**, pseud. of GIOVAN BATTISTA SPAGNOLI (\*Mantua 17 IV 1448; †1516), Italian humanist and poet. General of the Carmelite Order in 1513. He wrote much religious Latin verse, but is remembered for ten vigorous Virgilian eclogues (1498) which were imitated in England by Alexander Barclay\* (1514).

*Opera* (Antwerp, 1576); *Eclogues* (crit. ed. W. P. Mustard, 1911).

E. Carrara, *La poesia pastorale* (1910); E. Faccioli in *Mantova, Le lettere*, II (with biblio.; 1958). N.K.W. (J.G.-R.)

**Mantū, SA'ADAT HASAN** (\*1912; †1955), Urdu short-story writer.

*Black Milk* (tr. Hamid Jalal, [1955]). R.R.

**Mantuan**: see Mantovano, BATTISTA.

**Manuchihri, AHMAD ABU'L-NAJM** (†c. 1041), Persian poet. He took his pen-name Manuchihr from his first patron, the Ziyarid prince Manuchihr ibn Qabus (1012–28); later he joined the court of Ghazna. He is one of the outstanding poets of the Ghaznavid period. His *Divān* contains about 3,000 verses, mostly panegyrics. Some of his nature poems are almost unsurpassed in Persian poetry in their refreshing enthusiasm, keen observation and original imagery.

*Divān-i Manuchihri* (ed. and Fr. tr. A. de B. Kazimirsky, 1886).

J. Rypka, *History of Iranian Literature* (1968). E.Y.

**Manuel, NIKLAUS**, called 'DEUTSCH' (\*Berne c. 1484; †ibid. 20 IV 1530), Swiss dramatist, painter, poet, soldier, statesman and Reformer. Manuel wrote satirical dramas and Shrovetide plays in the tradition of Gengenbach\*. In *Vom Papst und seiner Priesterschaft* (1522) and *Der Ablasskrämer* (1525) he satirizes Papal pretensions and Catholic abuses with much wit and force in popular and often poetic tones; in *Barbali* (1526) he attacks the practice of making young girls become nuns. His *Krankheit und Testament der Messe* (1528) is one of the best pro-Luther\* satires. As a painter influenced by Holbein and Dürer his best work, of which only copies now exist, was the famous *Totentanz* of the Berne Dominican monastery.

*Vom Papst und seiner Priesterschaft* (1522; ed. F. Vetter, 1923; ed. A. E. Berger in *Dt. Lit. in Entw.-Reihen*, V, 1935); *Vom Papsts und Christi Gegensatz* (1522); *Der Ablasskrämer* (1525; ed. P. Zinsli, 1960).—*Sämtliche Werke* (ed. J. Baechtold, 2 vols, 1878).

S. Singer, 'Sprache und Werke des N. M.' in

*Aufsätze und Vorträge* (1912); L. Stumm, *N. M. Deutsch als bildender Künstler* (1925); C. Grunseisen, *N. M.* (1937); C. von Mandach and H. Koegler, *N. M. Deutsch* (1940); A. Beerli, *Le peintre poète N. M. et l'évolution sociale de son temps* (1953).  
D.G.D.

**Manuel Calecas** (†1410), Byzantine scholar and theologian. He broke with the Greek Church and finally became a Dominican. He translated Latin theologians (e.g. Boethius\* and Anselm\*) into Greek, and himself wrote theological treatises in defence of the Latin doctrinal point of view and in opposition to the Orthodox Hesychasts.

J.M.H.

Migne, *Patrologia Graeca*, CLII (1866; with Lat. tr.) and CLIV (1866; *De processione Spiritus Sancti*, under Demetrius Cydones); *Adversus Iosephum Bryennium* (ed. G. Mercati in Studi e Testi, LVI, 1931); *Epistolae* (ed. R.-J. Loenertz, *ibid.*, CLVI, 1950; with biblio. and Fr. summary of the Greek letters).

G. Mercati, *Notizie di Procoro e Demetrio Cidone, Manuele Caleca e Teodoro Meliteniota ed altri appunti* (1931).  
J.M.H. (R.B.)

**Manuel Moschopoulos** (fl. c. 1300), Byzantine scholar. His writings on grammar and his scholia on classical authors are important for the range of learning and the nature of educational methods under the early Palaeologi.

Erotēmata (ed. P. Egenolff, *Anonymi grammaticae epitoma*, 1877); *Sylloge onomatōn Attikōn* (ed. F. Asulan, Venice, 1524).  
J.M.H.

**Manuel II Palaeologus** (\*1350; †1425), BYZANTINE EMPEROR 1391–1425, a gifted man who travelled widely in Europe, in addition to spending part of his youth at the Ottoman court. His letters reflect both the current political difficulties of Byzantium and their author's cosmopolitan and cultured outlook.  
J.M.H.

Migne, *Patrologia Graeca*, CLVI (with Lat. tr.; 1866); *Lettres* (ed. E. Legrand, 1893); E. Trapp, *M. II Palaiologos: Dialoge mit einem 'Perser'* (1966).

J. W. Barker, *M. II P. (1391–1425): A Study in Late Byzantine Statesmanship* (1969).

J.M.H. (R.B.)

**Manuel Philes** (c. 1275–1345), Byzantine scholar and over-prolific versifier, author of a vast number of occasional poems written for patrons. His constant complaints of poverty are in part conventional.

*Carmina* (ed. E. Miller, 2 vols, 1854); *Carmina inedita* (ed. Ae. Martini, 1900). J.M.H. (R.B.)

**Manuzio** (MANUTIUS), PAOLO (\*Venice 12 VI 1512; †Rome 6 IV 1574), Italian humanist and printer,

succeeded his father Aldus in the management of the Aldine press; famous for his work on Cicero\*.

A. A. Renouard, *Annales de l'imprimerie des Aldes* (3rd ed. 1834; tr. and abr. E. Goldsmid, 1887).  
D.H.

**Manyōshū** ('Collection of Ten Thousand Leaves [or, Ages]'), Japanese poetical anthology, containing 4,516 poems in 20 books, by about 450 poets, collected some years after 759. Its compilation is sometimes ascribed to Tachibana no Moroe, but usually to Ōtomo\* no Yakamochi, who certainly played a large part in arranging the poems; but the circumstances of the compilation are not clear, and the order of the poems, although partly systematical, shows signs of incomplete editing. There are 262 *chōka*, long poems, and almost all the remainder are *tanka*, short poems of only 31 syllables. Although the long poems appeal more to Western readers, the *tanka* developed into the standard Japanese verse form. Some of the poems may date as far back as 400, but the majority belong to the period 650 to 750. Of several outstanding poets, those traditionally considered the best are Kakinomoto\* no Hitomaro and Yamabe\* no Akahito; Ōtomo no Yakamochi was also excellent. The poems are lively, frank, vivacious and spirited: their manner is direct and simple, sometimes even naive, though their simplicity often conceals great artistry. They may be considered as belonging to the golden age of Japanese poetry, whereas the *Kokinshū*\*, the next anthology, and subsequent anthologies are its silver age, in which technique superseded emotion and elegance replaced plain beauty. The themes of the poems are very varied; this also is in contrast to later anthologies, in which tradition came to impose a rigid limitation on what themes could be used. The position of women in the *Manyōshū* is prominent, both as poets and as characters in poems. The *Manyōshū* is undoubtedly one of the finest works in Japanese literature. Apart from its literary value, it is a mine of information for Japanese philology, history and mythology.

R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961; outstanding crit. assessment, with tr. and analyses of sel. poems); complete tr. J. L. Pierson, *The Manyōshū*, I–XX (1929–63; table of contents, 1964); Nippon Gakujutsu Shinkōkai, *The M., One Thousand Poems* (1940; repr. 1965); sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry* (1936); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964); J. L. Pierson, *Selection of Japanese Poems Taken From the Manyōshū* (1966).  
E.B.C. (D.E.M.)

**Manzini**, GIANNA (\*Pistoia 24 III 1896), Italian novelist and short-story writer. The predominant theme running through Gianna Manzini's work is the loneliness of woman. As a result of it her characters take refuge in a world of dreams and

memories which she describes in a prose that is lyrical, imaginative, yet always controlled by her strong critical sense. She has often been compared with Virginia Woolf\*, by whom she has been greatly influenced.

*Tempo innamorato* (1928); *Incontro col falco* (1929); *Boscovivo* (1932); *Un filo di brezza* (1936); *Rive remote* (1940); *Forte come un leone* (1947); *La sparviera* (1956). J.F.C. (B.M.)

Manzoli, PIER ANGELO DE LA STELLATA, now identified with PALINGENIO (\*La Stellata, Ferrara ?1500; †?1543), Italian poet and philosopher, member of the Ferrarese circle of Calvinist tendency which gathered round Renée de France. His *Zodiacus vitae* (1535-36) was condemned by the Inquisition.

For the identification of M. with Pal.: G. Bertoni in *Giornale storico della lett. ital.*, C (1932). —F. Flamini, *Spigolature d'erudizione e di critica* (1895); G. Toffanin, *Il Cinquecento* (3rd ed. 1929); B. Croce in *La Critica*, XXX (1932); A. Meozzi in *La rinascita* (for M.'s influence abroad; 1939).

B.R.

Manzoni, ALESSANDRO (\*Milan 7 V 1785; ∞1808 Henriette Blondel [†1833], ∞Teresa Borri-Stampa; †*ibid.* 22 V 1873), Italian poet and novelist. His mother, Giulia Beccaria (daughter of the author of *Dei delitti e delle pene*), separated from her husband, Pietro Manzoni, and lived in Paris. In 1805 she was joined there by her son who through his friendship with Claude Fauriel was introduced to the new Romantic tendencies of European literature. In 1810 his wife, the daughter of a banker of Geneva, abjured the Calvinist religion. Almost contemporaneously Manzoni himself underwent a spiritual re-conversion to Roman Catholicism, from which he had become estranged. His philosophic conversion from sensist doctrines to Rosminianism proceeded gradually over a quarter of a century, and traces of the development are to be seen in his works.

His historical novel, *I Promessi Sposi* (1827), is held by many to be the greatest Italian literary work after the *Divina Commedia*. Similar in some respects to Scott's\* novels, it is concerned with deeper issues than is usual in historical romances. Ostensibly a story of petty tyranny and victimization, set in Spanish-dominated Lombardy of the early 17th century, it involves its humble protagonists, Renzo and Lucia, in issues which far transcend their particular vicissitudes; in war, famine, tumults, plague, and in the profound enigmas of the conflict between the will of man and the will of God, between human concepts of justice and Providence. Linguistically the work is an important landmark in the history of Italian prose. Eventually converted, after 1829, to the view that Florentine should be recognized as the language of Italy, Manzoni re-wrote his novel to conform with

Florentine usage. The corrected, definitive version was published in 1840. In relation to Romanticism the work stands alone. It founded no school and its imitators overlooked its essential qualities. Nevertheless Manzoni has been regarded as the head of the Italian Romantic movement. He was in reality a modern classicist who absorbed the new Romantic trends but retained classic serenity, harmony and control.

His minor works include two verse dramas, *Il Conte di Carmagnola* (1820) and *Adelchi* (1822), the former important in relation to literary history for its preface and for the violation of the dramatic unities. Of his poems, the most famous is his ode on the death of Napoleon, 'Il Cinque Maggio' (1821). His *Inni Sacri* (1812-22) are the poetic expression of his religious faith.

*I Promessi Sposi* (ed. L. Russo, with crit. comm., 2nd ed. 1967; *The Betrothed*, tr. A. Colquhoun, 1951); *Poesie* (ed. E. Chiorboli, 1948; with intro. and notes); *Le Tragedie, Gl'Inni Sacri, Le Odi* (ed. M. Scherillo, 1922); *Liriche e tragedie* (ed. M. Apollonio, 1940); *Osservazioni sulla morale cattolica* (ed. F. Crispolti, 1906; new crit. ed. M. Barbi and F. Ghisalberti in *Opere Varie*, II, 1943, also cont. the tragedies, the *Inni Sacri* and the *Odi*); for M.'s writings on the Italian language: B. Reynolds, *The Linguistic Writings of A. M.* (1950; with unpub. material).—*Tutte le opere* (ed. A. Chiari and F. Ghisalberti, 1954 ff.); *Opere* (ed. L. Caretti, 2nd ed. 1964).

L. Tonelli, *M.* (1928); A. Momigliano, *A. M.* (1929); B. Croce, *A. M.* (1930); G. Vidari, *M.* (1935); D. Budini, *A. M.* (1940); B. J. Wall, *A. M.* (1954); A. Colquhoun, *M. and His Times: A Biography* (1954).

For particular studs see C. Mazzoni, *L'Ottocento*, II (3rd ed. 1934; bibl.); Annali manzoniani (1939 ff.; Milan, Casa del Manzoni); F. Ghisalberti, *Critica manzoniana di un decennio* (1949).

B.R.

Mao Tun, pseud. of SHÊN YEN-PING (\*T'ung-hsiang, Chekiang 1896), Chinese novelist and short-story writer. In 1920 Mao Tun with Chou\* Tso-jên and others founded the Literary Association and became editor of its influential Short-Story Monthly. After participating in the Northern Expedition of 1926, he wrote, against the background of the events of that year, his trilogy *Shih*, which established him as China's leading novelist. In 1930 he became a founder-member of the League of Left-Wing Writers. Among his other novels, *Hung* (1930) and *Tzū-yeh* (1933) stand out; among his short-story volumes, *Yeh ch'iang-wei* (1929) and *Ch'un ts'an* (1933). His creative writing ended in 1945. He was Minister of Culture in the People's Government (1949-64) and always prominent in politico-literary circles.

NOVELS: *Huan-mieh* (1927); *Tung-yao* (1928); *Chui-ch'iu* (1928); above three reissued as *Shih*

(1930); *San jên hsing* (1931); *Lu* (1932); *Tzū-yeh* (1933); *Midnight*, tr. Hsu Meng-hsiung, Peking, 1957); *Fu-shih* (1941); *Shuang-yeh hung ssu erh-yüeh hua* (1943).—SHORT STORIES: *Mao Tun tuan-p'ien hsiao-shuo chi* (coll.; 1934); *P'ao-mo* (1935); *Yen-yün chi* (1937); *Wei-ch'ü* (1945); sel. tr. in *Spring Silkworms and Other Stories* (tr. S. Shapiro, Peking, 1956); biblio. of others in C. T. Hsia, *A History of Modern Chinese Fiction 1917-1957*, (1961).

M. Galik, *Mao Tun and Modern Chinese Literary Criticism* (Wiesbaden, 1969). A.R.D.

**Map**, or **Mapes**, WALTER (\*c. 1140; †c. 1209), English ecclesiastic; once credited with much Arthurian material and many satirical poems, but only the *De nugis curialium*, a miscellany of folklore, history etc., is certainly his: it includes the *Epistola Valerii*, a famous diatribe against marriage, used by Chaucer\* and others.

*De nugis curialium* (ed. M. R. James, 1914; tr. F. Tupper and M. B. Ogle, 1924); *Latin Poems Commonly Attributed to W. M.* (ed. T. Wright, 1841).

J. Hinton, 'W. M.'s *De nugis curialium*: its plan and composition' in *Pub. Mod. Lang. Assoc.*, XXXII (1917). R.W.B. (Tor.)

**Mapius Vegius**: see **Vegio**, **MAFFEO**.

**Mapu**, ABRAHAM (\*Slobodka-Kovna 6 II 1808; †Königsberg 9 X 1867), Hebrew novelist. At an early age he acquired the name of an 'illuy' ('phenomenon'). Later he took up the study of the practical CABBALAH and learned Latin with the help of a Roman Catholic priest, who also encouraged him to learn other European languages. His first novel, *Ahavat Zion* (Vilna, 1853), was a great literary event in Hebrew modern writing. A romance of the time of Isaiah, it is influenced by the French Romanticists. His second great novel *Ashmat Shomron* (pub. 1865) had an even more complex plot. Both these historical novels were symbolic of the ideas of the Haskalah ('enlightenment') in that they call for the love of life and work on the land, and were perhaps the first call for Zionism in fiction. His third novel *Ayit Zahvu'a* (1857), with contemporary characters, was of less merit. He was the first to introduce the novel form in the Hebrew language.

*Ahavat Zion* (Amnon, *Prince and Peasant*, tr. F. Jaffe, 1887; *In the Days of Isaiah*, tr. Shapiro, 1902).—Sel. ed. in Hebrew (intro. Y. Fichmann, 1939).

R. Brainin, *A. M.* (Piotrkov, 1900); S. Sachs, *Le-Toledot M.* (Warsaw, 1903); A. Kaplan, *Chayei M.* (Vienna, 1887); David Patterson, *A. M.* (London, 1964). S.A. (M.Ge.; Y.F.)

**Maragall**, JOAN (\*1860; ∞1891 Clara Noble; †1911), Catalan poet, without doubt the finest

poet writing in Spain at the turn of the century. Much influenced by the ideological movements of his time and especially by Nietzsche\*, his themes were nevertheless essentially the great Romantic ones—nature, love, patriotism, religion—treated in a refreshingly direct fashion. He had a sensitive appreciation of nature, though it was that of a city dweller rather than of a countryman, and he infused without sentimentality human values into the mountains, sea and animals of the fields. Similarly he wrote unaffectedly of love and of his deep family affection. His love of nature gives rise to meditation of a religious type, as in his famous *Cant espiritual*, where he asks God to let this world, unsurpassable in his eyes, be his heaven after death.

Maragall also wrote on Catalan historical themes. For example, in a series of poems on the Comte Arnau, a figure in Catalan legend akin to the FLYING DUTCHMAN, he developed, influenced by Goethe\* and Novalis\*, a profound view of life as renunciation which replaced heroic self-assertion.

He conceived poetry as essentially a short lyrical experience and in his aesthetic theories, adumbrated in his *Elogis*, he anticipated 'pure poetry' in his praise of spontaneous expression ('la paraula viva') of dance and of music. The directness, sobriety and concentration of his own verse is outstanding. He translated widely from the classics and from the German poets.

For some 20 years Maragall wrote regularly for the respected newspaper *El diari de Barcelona*. His articles, written mostly in Spanish, are significant in that they reflect the views of a humane and enlightened bourgeois in a time of crisis.

*Obres completes* (25 vols, with intro., 1929-59); *Obres completes* (2 vols, 1962).

A. Terry, *La poesia de J. M.* (1963) and 'The *Cant espiritual*' in *Bull. Hispanic Stud.*, XXXVIII (1961). G.W.R.

**Márai**, SÁNDOR (\*Kassa 11 IV 1900), Hungarian novelist, poet and playwright. A middle-class background and a strong proclivity for French literary culture combine to give Márai's works an elegant smoothness of style. His frequently-recurring theme is the problem of his own middle class in the 20th century. His memoir-type novels represent this style at its best.

NOVELS: *A zendülök* (1930); *Les revoltés*, tr. L. Gara and M. Largeaud, 1931); *Csutora* (1932; *Achtung, bissiger Hund*, n.d.); *A féltékenyek* (2 vols, 1937); *Die Eifersüchtigen*, tr. A. Saternus, Bern, 1947); *Vendégláték Bolzanóban* (1940); *Ein Herr aus Venedig*, tr. R. von Stipsicz-Garibaldi and G. von Kommerstädt, 1943); *Das Wunder des San Gennaro* (1957).—VARIOUS: *A szegények iskolája* (1939); *Napló* ['Diary'], 1943-44 (1945), 1945-57 (1958), 1958-67 (1968).

J. Reményi, 'S. M.' in *Books Abroad*, XXIII (1949). G.F.C.

**Marais, EUGÈNE NIELEN** (\*Pretoria 9 I 1871; ∞1894 Aletta Beyers; †*ibid.* 29 III 1936), Afrikaans writer and lawyer. In his poetry his inner discord, his sombre outlook and his broken health are revealed. Both the emotional quality and the formal beauty shown in his one volume of poetry place it among the best yet written in Afrikaans. He is an interesting story-teller and a fascinating describer of animal life.

VERSE: *Gedigte* (1925); *Versamelde Gedigte* (1933).—PROSE: *Natuurkundige en Wetenskaplike Studies* (1928); *Die Siel van die Mier* (1934; *The Soul of the White Ant*, tr. W. de Kok, 1937, repr. 1971); *Burgers van die Berge* (1938; *My Friends the Baboons*, tr. *idem*, 1939).

F. G. M. du Toit, E. N. M.: *Sy Bydrae tot die Afrikaanse Letterkunde* (1940); H. van der Merwe Scholtz, *Sistematiese Verslag van 'n Stilistiese Analise*—E. M.: *Die Townenares* (1950).

G.D. (N.D.C.)

**Maran, RENÉ** (\*Fort-de-France 5 XI 1887; †Paris 8 V 1960), French novelist, a Negro born in Martinique; his highly successful *Batouala* (1921; Eng. tr. anon., 1922), the first genuine 'Black novel', won the Prix Goncourt. In its preface, Maran for the first time states the demands of NEGRIUDE, hoping however only for the integration of the Negro in French society. His other works on Africa are those of a French patriot: *Les pionniers de l'empire* (1943 ff.).

*Djouma, chien de brousse* (1927); *M'bala l'éléphant* (1944).—L. Kesteloot, *Anthologie négro-africaine* (1967).

M. Cook, 'R. M.' in Fr. Rev., XVII (1944).  
M.G.

**Marañón, GREGORIO** (\*Madrid 1887; ∞Dolores Moya; †*ibid.* 1960), Spanish writer. A practising doctor, Professor at Madrid University and member of three Academies. He intervened in politics, and published a considerable number of books and essays on various subjects, besides many articles. His correct, explanatory style is at its best when treating literary or historical subjects in an almost clinical manner: *Enrique IV de Castilla* (1930), the controversial *Don Juan* (1940), *Amiel* (1922), and his interesting studies of Olivares (1936) and Antonio Pérez\* (1947). His book on Feijoo\* is a first-rate study of that great essayist.

*Obras completas* (ed. A. Juderías, 4 vols, 1968—).—*Amor, conveniencia y eugenesia* (1929); *Ensayo biológico sobre Enrique IV de Castilla y su tiempo* (1930); *La evolución de la sexualidad y los estados intersexuales* (1930; *The Evolution of Sex and Intermediate Conditions*, tr. W. B. Wells, London, 1931, New York, 1933); *Raíz y decoro de España* (1933); *Las ideas biológicas del Padre Feijoo* (1934); *Tiempo viejo y tiempo nuevo* (1940); *Antonio Pérez* (1947; tr. C. D. Ley, 1953); *Elogio y*

*nostalgia de Toledo* (1951); *El Greco y Toledo* (1957); *Los tres Vélez* (1960).

F. J. Almodóvar and E. Warleta, *M. o una vida fecunda* (1952); L. Granjel, *G. M. Su vida y su obra* (1960); P. Lain Entralgo, *G. M.* (1969).  
R.M.N. (J.E.V.)

**Marbod of Rennes** (\*Angers c. 1035; †1123), French scholar and Latin poet. In 1069 he became Chancellor and then head of the school at Angers, and in 1096 Bishop of Rennes. He was a teacher, interested especially in versification, as his *De ornamentis verborum*, a school exercise-book, shows. His *Liber lapidum*, on the virtues of precious stones, is didactic in tone. He wrote poems on the lives of saints, poetical epistles, epigrams as well as hymns and other religious pieces in rhythm and rhyme. Hildebert\* styled him 'the Orpheus of our age'.

Migne, *Patrologia Latina*, CLXXI (1854); *Analecta hymnica medii aevi*, L (1907); *Liber lapidum* (tr. C. W. King in *Antique Gems*, 1860); A. Wilmart, 'Le florilège de Saint-Gatien' in Rev. Bénédictine (1936); *Liber decem capitulorum* (ed. W. Bulst, 1947).

L. Pannier, *Les lapidaires français du moyen âge* (1882); P. Studer and J. Evans, *Anglo-Norman Lapidaries* (Paris, 1924).  
F.J.E.R. (Tor.)

**Marcabru** (fl. c. 1130–48), Provençal troubadour from Gascony, of humble birth, perhaps even a foundling. During the period in which he went from castle to castle with his teacher Cercamon, he was known as Panperdut. He himself uses the name Marcaru(n), son of Lady Bruna. His mordant, satirically realistic *sirventes* earned him many enemies, particularly in the courts of south-west France and Spain. In the end he was killed by the enraged lords of Guyenne. His 30 moral songs (often wilfully obscure, but extraordinarily rich in their imagery) advocate a love which combines courtly restraint with authentically courtly standards of behaviour; sensuality masquerading under courtly forms he attacks (one cannot say that he rejects it when crude and unadorned). These *vers* are highly original in form and diction. No less individual are his romances, Crusader songs and a well-known *pastourelle*.  
R.R.B.

*Poésies complètes* (ed. J. M. L. Dejeanne, 1909).

H. Suchier, 'Der Troubadour M.' in *Jahrb. für romanische u. eng. Lit.*, XIV (1874); G. Bertoni, 'Due note provenzali' in *Studi medievali*, new ser., III (1911); K. Vossler, 'Der Troubadour M. und die Anfänge des gekünstelten Stils' in *Sitzungsberichte der bayerischen Akad. der Wissenschaften* (1913); K. Lewrent, 'Beiträge zum Verständnis der Lieder M.s' in *Zeitschrift für romanische Philol.*, XXXVII (1913); A. Franz, *Der Troubadour M.* (1914); P. Boissonnade, 'Les personnages et les événements de l'histoire d'Allemagne, de France et d'Espagne dans l'œuvre de M.' in *Romania*,

XLVIII (1922); C. Appel, 'Zu M.' in *Zeitschrift für romanische Philol.*, XLIII (1923); H. Spanke, 'M.-Studien' in *Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen*, 3rd ser. (1940); G. Errante, *M. e le fonti sacre dell'antica lirica* (1948); A. Roncaglia, 'Marcabruno: "Lo vers comens quand vei del fau . . ."' in *Cultura neolatina*, IX (1951); E. Köhler, 'M.s "L'autrier jost" una sebissa' und das Problem der Pastourelle' in *Romanistisches Jahrbuch*, V (1952); D. W. Robertson, 'Five poems by M.' in *Stud. in Philol.*, LI (1954); R. Lejeune, 'Pour le commentaire du troubadour M.' in *Annales du Midi*, LXXVI (1964); F. Pirot, 'Ce n'était point le troubadour M.', *ibid.*, LXXXVIII (1966); A. G. Hatcher, 'M.s "A la fontana del vergier"' in *Mod. Lang. Notes*, LXXXIX (1964); 'Bibliographie commentée du troubadour M.' in *Le Moyen Âge* (1967); M. Picarel, 'Le début printainier dans les chansons des troubadours: M. et B. de Ventadorn' in *Annales de l'Inst. d'études occitanes* (1970).

R.R.B. (K.R.)

**Marcadé, EUSTACHE** (\*Paris 10 I 1440), French dramatist. He was the author of the *Mystère de la Vengeance\* de Notre Seigneur*, a sequel to the *Passion*, and the probable author of a *Mystère de la Passion* (the Arras\* *Passion*) which served as a model to A. Gréban\*. Though not a great artist, he was an original writer who gave to the Mystery the form it was to keep during the 15th century and in which the *Passion* is treated as the culminating incident in the redemption of Man.

*Le Mystère de la Passion* (ed. J. M. Richard, 1893).

A. Thomas, 'Notice biographique sur E. M.' in *Romania*, XXXV (1906); E. B. Ham, 'The basic manuscript of the M. *Vengeance*' in *Mod. Lang. Rev.*, XXIX (1934); G. Frank, *The Medieval French Drama* (1954).  
A.H.D.

**Marcel, GABRIEL** (\*Paris 7 XII 1889), French philosopher and playwright. Since his conversion, at 40, to Roman Catholicism, Marcel has become one of the leading French exponents of Christian EXISTENTIALISM. He discovered the philosophical possibilities of the drama through Ibsen\* and Currel\*. He also admits the influence of Portoriche\* and Schnitzler\*. His plays, though they have reached a wider public through the popularization of existentialism, often lack the human touch and remain forcefully expressed intellectual exercises.

PHILOSOPHY: *Journal métaphysique* (1928; Eng. tr. B. Wall, 1952); *Être et avoir* (1935; Eng. tr. K. Farrer, 1965); *Du refus à l'invocation* (1942); *Homo viator* (1944).—PLAYS: *Le soleil invisible* (1914); *Le cœur des autres* (1920); *Le monde cassé* (1923); *L'homme de Dieu* (1925); *La chapelle ardente* (1925); *Le chemin de crête* (1936); *Le dard* (1937); *Le fanal* (1938); *Théâtre comique* (1947); *Rome*

*n'est plus dans Rome* (1951).—*A Man of God, Ariadne, The Funeral Pyre* (tr. R. Heywood and M. Gabain, 1952).

P. Foulquié, *L'existentialisme* (1947); G. Pillement, *Anthologie du théâtre français contemporain*, III (1948); J. Chenu, *Le théâtre de G. M. et sa signification métaphysique* (1948); K. T. Gallagher, *The Philosophy of G. M.* (1962); J. Parain-Vial, *G. M.* (1966); J. B. O'Malley, *The Fellowship of Being* (1966); S. Keen, *G. M.* (1966).  
T.W. (M.G.)

**Marcelin, FRÉDÉRIC**: see HAITIAN LITERATURE.

**Marcelin, PIERRE**: see Thoby-Marcelin, PHILIPPE.

**March, AUSIÀS** or AUSIAS (\*Gandia, Valencia ?1397; ∞1437 Isabel de Martorell, ∞Joana Escorna; †*ibid.* 3 III 1459), Catalan poet, a member of a prosperous literary family. His life was spent in the King's service; he was the royal falconer. His poems mainly concern his love for various ladies referred to as 'Plena de seny'; 'Lilr entre cards' and 'Mon darrer bé'. The satisfaction of his lust brings him no comfort, for he yearns also for a spiritual love of which his lovers are incapable. His love is thus tortured and contradictory. His appetites control his life, break down his understanding, master his will and drive him to despair; but he is proud of the intensity of his passion. He analyses acutely his perpetual indecision and the ease with which he deceives himself. The tautness of his arguments and originality of his images sometimes make him difficult to follow. He uses Provençal metres and his work derives much from the *trobar clus* of Arnaut\* Daniel but he brings to the troubadour tradition new concentration and sustained argument which completely revitalize the static convention of courtly love. The influence of Dante\* and Petrarch\* is also apparent.

Ausiàs March is perhaps the greatest poet in Catalan. He had great influence in 16th-century Spain: Garcilaso\* is indebted to him, and his works were published in Valladolid (1555) as well as in Valencia and Barcelona. He was put into Castilian by Romaní (1539) and Montemayor\* (1560).

*Obres* (crit. ed. A. Pagès, 2 vols, 1912-14); *Poesies* (crit. ed. and stud. P. Bohigas, 5 vols, 1952-59).

A. Pagès, *A. M. et ses prédécesseurs* (1912) and *Commentaire des poésies d'A. M.* (1925); J. Fuster, 'El ben enamorat i el mal enamorat' in *Obres completes*, II (1968).  
G.W.R.

**Marchena Ruiz de Cueto, José** (\*Utrera 1768; †Madrid 1821), Spanish poet. He took religious Orders but, imbued with Encyclopaedist ideas, abandoned his career. He took part in the French Revolution, was persecuted by Robespierre, but under Bonaparte became secretary to General

Moreau and Murat's protégé. He fled to France with the defeated Napoleonic army but in 1820 returned to Spain, to die a poor and forgotten man. He was such a good Latinist that his forged 'discovered fragment' of the *Satyricon* was taken for Petronius\* by all German scholars. He did good translations of Molière\* and Voltaire\*. The best of his visionary poems is the beautiful *Oda a Cristo crucificado*, where the religious theme is chiefly treated from a human point of view. Marchena is a good poet, but the ideological and political tendencies which appear in most of his work handicap, and at times kill, the poet in him.

*Obras* (ed. M. Menéndez y Pelayo, with intro., 2 vols, Seville, 1892-96).

E. Alarcos, 'El Abate M. en Salamanca' in *Homenaje a M. Pidal*, II (1925); R. S. Schevill, 'El Abate M. and French thought of the 18th century' in *Rev. Litt. Comparée*, XVI (1936).

R.M.N. (J.E.V.)

Marchetti, GIOVANNI (\*Senigallia 26 VIII 1790; †Bologna 2 III 1852), Italian poet. His best-known work is *Una notte di Dante* (1838), a poem in terza rima, recounting a meeting between Dante\* and Castruccio Castracane, who converse on the misfortunes of Italy and the hopes for her liberation. He wrote also a commentary on Dante's *Inferno* and an interpretation of the allegorical content.

*Poesie nuovamente pubblicate di G. M.* (ed. R. Borgognoni, 1878).

L. Grilli, 'Di G. M. e dell'opera sua' in *Nuova Antologia* (1 Dec. 1925; with biog.). B.R.

Marchetti, GIUSEPPE (\*Gemona 1902; †Udine 1966), Friulian philologist and historian. A gifted writer and profound scholar, his grammatical work is of prime importance in establishing a Friulian literary language.

*Lineamenti di grammatica friulana* (Udine, 1952, 1967); *Risultive* (anthology; *ibid.*, 1955); *La scultura lignea nel Friuli* (Milan, 1956); *Il Friuli—uomini e tempi* (Udine, 1959); *Lis predicis dal muini* (*ibid.*, 1965, 1966, 1968); *Letaris ai furlans* (*ibid.*, 1966).

D. Virgili, 'Scritti di G. M.' in *Sot la nape*, IV (1966); G. Nicoletti, 'Commemorazione di G. M.' in *Atti dell'Accad. della Deputazione di Storia Patria* (Udine, 1966); Group 'Risultive', 'G. M.' in *Quaderni di Cultura*, IV.8 (1966-67); D. Virgili, 'La figura e l'opera di G. M.' in *Atti dell'Accad. di Scienze, Lettere e Arti di Udine* (1969). L.C.

Marchi, EMILIO DE: see De Marchi, EMILIO.

Marchionne DI COPPO DI STEFANO BUONAIUTI (\*Florence 1336; †*ibid.* 7VIII 1385), Italian chronicler; Florentine statesman and diplomat;

Prior (1379). He wrote (1378-85) a *Cronaca fiorentina*, a robust chronicle of events from the Creation until his own day. He retold the history of Florence, following Villani\* up to 1300; the more valuable part of the work (used by Machiavelli\*) is that which deals with the revolution of the *Ciampi* and the turbulent period 1348 to 1385 when Marchionne draws principally on his own extensive experience of public affairs.

*La Cronaca fiorentina* (ed. N. Rodolico, 1903); *Cronisti del Trecento* (ed. R. Palmarocchi, 1935).

F. Foffani, 'La cronaca fiorentina di M. di C. S.' in *Ricerche letterarie* (1897); A. Panella, 'Per la biografia del cronista M.' in *Archivio storico ital.*, LXXXVIII (1930). M.W.

Marcotte, GILLES (\*Sherbrooke, Quebec 8 XII 1925), Canadian novelist and critic. He has worked as literary critic for Montreal's *Le Devoir*, television producer, researcher for the National Film Board, literary director of *La Presse*, and now combines teaching French at l'Université de Montréal with writing and collaborating on Radio-Canada literary programmes. His work is noted for its intellectual acumen and perceptiveness.

*Une littérature qui se fait* (1962); *Présence de la critique* (1966); *Le temps des poètes* (1970).—NOVELS: *Le poids de Dieu* (1962; *The Burden of God*, tr. E. Abbott, 1964); *Retour à Coolbrook* (1965).

A. Thério, 'Présence de la critique de G. M.' in *Livres et Auteurs canadiens* (1966). R.Su.

Marcus Aurelius: see Aurelius, MARCUS.

Marcus Diaconus (*fl.* early 5th century), Greek hagiographer. Native of Asia Minor, copyist by profession, close friend and biographer of Porphyrius, Bishop of Gaza. This life is a priceless circumstantial account of the work of the Church in a pagan city, but has unfortunately been touched up by a later hand.

H. Grégoire and M. A. Kugener, *Marc le Diacre: Vie de Porphyre* (1930; with Fr. tr.); G. F. Hill, *The Life of Porphyry of Gaza by Mark the Deacon* (1913); P. Peeters, 'La vie géorgienne de S. Porphyre de Gaza' in *Analecta Bollandiana*, LIX (1941). R.B.

Marechal, LEOPOLDO (\*1900; †1970); Argentinian poet and novelist. He was an Ultraist in the 1920s when he published *Días como flechas* (1925) and *Odas para el hombre y la mujer* (1929). His second period began with *Laberinto de amor* (1935). He is, however, best known for his novel *Adán Buenos-ayres* (1948), in which the story of a man in Buenos Aires becomes a spiritual search which has analogies with the Dantean quest. He has since published many other collections of poetry including *Heptamerón* (1966) and a novel following the

pattern of Socratic dialogue, *El banquete de Severo Arcángelo* (1965). J.F.

MARENCO, CARLO (\*Cassolunovo di Lomellina 1800; †Savona 1846), Italian tragedian. Medieval Italian history, especially of the time of Dante\*, formed the subject of many of his dramas, of which the best known is *Pia de' Tolomei* (1837). Other successful plays were *Buondelmonte e gli Amidei* (1827), *Corso Donati* (1830), *Ezzelino III* (1832) and *Arnaldo da Brescia*, which preceded Niccolini's\* drama of the same name.

*Tragedie* (4 vols, 1837–44).

A. Ponte, *Arnaldo da Brescia nelle due tragedie di G. B. Niccolini e C. M.* (1880); E. Orlandi, *Il teatro di C. M.* (1900). B.R.

MARENCO, LEOPOLDO (\*Ceva 8 XI 1831; †Milan 30 IV 1899), Italian dramatist, son of Carlo Marenco. His tragedies, excessively sentimental even by 19th-century Italian standards, were, like his father's, based on stories from medieval history or legend. Of his comedies, *Il falconiere di Pietra Ardena* (1870) is best known.

C. Levi, *Il Teatro* (1919); C. Pellizzi, *Le Lettere del nostro secolo* (1929). B.R.

MARGIVAL, NICOLE DE (fl. 1300), French poet, precursor of Machaut\*. His principal work, *Le Dit de la Panthère*, is a narrative poem written in the allegorical and didactic style of the *Roman\* de la Rose*. It includes examples of the short lyric forms (BALLADE, RONDEAU, VIRELAY etc.).

*Le Dit de la Panthère d'Amors* (ed. H. Todd, 1883).

E. Hoepffner, 'Les poésies lyriques de N. de M.' in *Romania*, XLVI (1920). A.H.D.

MARGUERITE d'Angoulême or DE NAVARRE (also DE VALOIS), DUCHESS OF ALENÇON (\*Angoulême 11 IV 1492; ∞1509 Charles, Duke of Alençon, ∞1527 Henri d'Albret, King of Navarre; †Odos, nr Tarbes 21 XII 1549), French writer and patroness of letters. She was the affectionate sister of François I, had strong Reformist leanings and protected writers and scholars with Protestant tendencies, as Calvin\*, Marot\*, B. des\* Périers. Her *Heptaméron*, planned in imitation of the *Decameron* and unfinished, contains 72 short stories ostensibly told on seven days by an aristocratic group isolated by floods in an abbey in the Pyrenees. Many were anecdotes of contemporary life, interspersed with sentimental and moral discussions. Her poetry is personal, obscure, sometimes allegorical, often mystic and strongly imbued with Platonism.

VERSE: *Le Miroir de l'âme pécheresse* (1531; *A Godly Meditation of the Soul*, tr. Elizabeth of England, 1548, repub. 1897); *Les Marguerites de la*

*Marguerite des princesses* (1547); *Les poésies de M. de Navarre* (ed. F. Frank, 4 vols, 1880); *Les dernières poésies de M. de Navarre* (ed. A. Lefranc, 1895); *Poésies inédites* (ed. P. Jourda in *Rev. du 16e siècle*, 1926–30).—PLAYS: *La Nativité* (ed. P. Jourda, 1939); *Théâtre profane* (ed. V. L. Saulnier, 1946).—STORIES: *L'Heptaméron* (1558–59; ed. M. François, 1943; ed. Y. Le Hir, 1967; tr. A. Machen, 1886; tr. J. S. Chartres, 1894); *Œuvres choisies* (2 vols, New York, 1968).

P. Jourda, *M. d'A.* (1930) and *Une princesse de la Renaissance, M. d'A.* (1932); E. V. Telle, *M. d'A. et la Querelle des Femmes* (1937); L. Febvre, *Autour de l' 'Heptaméron'* (1944). G.B.

MARGUERITE BROTHERS: PAUL (\*Lagh'ouat, Algeria 1 II 1860; †Hossegor 30 XII 1918) and VICTOR (\*Blida 1 XII 1866; †Monestier 23 III 1942), French novelists. They were the sons of a general who was killed in 1870. Both went into the regular army, which Paul left in 1881, Victor in 1896. Paul began independently as a Naturalistic writer, but from 1896 to 1908 wrote solely in collaboration with his brother. Their joint output includes a group of novels on the events in 1870–71 (*Une époque*, 4 vols, 1898–1904), a volume in support of the feminist movement (*Femmes nouvelles*, 1899) and children's stories (*Poum*, 1897). After Paul's death, Victor wrote two books which provoked outcries of moral indignation—*Les coupables* (1922) and *La garçonne* (1925).

PAUL: *Jours d'épreuve* (1889); *La force des choses* (1890); *Ma grande* (1892); *La tourmente* (1893).—VICTOR: *Appel aux consciences* (1925).—TOGETHER: *Les deux vies* (1902); *Histoire de la guerre de 1870* (1903); *Zette* (children's book; 1903) *Le prisme* (1905).

S. Barreaux, *P. et V. M.* (1909).

M.G.; J.P.R.

MARIANA, JUAN DE (\*Talavera de la Reina ?1535; †Toledo 1624), Spanish historian and learned writer. He was the illegitimate son of a cleric. He entered the Jesuit Order in 1554, was priested in 1561, taught in Rome, Loreto, Sicily and Paris and lived in Toledo from 1574. He examined and finally approved Montano's polyglot Bible. His Latin treatise on kingship (1599) contained views on tyrannicide which alarmed European opinion after the assassination of Henry IV. The Latin *Tractatus VII* (1609) contains an attack on the popular theatre and a work on money which caused his imprisonment. His masterpiece, a history of Spain in 30 books, was published in Latin 1592–1605; his own Spanish translation of it in 1601. He based his narrative on earlier chronicles, making some attempt to deny fabulous elements in them but not investigating special points. Its chief merit is its magnificent prose, description, speeches and moral reflections. It closes with Ferdinand and Isabella.



LATIN WORKS: *Historiae de rebus Hispaniae* (1592–1605); *De rege et regis institutione* (1599); *Libri de regimine societatis* (1635).—*Scholia in Vetus et Novum Testamentum* (1620).—*Historia general de España* (3 vols, 1780–1804; 9 vols, Valencia, 1783–96; 20 vols, 1817–22; *History of Spain*, tr. Capt. J. Stevens, 1699).—Biblioteca de Aut. Esp., XXX, XXXI.

G. Cirot, *M. historien* (1905); M. Ballesteros Gaibrois, *El P. J. de M. La vida de un sabio* (1944). E.M.W. (J.E.V.)

Marichalar, ANTONIO, MARQUÉS DE MONTERA, (\*Logroño 1893), Spanish man of letters. Formed in the school of Ortega\* y Gasset, he has written good essays on several contemporary figures in English, French and American literature. He is a specialist on 16th-century history and autobiography. His most famous work is an excellent biography of the Duque de Osuna.

*Riesgo y ventura del duque de Osuna* (1930; *The Perils and Fortunes of the Duke of Osuna*, tr. H. de Onís, Philadelphia, 1932); *Mentira desnuda* (essays; 1933); *El cortesano* (1942); *Tres figuras del XVI* (1945); *Las cadenas del duque de Alba* (1947); *Un poeta navarro del XVII* (1947); *Julían Romero* (1952). R.M.N. (J.E.V.)

Marie de France, French poet, possibly Mary, Abbess of Shaftesbury (from 1181 or before to 1216), the natural daughter of Geoffrey IV of Anjou (†1151). The language of the works suggests insular or western French origin. Her importance rests mainly on her *Lais* (before 1189), short narrative poems based on folk-lore themes and containing a strong love interest, often of a pathetic or tragic kind. Marie herself alleges that some of her themes had already been treated in 'Breton lays'. Foulet and others regard the allusions to the Bretons as mere artifice and the Celtic connections as unimportant. For the Middle Ages, however, a 'Breton lay' means a short narrative poem akin to Marie's *Lais* in subject, treatment and setting. Chaucer's\* *Frankleyn's Tale* is a fine example.

*Lais* (eds: K. Warnke, 3rd ed. 1925; A. Ewert, 1944; mod. Fr. adapt. P. Tuffrau, 1925; cont. 12 poems of undoubted authenticity and *Guingamor*, which may quite possibly be M.'s); *Fables* (later than the *Lais*; ed. K. Warnke, 1898; sel. ed. A. Ewert and R. C. Johnston, 1944); *Espurgatoire Saint Patrice* (after 1189; ed. K. Warnke, 1938).

IDENTIFICATION: C. J. Fox in Eng. Hist. Rev., XXV (1910; Abbess of Shaftesbury); E. Winkler, *Französische Dichter des Mittelalters*, II: *M. de F.* (1918; Duchess of Champagne); E. Levi, 'Studi sulle opera di Maria di Francia' in Archivum Romanicum, V (1921; Abbess of Reading); U. T. Holmes in Stud. in Philol., XXIX (1932; daughter of Waleran de Meulan).—J. Bédier, 'Les lais de M. de F.' in Rev. des deux mondes (1891); L. Foulet, 'M. de F. et les lais bretons' in Zeitschrift

für romanische Philol., XXIX (1905); E. Hoepffner, *Les Lais de M. de F.* (1935). F.W.

Marienklage ('Plaint of the Virgin'), a Middle High and Low German Miracle play preserved in three versions. The High German Wolfenbüttel and Trier MSS, closely related to each other, are far eclipsed by the one named after the Holstein monastery of Bordesholm. The Low German Bordesholm Marienklage is not only the most substantial version, preserving the lyrical character of its sources and concentrating on the Holy Virgin, but is also outstanding for its musical score. The MS adds interesting details about the staging and performance.

*Sündenfall und [Wolfenbütteler] M.* (ed. O. Schönmeyer, 1855); G. Kühl, 'Die Bordesholmer M.' in Niederdt. Jahrb., XXIV (1899). G.C.

Mariken van Nieumeghen, Dutch Miracle play in which the scenes are linked together by prose texts that can easily be left out in a performance; transmitted as a CHAPBOOK; originated c. 1500. The heroine is a girl who lives with the Devil for seven years and is then converted by witnessing a pageant. When the Devil tries to destroy her she is miraculously saved by the Virgin. The unknown author was probably a rhetorician from Antwerp (and not Anna Bijns\* as Van Mierlo\* tried to demonstrate). The play has strong roots in its own time, the end of the Middle Ages, but also points to the Renaissance by the concrete and even realistic action and by the direct and delicate way of exploring the psychology of the personages. The play was—perhaps by way of a complete prose version—translated into English by Jan van Doesborch\* (Antwerp, 1518 or 1519).

Eds: W. H. Beuken (1931); C. Kruyskamp (1966); facs. of the ed. of Willem Vorsterman [Antwerp, 1518–19 or 1514–15] (ed. A. L. Verhofstede *et al.*, 2nd ed., Antwerp, 1951).—*A Marvelous History of Mary of Nimmegen* (tr. H. M. Ayres with intro. A. J. Barnouw, The Hague, 1924); facs. ed. H. M. Ayres and A. J. Barnouw (1932).

Complete biblio. W. van Eeghem in Versl. en Med. Vlaamse Acad. (1942); L. Roose in Jaarboek De Fonteyne (1950; against attrib. to Anna Bijns by Van Mierlo); G. W. Wolthuis, *Duivels-kunsten en Sprookjesgestalten* (1952); P. Brachin in Études Germaniques, XVII (1962); W. A. F. Janssen, 'Studies over M. van N.' in Leuvense Bijdragen, LVI (1967).—A. J. Barnouw in Germanic Rev., VI (1931; on the Eng. chapbook). A.v.E.

Marinetti, FILIPPO TOMMASO (\*Alexandria 22 XII 1876; †Bellagio 2 XII 1944), Italian novelist, poet and playwright. Famous as the founder of FUTURISM and then as an exponent of 'Fascist culture', Marinetti was more of a literary propagandist than a creative artist. His works have little

intrinsic merit—but Futurism, by its hostility to traditional forms and styles and its insistence on modernity and experimentation, helped to clear away much rhetoric and restrictive conventionality.

NOVELS: *Mafarka il futurista* (1910); *Otto anime in una bomba* (1919).—VERSE: *La conquête des étoiles* (Paris, 1902); *Destruction* (*ibid.*, 1904); *La ville charnelle* (*ibid.*, 1908); *Canto eroi e macchine della guerra Mussoliniana* (1942).—ESSAYS: with others, *Manifesti del futurismo* (4 vols, 1919); *Guerra sola igiene del mondo* (1915).—PLAYS: *Le roi Bombance* (Paris, 1905); *Tamburo di fuoco* (1932); *Teatro* (3 vols, 1960).

W. Vaccari, *Vita e tumulti di F. T. M.* (1959); E. Falqui, *Bibliografia e iconografia del futurismo* (1959). B.M.

Marinković, RANKO (\*Vis 22 II 1913), Croatian prose writer and critic. After University in Zagreb, Marinković began publishing in Zagreb in 1931 in the journal *Mladost*. For long connected with the Croatian National Theatre, he now lectures in Dramatic Art at the Academy of Drama. His best writing centres round the Dalmatian coast and islands which he knows well and he has an exceptional talent for satirical, often 'black' humour. His favourite characters are insignificant people of traditional background faced with immensely incongruous situations, but his novel *Kiklop* (1965) also treats the theme of the individual caught in the monstrous toils of a large city and its closed society, and struggling against the de-humanizing processes of modern civilization. Marinković's style of writing is complex, a kind of modern baroque combining reality and fantasy, author's interpolations on the characters and the development of the story, dramatic dialogue and tragicomic anti-climax, but he finds difficulty in maintaining sufficient continuity for a full-length novel and his short stories are his best work.

STORIES: *Proze* (1948); *Ni braća, ni rođaci* (1949); *Oko božje* (1949); *Pod balkonima* (1953); *Ruke* (1953, 1955, 1962, 1964, 1965); *Poniženje Sokrata* (1959); *Karneval* (1964). B.J.

Marino (also Marini), GIOVAN BATTISTA (\*Naples 18 X 1569; †*ibid.* 25 III 1625), Italian poet. From 1599 Marino was employed in Rome by ecclesiastical dignitaries; from 1608 to 1615 he was in Turin; a quarrel with Gaspare Murtola, the poet, fought by means of sonnets, pistol shots and invectives, led to his imprisonment. He then sought the protection of Maria de' Medici and Louis XIII (1615–23). He completed his main work, the mythological poem *Adone*, in Paris, and returned to Italy in 1623, rich and famous.

*Adone* (20 cantos; 45,000 lines) tells of the love of Venus and Adonis; the thin plot, interwoven with numberless digressions, is studied with echoes from infinite sources, ancient and modern, and treated with supreme technical skill; the lavish use

of metaphors, hyperboles and verbal virtuosity is a prominent feature of this poem as well as of his lyrical poetry. Marino was and is regarded as the most representative Italian writer of his age and the poets who followed in his wake came to be described as 'Marinisti'. (See BAROQUE.)

*L'Adone* (Paris, 1623; best ed. G. Balsamo-Crivelli, 1922; sel. tr. G. H. M. Priest, 1967); *Le Rime* (1602); *La Lira* (2 vols, 1608–14); *Epitalami* (Paris, 1616); *La Murtoleide* (Francofort [Italy], 1619); *La Sampogna* (Paris, 1620); *La Galeria* (1620; ed. G. Battelli, 1926); *Egloghe Boscherecce* (1620); *La Strage degli Innocenti* (1632; ed. G. Pozzi, 1960); *The Slaughter of the Innocents by Herod*, tr. R. T., 1675); *Epistolario* (1628; ed. M. Guglielminetti, 1966).—*Poesie varie* (ed. B. Croce, 1913); *Opere scelte* (ed. G. Getto, 1949); *M. e i Marinisti* (ed. G. G. Ferrero, 1954); *Opere* (sel. ed. A. Asor-Rosa, 1967).

G. F. Damiani, *Sopra la poesia del Cavalier M.* (1899); A. Borzelli, *Il Cavalier G. B. M.* (rev. ed. 1927); C. Calcaterra, *Il Parnaso in rivolta* (1940); F. J. Warnke, 'M. and the English Metaphysicals' in *Stud. in the Renaissance*, II (1955); J. V. Mirollo, *The Poet of the Marvelous, G. B. M.* (1963); M. Guglielminetti, *Tecnica e invenzione nell'opera di G. B. M.* (1964); E. Taddeo, 'Genesi, cronologia e metrica degli idilli della "Sampogna"' in *Studi Secenteschi*, IV (1964); R. Simon, 'Notes sur quelques lectures de G. B. M.', *ibid.*, V (1965); G. Cerboni Baiardi, 'Storia e struttura della prima lirica mariniana', *ibid.*, VI (1966); W. T. Elwert, *La poesia lirica italiana del Seicento* (1967); C. Colombo, *Cultura e tradizione nell' "Adone" di G. B. M.* (1967); S. Warman, 'The subject-matter and treatment of M.'s images' in *Studi Secenteschi*, X (1970). U.L.

Maritain, JACQUES (\*Paris 18 XI 1882; ∞1904 Raïssa Oumansoff), French philosophical writer. Maritain was born of Protestant parents, and became a Roman Catholic in 1906, under the influence of Bloy\*. In a philosophical war against Bergson\* and the scientists, he championed orthodox Thomism, but renewed his interpretation of St Thomas\* in the light of modern thought. His aesthetic theory owes something to both Valéry\* and Cocteau\*. Politically he has moved from the Action Française to democracy. From 1945 to 1948 he was French ambassador to the Holy See.

*La philosophie bergsonienne* (1914); *Éléments de philosophie* (2 vols, 1920–23; *An Introduction to Philosophy*, tr. E. I. Watkin, 1930); *Art et Scholastique* (1920); *Trois réformateurs* (1925; Eng. tr. 1928); *Primauté du spirituel* (1927; *The Things That Are Not Caesar's*, tr. J. F. Scanlan, 1930); *De la philosophie chrétienne* (1933); *Science et sagesse* (1935); *Frontières de la poésie* (1935); *Humanisme intégral* (1936; *True Humanism*, tr. M. R. Adamson, 1938); *Christianisme et démocratie* (New York, 1943; Eng. tr. D. C. Anson, 1945); *Principes*

*d'une politique humaniste* (New York, 1944); *Pour la justice* (1945); *Les grandes amitiés* (1947); *L'intuition créatrice dans l'art et dans la poésie* (1966).

Raïssa Maritain, *Les grandes amitiés* (New York, 1941); C. A. Focher, *The Philosophy of J. M.* (1953); H. Bars, *M. en notre temps* (1959); M. F. Daly, *Natural Knowledge of God in the Philosophy of J. M.* (1966). M.G.; J.P.R.

**Marivaux, PIERRE CARLET DE CHAMBLAIN DE** (\*Paris 4 II 1688; ∞ 1717 Colombe Ballogne; †*ibid.* 12 II 1763), French playwright and novelist. He was the son of a successful banker and his earliest writings are little more than the hobby of a young man of independent means. The turning-point came with the loss of his fortune in the Law bankruptcy in 1722 when he was obliged to earn his living. He turned out a large number of successful comedies which are still performed, and two impressive but unfinished novels. He was elected to the French Academy in 1743. His dramatic work is a reaction against the 'reason' of the 17th-century dramatists and he explores with remarkable insight the neglected bypaths of sensibility. Each of his plays is a drama of discovery, a stripping away of the subterfuges and conventions which are collectively described as *amour-propre* until the real person is revealed in spite of himself. The final discovery comes as a sudden illumination as when the heroine of his finest comedy, *Le Jeu de l'amour et du hasard*, exclaims: 'Ah! je vois clair dans mon cœur'. The emotional problems are only solved by the 'ruses', 'stratagems', 'inconstancies', 'false confidences', 'games' and 'chances' which give the plays their titles. In his novels, *La Vie de Marianne* (1731–41) and *Le Paysan parvenu* (1735–36), he gives a racy picture of French life which though more perceptive have certain affinities with the contemporary picaresque novel in England.

**PLAYS:** *Annibal* (1720); *La Surprise de l'amour* (1722); *La Double inconstance* (1723); *Le Prince travesti* (1724); *La Fausse suivante, Le Dénouement imprévu* (1724); *L'île des esclaves, L'Héritier de village* (1725); *La Seconde surprise de l'amour* (1727); *Le Jeu de l'amour et du hasard* (1730); *Le Triomphe de l'amour* (1732); *Les Serments indiscrets, L'École des mères* (1732); *L'Heureux stratagème* (1733); *La Méprise* (1734); *La Mère confidente* (1735); *Le Legs* (1736); *Les Fausse confidences* (1737); *La Joie imprévue* (1738); *Les Sincères, L'Épreuve* (1739).—**VARIOUS:** *Le Spectateur français* (1722–23); *Le Cabinet du philosophe* (1734).—*Théâtre complet, Romans* (ed. M. Arland, 2 vols, 1949).

G. Larroumet, *M., sa vie et ses œuvres* (1882); G. Deschamps, *M.* (1897); R. K. Jamieson, *M., A Study in Sensibility* (1941); C. Roy, *Lire M.* (1947); M. Arland, *M.* (1950); P. Gazagne, *M. par lui-même* (1954); F. Deloffre, *M. et le marivaudage* (1955); M. J. Durry, *À propos de M.* (1960);

J. B. Ratermanis, *Étude sur le comique dans le théâtre de M.* (1961); E. J. H. Greene, *M.* (1965). M.T.

**Markandaya, KAMALA**, pseud. of MRS KAMALA PURNIYA TAYLOR (\*1924), Indian novelist. Of the family of Purniya, who was chief minister to the Prince of Mysore in Tippu Sultan's time, she is married to an Englishman and lives in England. She was educated in Madras and worked on newspapers. Starting with journalistic facility and feminine preciosity, she has through the years become a competent fiction writer: her recent novels show a conscious attempt to seek deep levels of response.

*Nectar in a Sieve* (1954); *Some Inner Fury* (1956); *A Silence of Desire* (1960); *Possession* (1963); *A Handful of Rice* (1966). C.D.N.

**Mark (Eugenicus)**, Bishop of Ephesus (fl. first half of 15th century), Byzantine theologian. He opposed the union of the Greek and Latin Churches negotiated in the Council of Ferrara-Florence. Some of his work remains unedited.

Migne, *Patrologia Graeca*, CLX–CLXI (1866; with Lat. tr.).—J. Gill, *Personalities of the Council of Florence and Other Essays* (1964).

J.M.H. (R.B.)

**Markham, GERVASE or JERVIS** (\*?Cottam ?1568; [London 3 II 1637], English poet, dramatist, translator and writer on agricultural topics. Markham began his career as a soldier, but later became a prolific writer. He is best known for his writings on the management of animals, particularly horses.

**VERSE:** *The most Honourable Tragedy of Sir Richard Grinville, Knight* (1595; ed. E. Arber, 1871).—**OTHER WORKS:** *A discourse of Horsemanshippe* (1593); *Cavalrice, or the English Horseman* (1607); *A Way to get Wealth* (1631–38); *The Faithful Farrier* (1635). J.B.B.

**Markish, PERETZ** (\*Polonoya 1895; †12 VIII 1952), Yiddish poet, playwright and novelist. He published his first poems in 1917. In 1921 he left the Soviet Union, and travelled widely, but returned in 1926 to become the centre of controversy because the individualistic tone of some of his writings was interpreted as 'nationalistic'. Nevertheless, his critics finally recognized him as a foremost post-revolutionary Soviet Yiddish writer; he was awarded the Order of Lenin (1939). His prolific output during the Second World War culminated in his long poem, *Milkhome* (2 vols, Moscow, 1948; New York, 1956). During the 'liquidation' of all Yiddish cultural institutions, Markish was arrested (1949) and subsequently executed. Since his 'rehabilitation' some of his earlier works and his long novel, *In Trot fun doires*, have been re-issued.

VERSE: *Stam* (1920); *Pust un pass* (1920); *Volhin* (1921); *Inmitn veg* (1922); *Di kupe* (1922); *Farklepte Tsiferbleter* (1926); *Nit gedayget* (1931; 2nd ed. 1939); *Vokhn-teg* (1931); *Lieder* (1933).—PROSE: *Dor ain Dor ois* (1929); *Ains oifains* (1934); *Oifgang oif'n Dniepr* (1937); *Trot fun Doires* (1965).—*Piesn* (coll. plays; 1933). J.S.

**Markov, EVGENY L'VOVICH** (\*Kursk province 1835; †Voronezh 1903), Russian author and champion of the squire's 'rural' mission against the baleful influence of the town. His two novels, *Barchuki* (1875) and *Chernožemye polya* (1878), show an aggressive class-consciousness. He also wrote travel sketches about Crimea, Caucasus, Palestine etc.

V. Litvinov, *Biografiya Markova* (1904). J.L.

**Marko Vovchok**: see Vovchok, MARKO.

**Mark Twain**, pseud. of SAMUEL LANGHORNE CLEMENS (\*Florida, Mo. 30 XI 1835; †1870 Olivia Langdon; †Redding, Conn. 21 IV 1910), American writer of novels, travel sketches and stories. The adventures of his boyhood in Hannibal, Missouri, on the banks of the Mississippi, provided the background for his greatest works. He left school at an early age, became a printer's apprentice, a Mississippi steamboat pilot, and later a frontier journalist. His humorous sketches gained him recognition; popularity was assured with *The Innocents Abroad* (1869), his digressive 'debunking' account of a tour to the Mediterranean and Holy Land. Certain critics claim that his marriage into puritan, conservative surroundings frustrated his native genius, while others hold that his writing develops naturally from the early frontier humour to the later bitter satire. He attacked the social evils of Tudor England in *The Prince and The Pauper* (1882) and satirized feudal tyranny in *A Connecticut Yankee in King Arthur's Court* (1889). His most significant works—*The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), *The Adventures of Huckleberry Finn* (1885)—relate picaresque events in an exuberant native idiom, establishing what has come to be called the 'vernacular tradition' in American writing. Sudden bankruptcy drove him to make a world lecture tour, and with the loss of his wife and two daughters, his writings show a deterministic outlook and deep pessimism.

*The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867); *M. T.'s (Burlesque) Autobiography* (1871); *Roughing It* (1872); *The Gilded Age* (1873; with C. D. Warner); *M. T.'s Sketches: New and Old* (1875); *A Tramp Abroad* (1880); *The American Claimant* (1892); *Merry Tales* (1892); *Tom Sawyer Abroad* (1894); *The Tragedy of Pudd'nhead Wilson* (1894); *Personal Recollections of Joan of Arc* (1896); *Following the Equator* (1897); *The Man That Corrupted Hadleyburg* (1900); *Christian Science* (1907); *Is Shake-*

*peare Dead?* (1909); *The Mysterious Stranger* (1916); *What Is Man? and Other Essays* (1917).—*The Writing of M. T.* (ed. A. B. Paine, 37 vols, 1922–25); *M. T.–Howells Letters: The Correspondence of S. L. C. and William D. Howells, 1869–1910* (ed. H. N. Smith and W. M. Gibson, 2 vols, 1960); *The M. T. Papers* (1967– ).

A. B. Paine, *M. T., A Biography* (3 vols, 1912); B. De Voto, *M. T.'s America* (1932) and *M. T. at Work* (1942); V. W. Brooks, *The Ordeal of M. T.* (1920); W. Blair, *M. T. and Huck Finn* (1960); H. N. Smith, *M. T.: The Development of a Writer* (1962); J. M. Cox, *M. T.: The Fate of Humor* (1966); J. Kaplan, *Mr Clemens and M. T.* (1966). H.L.C. (D.S.R.W.)

**Marlinsky, ALEXANDER**: see Bestuzhev-Marlinsky, ALEXANDER ALEXANDROVICH.

**Marlitt, EUGENIE**, pseud. of EUGENIE JOHN (\*Arnstadt 5 XII 1825; †ibid. 22 VI 1887), German popular novelist, a singer till deafness cut short her career. Her skilfully contrived best-sellers, published in the Gartenlaube, greatly increased its circulation and were enjoyed chiefly by women.

*Goldelse* (1867; Eng. tr. A. L. Wister, 1868); *Das Geheimnis der alten Mamsell* (2 vols, 1868; Eng. tr. *idem*, 1868); *Die Reichsgräfin Gisela* (2 vols, 1870; Eng. tr. *idem*, 1879); *Die zweite Frau* (2 vols, 1874; Eng. tr. *idem*, 1874).—*Gesammelte Romane und Novellen* (10 vols, 1888–90).

J. Pröls, *Zur Geschichte der Gartenlaube* (1903). H.A.P. (K.W.M.)

**Marlowe, CHRISTOPHER** (\*Canterbury II 1564; †Deptford 30 V 1593), English poet and dramatist, who went from King's School, Canterbury, with a Matthew Parker scholarship to Corpus Christi College, Cambridge (B.A., 1584; M.A., 1587). In the years between the two degrees Marlowe was apparently abroad in government service, as the Privy Council intervened with the University defending his absence. From 1586 he lived in London, writing verse and plays and mixing with men of letters as one of the 'University Wits'. There is evidence to explain his reputation among contemporaries for atheism; at the time of his death a warrant had been issued for his arrest. Nevertheless, the exact circumstances of his life at the time of the tavern brawl in which he was killed by Ingram Frizer are elusive, and he may have had no more than strong anti-Christian and anti-clerical views. Marlowe's familiarity with Kyd\*, Herriot, Royden and the circle round Sir Walter Raleigh\* has been interpreted by some as evidence of the existence of an atheistic 'school of night' which has not won general credence. His dramatic work has overshadowed his genius as a lyricist and narrative poet. In the lyrics, Marlowe has the Elizabethan command of rhythms and metre, while his *Hero and Leander* (1598) does not sacrifice structure and exposition to the demands of

imagery and skilled figurative patternings. The versatility which he shows in his dramatic blank verse has been for long obscured by ignorance of Elizabethan methods of recitation on and off the stage. But it is now becoming clear that as a dramatist he succeeds in virtue of the flexibility of his verse, the coherence of his expression, especially in imagery which communicates a sustained conception of character and theme.

B.L.J. (T.P.M.)

*Tamburlaine the Great* (2 pts, 1590; ed. U. M. Ellis-Fermor, 1930); *Edward II* (1594; ed. H. B. Charlton and R. D. Waller, 1933, rev. F. N. Lees, 1955); *Dido Queen of Carthage* (1594) and *The Massacre at Paris* (1600; both ed. H. J. Oliver, 1968); *Dr Faustus* (1604, 1616; ed. J. D. Jump, 1962); *The Jew of Malta* (1633; ed. H. S. Bennett, 1931).—*The Plays of C. M.* (ed. R. Gill, 1971).—*The Poems* (ed. M. MacLure, 1968).

S. A. Tannenbaum, *A Concise Biblio.* (1937); R. C. Johnson, *C. M. 1946–1965* (Elizabethan Biblio. Supps, VI; 1967).—J. L. Hotson, *The Death of C. M.* (1925); U. M. Ellis-Fermor, *C. M.* (1927); F. S. Boas, *C. M.* (1940); P. H. Kocher, *C. M.* (1946); F. P. Wilson, *M. and the Early Shakespeare* (1953); H. Levin, *The Overreacher* (1954); D. Cole, *Suffering and Evil in the Plays of C. M.* (1962); E. Waith, *The Herculean Hero* (1962); J. B. Steane, *M., A Critical Study* (1964); *Twentieth Century Views on M.* (ed. C. Leech, 1964). T.P.M.

**Marmion**, SHAKERLEY (\*?Aynho, Northants 1603; †London 1639), English poet and dramatist, educated at Thame and at Wadham College, Oxford (1618–25). One of the 'sons of Ben' (Jonson\*), Marmion served in the Low Countries, was involved in a stabbing affray, and just before his death joined Suckling's\* cavalry troop. His allegory *Cupid and Psyche* in heroic verse runs on expansively in a negligent but for the most part inoffensive manner.

*Cupid and Psyche* (1637; ed. G. Saintsbury in *Minor Poets of the Caroline Period*, II, 1906; ed. A. J. Nearing, 1944); *The Dramatic Works of S. M.* (ed. J. Maidment and W. H. Logan, 1875).

A. Hoffman, *Das Psyche-Märchen des Apuleius in der englischen Literature* (1908); G. E. Bentley, *Jacobean and Caroline Stage*, IV (1956).

B.L.J. (R.M.W.)

**Mármol**, JOSÉ (\*Buenos Aires 4 XII 1818; †12 VIII 1871), Argentinian writer. As a poet he was a Romantic, Spanish rather than French in inspiration; in his political poems he indulged a vein of extreme invective; in his nature poetry he had a gift for description. *El Peregrino* is an imitation of *Childe Harold*. His novel *Amalia* (1851), one of the best-known works of Argentinian literature, is a most vivid transcript in neo-Romantic terms of the barbarities of life in Buenos Aires under Rosas.

*A Rosas el 25 de Mayo* (1843); *Cantos del Peregrino* (1846; intro. J. M. Gutiérrez, 1917).—*Armonías* (1851; intro. C. Muzzio Sáenz Peña, 1917).—*Poesías* (3 vols, 1854–55).—*Obras poéticas y dramáticas* (Paris, 1875); *Obras poéticas* (1889); *Poesías escogidas* (crit. ed. C. Oyuela, 1922).

M. Suárez-Murias, *La novela romántica hispano-americana* (New York, 1963). E.Sa. (J.F.)

**Marmontel**, JEAN-FRANÇOIS (\*Bort, Corrèze 11 VII 1723; †Gaillon, Normandy ?31 XII 1799), French novelist and dramatist. His 'philosophic' fiction has dated because of its too openly expressed concern with contemporary moral and social questions. He preached virtue in his *Contes Moraux* (1761 and 1801), tolerance in his novel *Bélisaire* (1766) and anti-slavery in *Les Incas ou La Destruction de l'Empire du Pérou* (1777). He edited the *Mercur de France* (formerly the *Mercur Galant*). Earlier in his career he wrote a number of tragedies (*Denis le tyran*, 1748; *Cléopâtre*, 1750).

*Œuvres complètes* (19 vols, 1818); *Mémoires d'un père* (ed. M. Tournoux, 3 vols, 1891).

S. Lenel, *M.* (1902).

G.B.

**DER Marner** (fl. 1230–70), Swabian cleric turned itinerant poet and offering a varied repertoire of MINNESANG, didactic and narrative verse. He accuses his aristocratic rival in the *Spruch*, Reinmar\* von Zweter, of stealing musical settings: he surpasses him in formal talent, learning (he wrote some Latin poems) and rhetorical power, but not in character. His career was evidently luckless. Hugo\* von Trimberg admired him.

Ed. P. Strauch (1876; rev. H. Brackert, 1965); *Dt. Liederdichter* (ed. K. Bartsch and W. Golther, 1928).

W. Meyer, *Fragmenta Burana* (1901); H. de Boor, *Die dt. Lit. im späten Mittelalter* (1962).

F.P.P.

**Marnix van St Aldegonde**, PHILIPS VAN (\*Brussels 1540; †Leiden 15 XII 1598), Dutch theologian, poet and writer. He studied at Louvain, Paris and Dôle and after his conversion to Calvinism from 1560 to 1561 at Geneva. After serving in several official capacities he retired to his estate in West Souburg in 1585 until the States of Holland commissioned him to translate the Bible. He moved to Leiden, where he died while engaged in multifarious theological and literary work. In addition to a number of theological (polemic and dogmatic) works in Latin and French he wrote a famous satire on the Roman Catholic Church, *Biencorff der H. Roomsche Kercke* (1569), drafted in French, later extended and altered again into *Tableau des différends de la Religion*. His excellent translation of the Psalms (1580; 2nd ed. 1591), however, did not replace Dathenus'\* less satisfactory one in the popular esteem. Whether Marnix is also the poet of the *Wilhelmus* is still uncertain. J.J.M.

P. Arents in *Officieel Gedenkboek* (1940) and 'Bijdrage tot de M.-Bibliographie' and 'Het Boeck der Psalmen Davids' in *Miscellanea J. Gessler* (1948); *Biencorff* (ed. A. Willems, 1858; ed. A. van Toorenbergen, 1862).—*Œuvres de P. de M.* (ed. E. Quinet, 3 vols, 1857; cont. by A. Lacroix, 2 vols, 1859–60); *P. van M. van St. A., Godsdienstige en kerkelijke geschriften* (ed. J. J. van Toorenbergen, 3 vols, 1871–78; extended by *Marnixiana Anonyma*, 1903).

G. Tjalma, *P. van M.* (1896); G. Oosterhof, *La vie de M. et son 'Tableau'* (1909); A. Elkan, *P. van M.*, I (1910); A. A. van Schelven, *M. van St. A.* (1939); J. W. Tunderman, *M. van St. A. en de subjectivistische stromingen in de 16e eeuw* (?1942); W. A. Nolet, *M. als theoloog* (1948); W. A. P. Smit, 'Samenhang tussen de Psalmberijmingen van Utenhove, Datheen en M.' in *Album Baur*, II (1948); I. van Kalken and T. Jonckheere, *M. van S. A.* (1952); G. J. Sterck, *Bronnen en samenstelling van M.'s Biencorff* (1952); W. A. Ornée, *De Zin in het Nederl. Proza en de Poëzie van P. van M.* (1955); A. Gerlo, *M. van S. A.* (with anthol.; 1960); S. J. Lenselink in *Nieuwe Taalgids*, LX (1967).

J.J.M. (A.v.E.)

**Marot, CLÉMENT** (\*Cahors ?1496; †Turin ?IX 1544), French poet, son of Jean Marot\*. Marot is an important transitional writer, continuing on the one hand the late medieval tradition of the French *rhétoriqueurs* and skilfully using such forms as the *ballade*, the *rondeau* and the *chant royal*; on the other hand, though not a profound scholar, he is attracted by the new humanism, is the first considerable French poet open to Italian influences and writes the earliest French sonnets. His influence dominates French poetry from c. 1525 until the advent of the *PLÉIADE* in c. 1550. His most interesting work is in his early collected poems, *L'Adolescence Clémentine* (1532–34), in his witty, often satirical *Épigrammes* and his occasional *Épîtres*, his poem *L'Enfer* (1542) inspired by the rigours of his imprisonment 16 years earlier, his editions of *Le Roman\* de la Rose* (1529) and of Villon\* (1532) and his metrical version of the Psalms (1541–43). Several times suspected of heresy, in spite of the protection of Marguerite\* d'Angoulême and a period of favour at the court of François I, he finally fled to Geneva in 1542 and from there moved on to Savoy and Turin.

*Œuvres complètes* (ed. G. Guiffrey, R. Yve-Plessis and J. Plattard, 5 vols, 1875–1931); *Poetic Works* (crit. ed. C. A. Mayer, 5 vols, London, 1958 ff.); *Psaumes* (crit. ed. S. J. Lenselink, 1969).

P. Villey, *M. et Rabelais* (1923); P. A. Becker, *C. M.* (Munich, 1926); J. Vianey, *Les Épîtres de M.* (1935); J. Plattard, *M.* (1938); P. Jourda, *M.* (1967); V.-L. Saulnier, *Les Élégiés de C. M.* (1968); C. A. Mayer, *C. M.* (1969). G.B.

**Marot, JEAN** (\*Caen c. 1465; †1526), French poet

and chronicler. Secretary to Anne of Brittany (1506), he went to Italy with Louis XII and described in uninspired verse the expeditions to Genoa (1507) and Venice (1509). His son, Clément, succeeded him as *valet extraordinaire* to François I. He himself wrote fluently, and occasionally with humour, in the style and genres of the *rhétoriqueurs*.

*Œuvres* (ed. A. U. Coustelier, 1723); *Un poème inédit de J. M.* (ed. G. Guiffrey, 1860); *L'Épître d'un complaignant l'abusif gouvernement du Pape* (1511; ed. J. Colbert de Beaulieu in *Scriptorium*, III, 1949); *La vrai disante advocate des dames* (ed. A. de Montaiglon in *Recueil de poésies des XVe et XVIe siècles*, X, 1875); short extracts in *Fleurs de Rhétorique* (ed. K. Chesney, 1950).

L. Theureau, *Étude sur la vie et les œuvres de J. M.* (1873); A. Ehrlich, *J. M.'s Leben und Werke* (1902); H. Guy, *Histoire de la poésie française au 16e siècle*, I (1910); F. Joukovsky-Micha, 'Clément et J. M.' in *Bibliothèque d'Humanisme et Renaissance*, XXIX (1967). M.Y.

**Maróthy-Šoltésová, ELENA** (\*Krupinà 6 I 1855; †1939), Slovak novelist of the realist school whose evocative talent also found successful expression in her autobiographical writings.

*Proti prídu* (novel; 1894).—AUTOBIOGRAPHY: *Moje deti* (1923–24; *Mes enfants du berceau à la tombe*, tr. J. Cádra, 1928).

J. K. Garaj, *E. M. Š.* (1939).

R.A.

**Marotta, GIUSEPPE** (\*Naples 5 IV 1902; †*ibid.* 10 X 1963), Italian short-story writer and journalist. Marotta's books on Naples, consisting of stories and sketches varying in tone from the sentimental to the satirical, have earned him a reputation as a leading comic writer in present-day Italy. His writings are perceptive but fragmentary.

*Oro di Napoli* (1947; *Neapolitan Gold*, tr. F. Frenaye, 1950); *San Gennaro non dice mai no* (1948; *Return to Naples*, tr. *idem*, 1951); *A Milano non fa freddo* (1949); *Pietre e nuvole* (1950); *Gli alunni del sole* (1952); *Coraggio, guardiamo* (1953).

J.F.C. (B.M.)

**Marpicati, ARTURO** (\*Ghedi, Brescia 9 XI 1891; †Rome 1961), Italian novelist, poet and literary critic. The stimulus to much of Marpicati's work comes from his experiences in the First World War. As a novelist he tends to avoid psychological analysis and to concentrate on description; his poems are mostly in free verse. He has also written books expounding Fascist doctrine.

*Liriche di guerra* (verse; 1918).—NARRATIVE: *La Coda di Minosse* (1925); *Quando fa sereno* (1937).—CRITICISM: *Saggi storico-critici* (1921); *Saggi di varia letteratura* (1935).—GENERAL: *L'accademia d'Italia* (1934); *Il partito fascista* (1935); *Uomini e fatti del mio tempo* (1942).

G. Zanachi, *A. M., scrittore* (1937); O. Ramous, *Saggio su M.* (1939). J.F.C. (B.M.)

**Marquand, JOHN PHILLIPS** (\*Wilmington, Del. 10 XI 1893; ∞1922 Christina Sedgwick [o/o1935], ∞1937 Adelaide Hooker; †Newbury, Mass. 16 VII 1960), American novelist, writer of short stories and detective fiction. Throughout his career he tried to balance the claims of popular and 'high-brow' fiction, but is too often merely glibly urbane. His novel of a stuffy Bostonian, *The Late George Apley*, won the Pulitzer prize in 1937.

*The Unspeakable Gentleman* (1922); *H. M. Pulham, Esquire* (1941); *Last Laugh, Mr Moto* (1942); *So Little Time* (1943); *Repent in Haste* (1945); *B. F.'s Daughter* (1946); *Point of No Return* (1949).

P. Hamburger, *J. P. M., Esq.* (1953); J. J. Gross, *J. P. M.* (1963.) H.L.C. (D.E.Mo.)

**Marquina, EDUARDO** (\*Barcelona 21 I 1879; †New York 21 XI 1946), Spanish poet and dramatist. Though influenced by Rubén Darío's\* MODERNISM, his lyrical, Mediterranean pantheism (e.g. *Vendición*, 1909), soon gave way to a poetry of social, patriotic themes (*Canciones del momento*, 1916). His colourful, historical dramas—timid efforts at renovating the decaying Spanish theatre—scored great success (e.g. *En Flandes se ha puesto el sol*).

*Obras completas* (8 vols, 1944).—'When the Roses Bloom Again', tr. in C. A. Turrell, *Contemporary Spanish Dramatists* (Boston, 1919); 'The Little White Goat', tr. B. G. Proske, and 'The Woodcutters', tr. G. H. Burr, in *Translations From Hispanic Poets* (New York, 1938).

J. M. Alonso, *Vida de E. M.* (1965).

R.M.N. (J.E.V.)

**Marradi, GIOVANNI** (\*Leghorn 21 IX 1852; †ibid. 1922), Italian poet. A pupil of Giuseppe Chiarini\*, Marradi came under the influence of Carducci\*, whose epic quality he emulated. His recitations of his own poems, especially of his *Rapsodie garibaldine* (1899), were much esteemed.

*Poesie* (1923); *Prose* (ed. G. Biagi, 1923).

F. Palleschi, *L'arte di G. M.* (1922); M. Zimolo, *M.* (1923). B.R.

**Marryat, FREDERICK** (London 10 VII 1792; ∞1819 Catherine Shairp; †Langham 9 VIII 1848), English sailor and novelist. His stories, based on his able and adventurous service career, show a gift for circumstantial narrative and a power of creating characters which make them classics of their kind.

*Peter Simple* (1834); *Mr Midshipman Easy* (1836); *Masterman Ready* (1841); *Children of the New Forest* (1847); *The Naval Officer: or ... the Life of Frank Mildmay* (3 vols, 1829; avowedly

autobiographical).—*Novels* (ed. R. B. Johnson, 24 vols, 1896–98).

Florence Marryat, *Life and Letters of Captain M.* (1872); D. Hannay, *Life of F. M.* (1889); O. Warner, *Captain M.* (1953). R.M.H.

**Marsden, SAMUEL** (\*Farsley 1765; †Australia 12 V 1838), chaplain in Sydney, explorer and missionary to New Zealand. Australia and New Zealand view Marsden markedly differently. He made several visits to New Zealand, on the first occasion accompanied by J. L. Nicholas, and travelled extensively in North Island. His prose is simple but dignified.

*Letters and Journals of S. M.* (ed. J. R. Elder, 1932).—J. L. Nicholas, *A Narrative* (2 vols, 1817). K.Sm.

**Marshak, SAMUEL YAKOVLEVICH** (\*1887; †1964), Soviet poet of verses for children and translator of Blake\*, Burns\*, Wordsworth\*, of Shakespeare's\* *Sonnets*, Kipling\*, and English nursery rhymes, songs and ballads. His collection of satirical poster-poems, *Uroki istorii* (1942), won him a Stalin prize.

*Izbrannye perevody* (1949); *Sochineniya* (4 vols, 1957–60); *i Vospitanie slovom* (1964).—*The Ball* (tr. H. P. T. Marshall, 1943); *The Ice-Cream Man*, *The Silly Little Mouse*, *The Circus* (tr. Dora Lawson, 1943, 1945); *At Life's Beginning* (tr. K. Hunter-Blair, 1964); *Waxie-Daxie* (tr. D. Rottenberg, 1964); *Good Manners*, etc. (tr. *idem*, 1965).

V. Buchstab, 'Poeziya Marshaka' in *Kniga detyam* (1931); B. E. Galanov, *S. Y. M.* (1965). J.L.

**Marsman, HENDRIK** (\*Zeist 30 IX 1899; ∞1929 Rina Louisa Barendregt; †at sea 21 VI 1940), Dutch poet, critic and novelist. His poetry was important for the generation which began writing in the early 1920s. He originally had affinities with German Expressionism, later used more regular forms but always had the same preoccupation with the relationship of man to his environment, with the cosmos, European culture, friendship and love. His novels are less impressive. His criticism, however, followed the development of his poetry from vehement personal manifestos to a more reflective concern with phenomena outside his own personality, and deeply influenced his contemporaries.

VERSE: *Verzen* (1923); *Tempel en kruis* (1940).—ESSAYS: *De anatomische les* (1926); *Herman Gorter* (1937); *Menno ter Braak* (1939).—NOVELS: *De dood van Angèle Degroux* (1933); *Heden ik, morgen gij* (with S. Vestdijk, novel in letters; 1936; ed. with documents, 1947); *Vera* (1962; various versions A. Lehning).—*Verzameld werk* (definitive coll. sorks; 1st ed. 1960); *De briefwisseling tussen P. N. van Eyck en M.* (letters; 1968).

Groot-Nederland, special no. (1938); *In memoriam H. M.* (special no. of *Criterium*, 1940); S. Vestdijk, *De Poolsche ruiter* (1946); W. L. M. E. van Leeuwen, *Drie vrienden* (1947); Arthur Lehnning, *De vriend van mijn jeugd* (1954) and *M. en het expressionisme* (1959); A. W. P. van der Ree, *Interpretatie van M.* (1956); Jacob Smit, *De kosmische zelfvergroting van de dichter bij Bilderdijsk, Perk en M.* (1957); René Verbeeck, *De dichter H. M.* (1959); *Schrijvers prentenboek*, IV (1960); R. Houwink, *Persoonlijke herinneringen aan M.* (1961); P. de Wispelaere, *H. M.* (2nd ed., 1963); A. van Duinkerken, *Gorter, M., Ter Braak* (1967); J. J. Oversteegen, *Vorm of vent* (1969). J.J.O.

Marston, JOHN (\*?Wardington ?IX-?X 1576; ∞ Mary Wilkes; † London 25 VI 1634), English satirist and dramatist who was ordained in 1609. From Brasenose College, Oxford (1591-94), he entered the Middle Temple (1594-1606), becoming known first for his satire. Although his *Scourge of Villany*, containing an attack on Jonson\*, was burned by order of the ecclesiastical authorities (VI 1599), Marston continued in his vein in drama, caricaturing Jonson as Brabant Senior in *Jack Drum's Entertainment* (1600); Jonson replied with *Every Man in His Humour*. Fun at the expense of James\* I's creation of knights in *Eastward Ho* (1605), a comedy in the style of Jonson with an intricate plot, brought Marston imprisonment with Chapman\*. The play on which his reputation now largely rests, *The Malcontent* (1604), popularized, in the figure of Mendoza, the Machiavellian schema on the Jacobean stage; foreshadowing the tragi-comedy of Beaumont\* and Fletcher and their imitators, it has, though crudely constructed, a satiric vigour which later plays in the genre lack. Like *Antonio and Mellida* (1602) and *Antonio's Revenge* (1602) it lacks ultimate dramatic coherence, but exhibits certain poetic and satiric gifts which found better expression in his non-dramatic writings. Despite the fact that Marston was first performed by children, his tragedies are adult treatments which call for a representation of mature passions.

*Tragedies and Comedies* (1633); *The Plays of J. M.* (ed. H. H. Wood, 3 vols, 1934-39), *The Poems of J. M.* (ed. A. Davenport, 1961).

M. S. Allen, *The Satire of J. M.* (1920); T. S. Eliot, *Selected Essays* (1934); U. M. Ellis-Fermor, *The Jacobean Drama* (1936); S. A. Tannenbaum, *J. M.: a Concise Bibliography* (1940); F. S. Boas, *Stuart Drama* (1946); G. Pellegrini, *Il Teatro di J. M.* (1952); A. J. Axelrad, *Un malcontent élizabéthain, J. M.* (1955); J. Peter, *Complaint and Satire* (1956); A. F. Caputi, *J. M. Satirist* (1961); B. Gibbons, *Jacobean City Comedy* (1968).

B.L.J. (R.M.W.)

Marston, PHILIP BOURKE (\*London 13 VIII 1850; †13 II 1887), English poet, blind and of tragic

personal life, whose verse was admired by, and tended to echo, Rossetti\*.

*Song Tide and other Poems* (1871); *Lyrics and Sonnets from the Book of Love* (ed. L. Chandler Moulton, 1891).—*Collected Poems* (with biog. sketch by L. Chandler Moulton; 1891).

C. C. Osborne, *P. B. M.* (1926).

R.M.H. (M.A.)

Marsus, DOMITIUS (\*c. 54; †c. 4 B.C.), Latin poet whose works included epigrams, an epic poem and a treatise *De Urbanitate*. He is acknowledged by Martial\* as one of his predecessors.

W. Morel, *Fragmenta poetarum Latinorum* (1927; repr. 1963). A.J.D.

Martelli, LUDOVICO (\*Florence 1503; †1531), Italian poet. His tragedy *Tullia* (1533) was imitated by Guillaume Le Breton. In his controversy with Trissino\* on the *QUESTIONE DELLA LINGUA* he held Dante's\* *De vulgari eloquentia* to be apocryphal.

*Tullia in Teatro antico italiano*, III (1809).

G. Pellegrini in *Archivio storico ital.*, LXXIII (1915); E. Bertana, *La Tragedia* (1904-05).

B.R.

Martello (or Martelli), PIER JACOPO (\*Bologna 28 IV 1665; †*ibid.* 10 V 1727), Italian poet, dramatist and prose writer; Professor of eloquence, Bologna; 'Mirtilo Dianidio' in *Arcadia*; a friend of Gravina\* in Rome (1708-18). In an unsuccessful attempt to reform the Italian theatre, Martello wrote a series of tragedies in the French style with elements of Arcadian gallantry (*Ifigenia in Tauris*, *Sisara*, *Perselide*) and *Il Femia sentenziato* (1724), a dramatic satire on Scipione Maffei\*. Other works include epic, satiric and religious verse, the *Canzoniere* (1710) and various literary treatises, notably *Del verso tragico* (1709) containing an account of 'Martellian verse'—the rhyming couplets of 14 syllables which Martello freely adopted as an Italian equivalent for the French alexandrine.

*Opere* (7 vols, 1723-35).—*Il Femia sentenziato* (ed. P. Viani, 1869); *Scritti critici e satirici* (ed. H. S. Noce, 1963).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959).

M. Carmi, *P. J. M., studio* (1906); B. Croce, 'Le prose di P. J. M.' in *La letteratura italiana del Settecento* (1949); F. Croce, 'P. J. M.' in *Rassegna della lett. ital.* (1953); W. Binni, 'P. J. M. e le sue commedie "per letterati"' in *L'Arcadia e il Metastasio* (1963). M.W.

Martens, GASTON (\*Zulte 24 IV 1883; †Deinze 10 V 1967), Flemish dramatist. His plays, inspired by village life, blend a colourful realism with lyrical moods and elements of caricature and burlesque.

*Paus van Hagendonck* (1917); *De zot* (1918);



*Derby* (1920); *Prochievrijers* (1921); *De groote neuzen* (1924); *Het gouden jubelfeest* (1926); *Paradijsvogels* (1934); *The Hopeful Travellers*, tr. I. Capell, 1953); *Het dorp der mirakelen* (1947).  
R. Roemans, *G. M.* (1929).

R.F.L. (tr. P.K.)

**Martí, José** (\*La Habana 1853; †Boca de Dos Ríos 1895), Cuban patriot. Son of a Spanish immigrant, he was involved in the 1868 conspiracy and was sent to work in the quarries. When the sentence was commuted to exile, he was able to continue his studies in Spain. He carried on his life-long struggle for the independence of Cuba in articles and political speeches and in various countries—Mexico, Guatemala, Venezuela and New York. He was shot on an expedition which invaded Cuba in 1895. Both as a prose writer and poet he showed considerable originality. His prose essays are often vivid pictures of exemplary or outstanding men—Bolívar\*, Whitman\*, General Páez. In his lifetime, he published two collections of poems, *Ismaelillo* (1882) dedicated to his son and *Versos sencillos* (1891). His *Versos libres* were published posthumously. Both poetry and prose employ a vivid, connotative language and a personal symbolism and express his essential humanity.

*Obras completas* (26 vols, Havana, 1966).

J. Marinello, *J. M. escritor americano* (1958); Ivan A. Schulman, *Simbolo y color en la obra de J. M.* (Madrid, 1960). J.F.

**Martial** (MARCUS VALERIUS MARTIALIS) (\*Bilbilis, Spain c. A.D. 40; †c. 104), Latin poet. Martial came to Rome in 64 where he earned his living by his poetry. Little is known of his career until 80 when he commemorated the opening of the Colosseum by Titus with his *Liber spectaculorum* of which 33 poems survive. In 84–85 he published the *Xenia* and *Apophoreta*, collections of short mottoes for gifts. Eleven books of epigrams appeared between 86 and 98, when he returned to Spain, where in 102 the last book (12) was published. His death is lamented by the younger Pliny\* in 104.

Martial is most notable for his extreme versatility. Many of the epigrams, which are for the most part in elegiac couplets modelled on Ovid\* and Catullus\*, depict, with acute observation though often with some obscenity, many features of the life of his day. Unlike his friend Juvenal\*, Martial was conscious of no moral zeal. The epigrams addressed to Domitian are servile in their (unrequited) adulation: in great contrast are those inspired by his affection for his friends, and a number of touching epitaphs and laments.

Eds: C. Giarratano (3rd ed. 1950); W. M. Lindsay (1903); L. Friedländer (with comm.; 1886, repr. 1961); tr. W. C. A. Ker (2 vols, 1919–20).

G. Boissier, 'The poet M.' in *Tacitus and Other Studies* (tr. W. G. Hutchison, 1906); P. Nixon,

*M. and the Modern Epigram* (1927); L. Pepe, *Marziale* (1950); A. G. Carrington, *Aspects of M.'s Epigrams* (1960). A.J.D.

**Martianus Capella**, 5th-century encyclopaedist. His *De nuptiis Mercurii et Philologiae*, based on Varro's\* lost *Disciplinae*, but using a fantastic allegorical setting, was the most popular medieval handbook of the seven liberal arts. The style of the work is meretricious, and the text corrupt.

J.A.W.

Ed. A. Dick (1925; repr. with adds J. Préaux, 1969).—Comm. by Johannes Scotus (ed. C. E. Lutz, 1939).

P. Wessner, 'M. C.' in A. Pauly, G. Wissowa et al., *Real-Encyclopädie der classischen Altertumswissenschaft*, XIV.2, 2003 ff. (1930; most modern account). J.A.W. (J.D.)

**Martin, CLAIRE**, pseud. of MME CLAIRE FAUCHER (\*Quebec City 18 IV 1914; ∞1945 Roland Faucher), Canadian novelist and story writer. After working as radio announcer in Quebec and Montreal, she has devoted herself principally to creative writing. Her work is impressionistic and often concerned with love relationships.

*Doux-amer* (1960); *Quand j'aurai payé ton visage* (1962).—STORIES AND REMINISCENCES: *Avec ou sans amour* (1958); *Dans un gant de fer*, I: *La joue gauche* (1965), II: *La joue droite* (1966; I and II combined in *In an Iron Glove*, tr. P. Stratford, 1968).

G. Archambault, 'La joue droite de C. M.' in *Livres et Auteurs canadiens* (1966). R.Su.

**Martin, VIOLET**: see Somerville, EDITH (ANNA) CENONE.

**Martin de la Plaza, LUIS** (\*Antequera 1577; †ibid. 1625), Spanish poet. He studied at Osuna and became a priest. He was one of the poets of Antequera, whose work parallels Góngora's\* early Italianate style. His sonnets and odes are rich in texture, with all the typical elaborations of Spanish poetry after Herrera\*.

Pedro Espinosa, *Flores de poetas ilustres de España* (1605; repub., with unpub. 2nd part, J. Quirós de los Ríos and F. Rodríguez Marín, 2 vols, 1896).—*Cancionero antequerano* (ed. D. Alonso and R. Ferreres, 1950). E.M.W.

**Martin du Gard, ROGER** (\*Neuilly 23 III 1881; ∞1906 Hélène Foucault; †Bellême 23 VIII 1958), French novelist, awarded the Nobel prize for literature in 1937. One of France's most esteemed writers, he did not play a very active part in French literary life. His first two novels, *Devenir* (1908) and *Jean Barois* (1913; tr. S. Gilbert, 1949), are studies of the intellectual and moral problems of the pre-1914 generation. His finest work, *Les*

*Thibault* (1922–40; tr. *idem*, 2 vols, 1937–41), while dealing with similar themes, is a delicately observed picture of French family life before and during the First World War. His appreciation of peasant life is shown in his two rustic farces, *Le Testament du Père Leleu* (1923) and *La Gonfle* (1928), as well as in his *Vieille France* (1933), a novel with a strong left-wing bias, written when he was toying with the idea of joining the Communist party. The play *Un Taciturne* (1931) and his novel *La Confiance africaine* (1932) are striking studies in morbid psychology. He was a life-long friend of André Gide\* and published his very frank *Notes sur André Gide 1913–51* (1951) in the year of his death.

*Les Thibault: Le cahier gris* (1922), *Le pénitencier* (1922), *La belle saison* (1923), *La consultation* (1928), *La Sorellina* (1928), *La mort du père* (1929), *Été 1914* (1936), *Épilogue* (1940).—*Souvenirs autobiographiques et littéraires* (1955); *Œuvres complètes* (2 vols, 1955).

R. Lalou, *R. M. du G.* (1937); R. Gibson, *R. M. du G.* (1961); D. L. Schalk, *M. du G.* (1967).  
T.W. (M.T.)

Martineau, HARRIET (\*Norwich 12 VI 1802; †Ambleside, Westmorland 27 VI 1876), English writer and reformer. After years of struggle against poverty and illness her successful literary career began with the winning of a prize essay on a Christian subject. She subsequently moved from Unitarianism to scepticism and translated Comte\*. Among the causes she supported was abolitionism and she met with some hostility when she went to America (1834). She described herself as a popularizer, wrote stories illustrating political economy, poor-law and taxation, and within her limits was tireless and honest.

*Illustrations of Political Economy* (9 vols, 1832–34); *Society in America* (3 vols, 1837); *Letters on Mesmerism* (1845).—NOVELS: *Deerbrook* (3 vols, 1839); *Feats on the Fiord* (1844).—*The Positive Philosophy of Auguste Comte* (tr.; 2 vols, 1853); *Harriet Martineau's Autobiography. With Memorials by M. C. Chapman* (3 vols, 1877).

J. E. H. Courtney, *Free Thinkers of the Nineteenth Century* (1920); T. Bosanquet, *H. M.* (1927); N. E. Ruenberg, *H. M.: an Example of Victorian Conflict* (1933); V. Wheatley, *Life and Work of H. M.* (1957); R. K. Webb, *H. M.* (1960).

B.H. (M.A.)

Martínek, VOJTĚCH (\*Brušperk 11 IV 1887; †Ostrava 25 IV 1960), Czech novelist. He is the author of a number of novels that give a vivid description of the life of miners and peasants in Czech Silesia.

*Černá země, I: Jakub Observa, II: Plameny, III: Země dvanácti* (1926–32).

J. Vondra and J. Podzimek, *Bibliografie knižního díla V. M.* (1961).  
R.A.

Martínez de la Rosa, FRANCISCO (\*Granada 10 III 1787; †Madrid 7 II 1862), Spanish dramatist, poet and statesman. At 22 he was Professor of philosophy at Granada University. During the Napoleonic invasion he came to London to negotiate British help in the Spanish War of Independence. A famous orator in the Cortes of Cádiz (1812), Ferdinand VII's absolutism sent him into exile (1823–31). He became Prime Minister in 1834 and later ambassador, speaker in parliament, and chairman of the council of state. More eclectic than liberal, familiar with French and English thought, he favoured compromise, the happy mean, in all his activities. Thus his poetry evolves smoothly from 18th-century neo-classicism (e.g. *El nacimiento de Venus*) to typically Romantic themes and expressions (e.g. *La soledad*); and his drama from comedies in the Moratin manner (e.g. *La niña en casa y la madre en la máscara*) to his famous *La Conjunción de Venecia* (1834), the first successful Spanish Romantic drama. Well constructed, it has all the external qualities of Romanticism without its impassioned spirit. His evolution towards Romanticism was marked by *Abén Humeya*, a historical drama first written in French (1830). He is also the author of a *Poética* in verse, inspired by Boileau's\*, and of the best classical tragedy in 19th-century Spain: *Edipo*. His essays and prologues are of interest.

*Obras completas* (5 vols, Paris, 1884–54); *Obras dramáticas* (ed. J. Sarrailh, 1933); *Obras* (ed. C. Seco Serrano in Biblioteca de Aut. Esp., CXLVIII–CLV, 1962).—‘Anacreontic’ (tr. in J. Kennedy, *Modern Poets and Poetry of Spain*, 1860); ‘The Alhambra’ (tr. in Longfellow, *Poets and Poetry of Europe*, New York, 1888).

J. Sarrailh, *Un homme d'état espagnol: M. de la R.* (1930); L. de Sosa, *M. de la R.: político y poeta* (1930).  
R.M.N. (J.E.V.)

Martínez de Toledo, ALFONSO (\*?Toledo c. 1398; †*ibid.* 1468), Spanish prose writer. He was prebendary at Toledo, chaplain to John II and Archpriest of Talavera. He wrote the lives of St Isidore and St Ildefonso (1444) and a historical treatise (1443). His *Corbacho*, or *Arçipreste de Talavera* (1438), an attack on worldly love which draws on Andreas\* Capellanus' *De amore*, owes much to the aims and techniques of the popular sermon, and contains some extremely lively passages of everyday speech. E.M.W. (A.D.D.)

*Arçipreste de Talavera* (ed. M. Penna, Turin, 1955; ed. J. González Muela and M. Penna, 1970; tr. L. B. Simpson, *Little Sermons on Sin*, Berkeley, 1959); *Vidas de San Ildefonso y San Isidoro* (ed. J. Madoz, 1952).

M. Pardo, ‘Remarques sur l'Atalaya de l'archiprêtre de T.’ in Romania, LXXXVIII (1967); C. J. Whitbourn, *The A. P. de T. and the Literature of Love* (1970); R. A. del Piero, *Dos escritores de la baja Edad Media castellana* (1970).  
A.D.D.

Martínez Ruiz, José (\*Monóvar, Alicante 8 VI 1873; †Madrid 2 III 1967), Spanish writer, better known as AZORÍN. Educated with the Sculapius, he studied law at Valencia and Madrid. He was in politics until 1919 when he turned exclusively to writing. Though he cultivated many genres—criticism, articles, novels, plays etc.—he is fundamentally an essayist, master of a slow-moving, descriptive prose and a great lover of Castile. His sensitivity—his dominant feature—is especially suited to evoking the past and describing Castilian landscape with its old villages and houses, its people and forgotten objects. With great artistry he introduces the recurrent theme of time ('To live is to see things return'). Amongst his best books are *Antonio Azorín* (1903), *Los pueblos* (1905), *Castilla* (1912), *El alma castellana* (1900), *Una hora de España* (1924). He is a miniature painter and his descriptions are an accumulation of small, independent pictures completed in short sentences. The over-repetition of this technique is intentional but cannot always avoid being jerky and at times sentimental. His influence has been considerable.

*Obras selectas* (with intro. A. Cruz Rueda, 1943); *Obras completas* (9 vols, 1947–53).—Eng. trs: *Don Juan* (tr. C. A. Philips, 1923); *The Sirens and Other Stories* (tr. W. B. Wells, 1931); *An Hour of Spain, 1560–1590* (tr. A. Raleigh, 1930); 'The Reverse of the Tapestry' (tr. in W. B. Wells, *Great Spanish Short Stories*, Boston, 1932).

A. Krause, A., *the Little Philosopher* (1948; Span. tr. 1956); M. C. Rand, *Castilla en A.* (1956); L. S. Granjel, *Retrato de A.* (1958); J. M. Martínez Cachero, *Las novelas de A.* (1960); L. A. LaJohn, A. and the Spanish Stage (1961); E. I. Fox, A. as a Literary Critic (1962); R. E. Lott, *The Structure and Style of A.'s 'El caballero inactual'* (1963); J. García Mercader, A., *biografía ilustrada* (1967); A. Sequeros, *España y A.* (1967); L. Livingstone, *Tema y forma en las novelas de A.* (1970). J.E.V.

Martínez Sierra, GREGORIO (\*Madrid 6 III 1881; ∞ María de la O Lejárraga; †*ibid.* 1 X 1947), Spanish playwright, producer, poet, novelist, translator and publisher. Working in collaboration with his wife, and following in the steps of Benavente\*, Martínez Sierra published poems, short stories and novels. In 1905 there appeared *Teatro de ensueño*, much influenced by Maeterlinck\*, and he later collaborated with Rusiñol\*. *Canción de cuna* (1911) was internationally successful, whilst *Don Juan de España* (1921) was a significant landmark in the development of the Spanish theatre. From 1916–19 he managed the Teatro Eslava, introducing into Madrid new theatrical techniques, new authors and a completely new, and modern, style. His work reflected the influence of contemporary trends outside Spain. J.E.V.

*Obras completas* (32 vols, 1920–33); *Obras* (Madrid, 3 vols, 1948).—*Ave María* (tr. E. Crocker, Boston, 1921); *The Two Shepherds* (1931),

*The Kingdom of God* (New York, 1929) and *Take Two From One: a Farce in Three Acts* (*ibid.*, 1931; all tr. H. and H. Granville-Barker); *The Plays of G. M. S.* (tr. H. and H. Granville-Barker and J. G. Underhill, 2 vols, 1923).

M. Martínez Sierra, *Gregorio y yo* (1953); A. Goldsborough Serrat, *Imagen humana y literaria de G. M. S.* (1965). R.M.N. (J.E.V.)

Martini, FERDINANDO (\*Florence 1841; †Monsummano Valdinievole 1928), Italian dramatist and journalist. He began his career as a writer of light comedies, *L'uomo propone e la donna dispone* (1862), *Chi sa il gioco non l'insegni* (1871), *Il peggior passo è quello dell'uscio* (1873). As a journalist he wrote under the name of FANTASIO. His *Confessioni e ricordi* (3rd ed. 1922) contain reminiscences of Giusti\*, Guerrazzi\*, Brofferio\* and other figures of the Risorgimento.

21 *Quarantotto in Toscana* (ed. F. M.; new ed. 1948); *Diario, 1914–18* (ed. G. De Rosa, 1966).

L. Russo in *I narratori* (1923); A. Donati, F. M. (1926) and in Italia che scrive (1928; with biblio.); P. Pancrazi in *Scrittori italiani dal Carducci al D'Annunzio* (1937). B.R.

Martinis, MARTINUS EX (\*Ramosch 1627; †*ibid.* 1668) and JOANNES (\**ibid.* 1644; †Sent after 1702), his son, Ræto-Romansch poets. Both were clergymen, took an active part in politics and wrote a series of extraordinary vigorous, particularly religious poems, unique in the dynamic use of language and rhythm. Joannes does not hesitate to introduce drastically realistic details. Particularly impressive, even today, is the song of freedom composed by Martinus in 1652 after the redemption of the Lower Engadine from Austria.

*La Philomela* (1684, 1702, 1751, 1797); *Abyss da l'Aeternitat* (1693). R.R.B.

Martinus, FRANCISCUS (\*Kampen 1611; †1653), Dutch parson and poet, disciple of Huygens\* and admirer of Hooft\* who in his turn appreciated Martinus' poems.

*Dier-al* (1631); *Camper-Lof* (1641); *Feestdicht* (at the inauguration of the Academy of Gelderland, 1648); *Treurdicht tot Verklaringe over het Lyden en Sterven onzes Heeren J. C.* (1649); *Triumphe der Opstanding* (1654).—A few of his songs appeared in *De Hollandsche Parnas* (1660).

Complete ed. of his poems (1729).—J. C. van Slee, F. M. (1904). A.M.B.W.

Martins, JOAQUIM PEDRO DE OLIVEIRA (\*Lisbon 30 IV 1845; ∞1865 Victoria Mascarenhas Barbosa; †Lisbon 24 VIII 1894), Portuguese historian. An autodidact, Martins nevertheless became a leading member of the group of intellectuals and writers sometimes referred to as the 'Coimbra generation' (Antero de Quental\*). He wrote a wide range of

*œuvres de vulgarisation* on ethnology, religion, history, politics, economics, and was one of the first exponents of socialism in Portugal. With the gradual deterioration of Portuguese political life in the latter 19th century, his idealistic rationalism turned to black despair and deep pessimism which colours his later historical works. His cult of myth and irrationalism in this period was avidly taken up, with nationalistic overtones, by the next literary generation.

*Teoria do socialismo* (1872); *O helenismo e a civilização cristã* (1878); *História de Portugal* (1879); *História da civilização ibérica* (1879); *Portugal contemporâneo* (1881); *Os filhos de D. João I* (1891); *A vida de Nun' Alvares* (1893); *O príncipe perfeito* (incomplete; 1896).

F. de Figueiredo, *História dum vencido da vida* (1930); A. J. Saraiva, 'Tres ensaios sobre O. M.' in *Para a história da cultura em Portugal*, I (1946). T.P.W.

Martinson, HARRY (\*Jämshög 6 V 1904; ∞1929 Moa Martinson\*, ∞1942 Ingrid Lindcrantz), Swedish author. Martinson's needy childhood and a seafaring youth generated the creed of primitivism and nomadism traceable in most of his books. His originally immature verse crystallized into very forceful utterance; and his prose books, often based on his own life and extensive travels, show a great love of nature. His youthful optimism has given way to sadness at the desolation caused by science and intellect outpacing humanity. In his space poem *Aniara* (1956; tr. H. MacDiarmid and E. Harley Schubert, 1963), depicting the fatal journey of a space ship off course, he sees resignation as man's only hope.

NOVELS AND SKETCHES: *Resor utan mål* (1932); *Kap Farvöl* (1933; *Cape Farewell*, tr. N. Walford, 1934); *Nässlorna blommar* (1935; *Flowering Nettle*, tr. *idem*, 1936); *Vägen ut* (1936); *Vägen till Klockrike* (1948; *The Road*, tr. M. A. Michael, 1955).—VERSE: *Spökskepp* (1929); *Nomad* (1931); *Natur* (1934); *Passad* (1945); *Cikada* (1953); *Gräsen i Thule* (1958).—Sel. tr. in *Seven Swedish Poets* (tr. F. Fleischer, 1963).

T. Kristensen, *H. M.* (1941); I. Holm, *H. M. Myter, målningar och motiv* (1960).

C.H.K. (I.S.)

Martinson, HELGA MARIA [MOA], née SWARTZ (\*Vårdnäs 2 XI 1890; ∞1910 K. L. Johansson, ∞1929 Harry Martinson\*; †Stockholm 5 VIII 1964), Swedish novelist, who contributes a lasting picture of the *statute* (poor crofter) and the working-class woman. Influenced by Zola\* and Gorky\*, she portrays grinding poverty realistically and with social indignation. Her humour and zest for life obviate excessive pessimism.

*Mor gifter sig* (1936); *Vägen under stjärnorna* (1940); *Jag möter en diktare* (1950); *Kvinnorna på Kummelsjö* (1955).

Å. Runquist, *Arbetskildare från Hedenvind till Fridell* (1952). I.S.

Martoglio, NINO (\*Belpasso, Catania 1870; †Catania 15 IX 1921), Italian poet and playwright, founder of a humorous journal, *D'Artagnan*. His comedies, in Sicilian dialect, became well known also on the mainland. His masterpieces are *L'Aria del Continente* (1905) and *S. Giovanni Decullatu* (1908), written for the actor Angelo Musco, to whom the success of his plays was mainly due.

*Centona* (complete coll. of poems in Sicilian; 1913; 5th ed. 1920); *Teatro dialettale* (5 vols, 1919–20; complete).

G. Armò, *N. M.* (1929); C. Levi, 'Il teatro di N. M.' in Marzocco (16 May 1920). B.R.

Martorell, JOANOT (\*Gandia ?1413; †1468), Catalan novelist. Member of a renowned family, he became involved in many disputes. He is known to have resided for some time in London and Portugal. He is famous as the author of the chivalrous novel *Tirant lo Blanc*, started about 1460 and finished and published by Martí Joan de Galba in 1490. Tirant's early adventures take place in England and are largely based on the romance *Guy of Warwick*; then he goes to Greece and his exploits are inspired by the *almogàver* expedition described in Muntaner's\* *Crònica*. Many details about knight-errantry are taken from Lull's (Llull\*) *Orde de cavalleria*. The relationship with contemporary French chivalresque novels, such as the Chevalier de la\* Sale, has recently been established.

The novel is very different from the other Catalan romance *Curial e Güelfa* and the series of books deriving from *Amadís de Gaula*. Idealism accompanies realistic details and characterization: Tirant is more remarkable for his military skill than his individual prowess; as Cervantes\* noticed (*Don Quixote*, I, vi), he and his comrades eat, sleep and die in their beds; they also make love, and sexual realism is particularly evident. There is much psychological insight and effective dramatic irony. The narrative is sustained and the style direct and vivid. *Tirant lo Blanc* was translated into Spanish (1511), Italian (1514–19) and French (c. 1737).

Ed. A. M. Huntingdon (1904; facs. repr. of 1490 ed.); ed. M. de Riquer (1947; rev. 1969); selections (*Els Nostres Clàssics*, 5 vols, 1930); Span. tr. J. F. Vidal Jové (2 vols, 1969).

J. Givanel y Más, 'Estudio crítico de la novela caballeresca T. lo B.' in *Archivo de investigaciones históricas* (1911); J. A. Vaeth, 'T. lo B.' a *Study* (1918); D. Alonso, 'T. lo B.: novela moderna' in *Primavera temprana de la literatura europea* (1960). G.W.R.

Martyn, EDWARD, pseud. SIRIUS (\*Tulira, Co. Galway 1859; †*ibid.* 15 XII 1923), Irish dramatist;

founder in 1899 of the Irish Literary Theatre for which he wrote plays under the influence of Ibsen\* and helped by George Moore\*. R.McH.

*Maeve* and *The Heather Field* (1899); *The Tale of a Town* and *An Enchanted Sea* (1902); *Grangelcolman* (1912); *The Dream Physician* (1914).

George Moore, *Hail and Farewell* (1914); U. Ellis-Fermor, *The Irish Dramatic Movement* (2nd ed. 1954); M.-T. Courtney, *E. M. and the Irish Theatre* (1956). E.T.W.

**Martyr, PETER, 'ANGLERIUS'; PIETRO MARTIRE D'ANGHERA** (\*Arona 1459; †Granada 1526), Italian humanist, resident after 1487 in Spain. Employed by the Spanish court on an embassy to Cairo in 1501-02 and from 1510 an official historian of the Council for the Indies, Martyr was a lively Latin writer. His two main works are of considerable originality; the first a history of the years 1488-1525 in the form of letters (mainly fictitious) and the second the first valuable historical account of Spanish America.

*Opus Epistolarum* (1530); *Decades de Orbe Novo* (Seville, 1511; Alcalá, 1516; 1st complete ed. *ibid.*, 1530; Eng. tr. F. A. MacNutt, 2 vols, 1912).

J. Bernays, *P. M. A. und sein Opus Epistolarum* (1891); J. B. Thatcher, *Christopher Columbus . . . With an Essay on P. M. A.* (1903). D.H.

**Marugg, TIP (SILVIO ALBERTO)** (\*Curaçao 16 XII 1923), Dutch novelist from the Antilles. His main character works at an oil refinery and feels the tension between his social situation and his own background, between the oil industry and the original population from which he is only one generation removed.

*Weekend pelgrimage* (1957; Eng. tr. Roy Edwards, 1960); *In de straten van Tepalka* (1966). J.J.O.

**Marulić, MARKO** (\*Split 18 VIII 1450; †*ibid.* 5 I 1524), Dalmatian poet and classical scholar; studied in Padua and achieved European celebrity. In his religious fervour and wide humanism he mirrors the merging of the medieval and modern worlds, though he denounced the Renaissance as injurious to Christian faith. His works in Latin comprise poetry, translations and moral dissertations. His epic poems in the vernacular are the first of known authorship in Serbo-Croatian literature. They treat Biblical subjects in an elaborate style though with a sober moralizing purpose in which patriotism is combined with religious faith.

*Istorija svete udovice Judit* (Venice, 1521); *Pjesme* (1869).—LATIN WORKS: *De institutione bene vivendi* (1506); *Quinquaginta parabola* (1510); *De humilitate et gloria Christi* (1519); *Epistola ad Adrianum VI* (1522); *Davidias* (1954).

J. Badalić and N. Majnarić, *Zbornik u proslavu*

*petstogodišnjice rođenja M. Marulića* (1950); M. A. Usmiani, 'M. M., 1450-1525' in *Harvard Slavic Stud.*, III (1957); V. Javarek, 'Three 16th-century Dalmatian poets' in *Slavon. and E. Eur. Rev.*, XLI (1962). V.J.

**Marullo, MICHELE** (\*Constantinople 1453; ∞ Alessandra Scala, poet; †river Cecina 1500), Italian soldier and poet, friend of Sannazaro\* and Pontano\*. As a mercenary he fought for Caterina Sforza in the defence of Forlì. His distinguished Latin verses include love poems to Alessandra Scala (*Silvia*) and *Hymni naturales*, derived from Lucretius\*.

B. Croce, *M. M.* (1937; biog. incl. text, Ital. trs and biblio.); C. Dionisotti in *Giornale storico della lett. ital.*, CXV (1940). B.R.

**Marvell, ANDREW** (\*Winestead-in-Holderness 31 III 1621; ∞?London V 1667 Mary Palmer; †*ibid.* 16 VIII 1678), English poet and politician. Educated at Hull Grammar School and Trinity College, Cambridge (B.A. 1639) he travelled (c. 1642-46) in Holland, France, Italy and Spain and c. 1651-52 was employed by Lord Fairfax as tutor to his daughter at Nunappleton in Yorkshire. He was appointed Latin Secretary to the Commonwealth in 1657 and in 1659 elected M.P. for Hull, a seat he held till his death; much of his extant correspondence consists of letters from Westminster to the Hull Corporation. At the Restoration he spoke in Parliament on behalf of his friend Milton\*. To his contemporaries and through the 18th century he was known as an incorruptible politician and champion of liberty. His prose defence of religious toleration *The Rehearsal Transpros'd* (1672, 1673) and his satirical poems on Restoration affairs of state such as his *Last Instructions to a Painter* written in 1667 were widely read. Although not a prolific poet, Marvell encompasses in his verse, in both Latin and English, a wide variety of themes. The 19th century admired the delicacy and sensitivity of his treatment of the themes of nature, innocence and retirement, as in 'The Garden', and the 20th century has emphasized his allusiveness, and his combination of serious intelligence and fine wit, seeing him as one of the last, and major, Metaphysicals (METAPHYSICAL POETRY). As well as the classic invitation to love, 'To His Coy Mistress', his writing encompasses the religious strand of the Metaphysicals in poems like 'A Dialogue Between the Soul and Body'; while his political poems include both his balancing of the values of the old order against the new in 'An Horatian Ode Upon Cromwell's Return From Ireland', and his eulogistic 'First Anniversary' and 'Elegy' on Cromwell.

*Miscellaneous Poems* (1681; ed. H. Macdonald, 1952); *Complete Works* (ed. A. B. Grosart, 4 vols, 1872-75); *Poems and Letters* (ed. H. M. Margoliouth, 2 vols, 1927; rev. 1972); *Latin Poetry* (ed.

W. A. McQueen and K. A. Rockwell, 1964); *Rehearsal Transposed* (ed. D. I. B. Smith, 1971).

P. Legouis, *A. M., poète, puritain, patriote* (1928; trans., abr. and rev., 1965); M. C. Bradbrook and M. G. Lloyd Thomas, *A. M.* (1940; rev. 1962); L. W. Hyman, *A. M.* (1964); H. E. Toliver, *M.'s Ironic Vision* (1965); J. B. Leishman, *The Art of M.'s Poetry* (1966); J. M. Wallace, *Destiny His Choice* (1968); M. (ed. M. Wilding, 1969); D. M. Friedman, *M.'s Pastoral Art* (1970); R. L. Colie, 'My Echoing Song' (1970).—D. G. Donovan, *A. M.* 1927–67 (biblio.; 1969).

R.M.W.

**Marx, (HEINRICH) KARL** (\*Trier 5 V 1818; ∞1843 Jenny von Westphalen [†1881]; †London 14 III 1883), German political philosopher. Expelled from Prussia in 1843 and again in 1849, he lived in Paris (1843–45) and Brussels (1845–48) and settled in London in 1849.

Marx rejected Hegel's\* idealism, but made the latter's dialectical method the basis of his own 'historical materialism'. He attacked bourgeois society and fought for the proletariat in still very readable political pamphlets (in collaboration with Friedrich Engels, the extent of whose contribution can no longer be ascertained): *The Communist Manifesto* (1848; ed. H. J. Laski, 1948), *The 18th Brumaire of Louis Bonaparte* (1852; tr. E. and C. Paul, 1926), *The Civil War in France* (1871; ed. R. W. Postgate, 1921). His difficult main work, *Capital* (I, 1867; II and III, ed. F. Engels, 1885–95; tr. D. Torr, 1938), is largely successful in its analysis of capitalism, but fails when he tries to visualize a socialist society.

Marx was not concerned with literature, but a Marxian interpretation of it was introduced by the Hungarian György Lukács\* and has become an integral part of Marxism.

*Gesamtausgabe* (ed. D. Rjazanov, Moscow, 1927 ff.).

M. Beer, *Life and Teaching of K. M.* (1925); E. H. Carr, *K. M.* (1934); I. Berlin, *K. M.* (1963); S. Avineri, *The Social and Political Thought of K. M.* (1968). S.H.S. (P.A.R.)

**Masamune HAKUCHŌ**, pseud. of MASAMUNE TADAO (\*Honami, Okayama 3 III 1879; ∞1911 Shimizu Tsuneko; †28 X 1962), Japanese short-story writer, novelist, dramatist and critic. After graduating at Waseda University in 1901, he became dramatic critic for a Tokyo newspaper and in 1904 published his first short story. Novels and short stories followed in large numbers and in 1910 he gave up journalism to devote himself entirely to writing. In 1912–13 he turned to play-writing, and again in 1924, producing in the next years several successful plays as well as continuing to write novels. After 1930, however, he published little. His whole life, and especially his youth, was dogged by persistent ill health, which coloured his outlook.

His writings are permeated by an attitude of bleak despair, loneliness and desolation, often described as 'nihilistic'. This attitude, reminiscent of Chekhov\*, whom he admired, appealed strongly to many Japanese, partly as a reflection of the harshness of their everyday life and partly in reaction against the usual sentimental and romantic trend of novels. His writings are clear, concise and natural, and his style is simple and free from ornamentation.

NOVELS AND SHORT STORIES: *Sekibaku* (1904); *Jin'ai* (1907); *Izuko e* (1908); *Bikō* (1910; summarized tr. of this and prec. two in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Doro ningyō* (1911; 'Clay Doll', tr. G. M. Sinclair and K. Suita in *Tokyo People*, Tokyo, 1925); *Shisha seisha* (1916; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Reirui* (1921; *Larmes froides*, tr. S. Asada and C. Jacob, 1930); *Sensaisha no kanashimi* ('Sorrows of a War-Victim'; 1946; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959).—PLAYS: *Jinsei no kōfuku* (1924; summary in Kokusai Bunka Shinkōkai, *op. cit.*, I, 1939); *Ichiman'en* (1928).—CRITICISM: *Bundan jimbutsu hyōron* (1932).

E.B.C. (D.E.M.)

**Masaoka SHIKI**, pseud. of MASAOKA TSUNENORI (\*Matsuyama, Ehime 14 X 1867; †Tokyo 19 IX 1902), Japanese author. Withdrawing from Tokyo Imperial University in 1893 before graduating, he took up a literary career, as a writer and teacher of *haiku* poetry: as a war-correspondent in the Sino-Japanese War, he was taken ill in 1895 with tuberculosis and for the rest of his life wrote profusely while battling against pain and disease. He was the best *haiku* poet of modern times.

POEMS: *Botan kuroku* (1899; 'A Verse Record of My Peonies', tr. E. R. Miner in Japan Quart., XII.2, 1965, and in *Japanese Poetic Diaries*, 1969); *Shiki kushū* (1909; posthumous ed.); sel. poems tr. in: A. Miyamori, *An Anthology of Haiku* (1932); H. G. Henderson, *The Bamboo Broom* (1933); G. Bonneau, *Anthologie de la poésie japonaise* (1935); R. H. Blyth, *A History of Haiku*, II (1964).—*Bokujū itteki* (essay; 1901).

R. H. Brower, 'M. S. and *tanka* reform' in *Tradition and Modernization in Japanese Culture* (ed. D. H. Shively, 1971). E.B.C. (D.E.M.)

**Masaryk, TOMÁŠ GARRIGUE** (\*Hodonín 7 III 1850; †Lány 14 IX 1937), Czech philosopher and statesman. The son of a coachman and former serf in eastern Moravia, Masaryk lived to be founder and first President of the Czechoslovak Republic. His early schooling was won by sacrifices and good fortune; after studying philosophy and philology at Vienna and Leipzig he became *Dozent* in philosophy at Vienna (1879) and was appointed Professor at the newly established Czech University in Prague in 1882. He soon established for

himself a commanding position in Czech intellectual life; and in the 1890s he entered politics. He was a deputy in the *Reichsrat* from 1891 to 1893 and again from 1907. His political activities were largely concerned with the struggle for tolerance and freedom of expression and with the defence of Czech rights in the Habsburg empire. In December 1914 he went abroad to enlist the support of the Allies for the Czech cause. His endeavours were crowned with success when the Czechoslovak Republic was proclaimed and he became its first President.

Masaryk's most important writings are perhaps the series of monographs in which he expounded his conception of Czech history (e.g. 'The Czech Question', *Česká otázka*, 1895; *Jan Hus*, 1896; *Karel Havlíček*, 1896). His writings on ethics, religion and sociology, though not the works of a systematic philosopher, exercised a profound influence and bear the stamp of a noble and penetrating mind (e.g. 'The Social Question', *Otázka sociální*, 1898; and also in 'Ideals of Humanity' and 'Modern Man and Religion'). His masterly analysis of the Russian mind, *Russland und Europa* (1913), has perhaps been more widely read than any of these.

MEMOIRS: *Světová revoluce* (1925; Ger. tr. *Die Weltrevolution*, 1925; *The Making of a State*, abr. tr. W. Steed, 1927).—VARIOUS: *Moderní člověk a náboženství* (1896–98; in book form 1934; *Modern Man and Religion*, tr. A. Bibza and V. Beneš, 1938); *Ideály humanitní* (1901; *The Ideals of Humanity*, tr. W. P. Warren, 1938); *The Spirit of Russia* (I and II tr. E. and C. Paul, 1918; III ed. G. Gibian, 1967); *M. on Thought and Life* (tr. M. and R. Weatherall, 1938).—COLLECTED WORKS: *Spisy* (ed. V. K. Škrach, 1926 ff.; ed. J. Král, 1946 ff.; both unfinished).

P. Selver, M. (1940); Z. Nejedlý, T. G. M. (5 vols, 1930 ff.; unfinished); J. Herben, T. G. M. (3 vols, 1926–27); K. Čapek, *Hovory s M. em* (1928–35); R. Wellek, 'M.'s philosophy' in *Essays in Czech Literature* (1963); M. Machovec, T. G. M. (1968). R.A.

Mascheroni, LORENZO (\*Castagneta, Bergamo 13 V 1750; †Paris 14 VII 1800), Italian poet and prose writer; Professor of algebra and geometry, Pavia (1786–97). Mascheroni wrote the *Invito a Lesbia Cidonia* (1793), a poem of considerable elegance describing the science departments at Pavia University and inviting the Countess Paolina Grisoni to honour them with a visit. Other works include occasional verse and a number of celebrated mathematical treatises (*Geometria del compasso*, 1797).

*Invito a Lesbia Cidonia e altre poesie* (ed. G. Natali, 1918).—*Poesie e prose* (crit. ed. C. Caversazzi, 1903).

C. Ugoni, *Biografia di L. M.* (1873); G. Natali, 'L. M. poeta della scienza' in *Idee costumi uomini*

*del Settecento* (1926); A. Piromalli, 'L. M.' in *Orientamenti culturali. Letteratura italiana: I Minori*, III (1961; incl. biblio. of scientific works). M.W.

Masden, JUAN FRANCISCO DE (\*Palermo 4 X 1744; †Valencia 11 IV 1817), Spanish historian and critic. Expelled with the Jesuits in 1767, he began in Italy the publication of his interesting *Historia crítica de España y de la cultura española* (20 vols, 1783–1805). This is an exegesis of Spanish civilization abounding with severe and scholarly criticism, still valuable as a work of reference. In the 20th volume he only reached the 11th century.

Torres Amat, *Memorias para ayudar a formar un diccionario crítico de los escritores catalanes* (1836); M. Menéndez y Pelayo, *Historia de los heterodoxos españoles* (1911). R.M.N.

Masefield, JOHN (\*Ledbury, Herefordshire 1 VI 1878; ∞1903 Constance de la Cherois-Crommelin; †Abingdon, Berks 12 V 1967), English poet, novelist and playwright; poet laureate from 1930. He served as a seaman in his teens and worked in America. His early poems were influenced by Kipling\*, his novels by Conrad\* and histories of the buccaneers. His vigorous early romanticism was modified by a decision that poetry must touch the earthly realities of life—hence *The Everlasting Mercy* (1911) and other long narrative poems. He has also written imaginatively for young readers.

VERSE: *Salt Water Ballads* (1902); *Ballads and Poems* (1910); *Dauber* (1913); *The Daffodil Fields* (1913); *Reynard the Fox* (1919); *Right Royal* (1922); *In Glad Thanksgiving* (1967).—PLAYS: *The Tragedy of Nan* (1909); *Pompey the Great* (1910).—FICTION: *Captain Margaret* (1908); *Lost Endeavour* (1910); *Sard Harker* (1924); *Odtia* (1926); *Dead Ned* (1938); *Live and Kicking Ned* (1939).—FOR YOUNG PEOPLE: *The Midnight Folk* (1927); *The Bird of Dawning* (1933); *The Box of Delights* (1935).—AUTOBIOGRAPHY: *So Long to Learn* (1952); *Grace Before Ploughing* (1966).

W. H. Hamilton, J. M. (1922); G. O. Thomas, J. M. (1932); L. A. G. Strong, J. M. (1952); M. Spark, J. M. (1953); M. Fisher, J. M. (1963).—Biblio. by G. Handley-Taylor (1960).

R.A.S.-J. (W.R.A.)

Maskoff, JÓZEF: see Zapolska, GABRIELA.

Mason, JOHN (\*Northampton 1645/6; †Water Stratford V 1694), English 'enthusiast' minister and poet who was at Clare Hall, Cambridge (1661). Mason was one of the earliest writers of Congregationalist hymns somewhat in the style of Herbert\*. They were familiar to Pope\*, Wesley\* and Watts\*. His proclamation of Christ's coming in 1694, attracting about 400 followers, became the subject of numerous pamphlets.

*Spiritual Songs, or Songs of Praise* (1683); *Select Remains of J. M.* (ed. Rev. J. Mason, 1745).

C. Hill, 'J. M. and the end of the world' in *Puritanism and Revolution* (1958).

B.L.J. (R.M.W.)

Mason, RONALD ALISON KELLS (\*Auckland 10 I 1905; †6 VII 1971), New Zealand poet. Slow to win recognition, he was acknowledged in the 1940s the country's finest and most individual poet, although opinion has lately hardened. A lyricist more of 19th- than 20th-century affinities, his work is dark and severe, and virtually ceased by 1940. His *Collected Poems* (intro. A. Curnow, 1962) has about 70, principally short, poems.

PAMPHLETS: *In the Manner of Men* (1923); *The Beggar* (1924); *Penny Broadsheet* (1925); *No New Thing, Poems 1924-29* (1934); *End of Day* (1936); *This Dark Will Lighten, Selected Poems 1923-41* (1941); *Recent Poems* (with A. Curnow, D. J. M. Glover and A. R. D. Fairburn; 1941). K.Sm.

Mason, WILLIAM (\*Kingston-upon-Hull 12 II 1724; ∞1764 Mary Sherman; †Aston 7 IV 1797), English dramatist and writer of undistinguished verse, friend and literary executor of Gray\*, whose poems and letters he high-handedly edited.

R.M.H.

*Musaeus, a Monody on the Death of Mr Pope* (1747); *Aelfrida* (1752); *Caractacus* (1759); *Poems* (1764); *Poems of Mr Gray, with Memoirs of his Life and Writings by W. M.* (4 vols, 1775); *Sappho, a Lyrical Drama* (1809); *Correspondence of Gray and M.* (ed. J. Mitford, 1853); *Correspondence of Walpole and M.* (ed. W. S. Lewis, G. Cronin Jr and C. H. Bennett, 1955).

G. Colman's parodies in *Odes to Obscurity and Oblivion* (1760); *Life of M. in The British Poets, LXXVII-LXXVIII* (1822); J. W. Draper, *W. M.* (1924; with biblio.); K. Hopkins, *Portraits in Satire* (1958).

R.M.H. (M.Bu.)

Massinger, PHILIP (\*Salisbury ?XI 1583; †London III 1639/40), English dramatist whose father was a confidential servant of the Herbert family at Wilton. Massinger matriculated at St Alban Hall, Oxford (1602), but left without a degree (1606). From about 1613 he collaborated, in particular with John Fletcher for the King's Men, the foremost London theatrical company, and with Dekker\* on *The Virgin Martyr* for the Revels Company (1622). Massinger wrote two plays for the Cockpit Company (1623-24); and upon the death of Fletcher he became the leading dramatist for the King's Men. As a dramatist Massinger is much of his age, writing plays which are always well-made but comparatively superficial in their treatment of human nature. His blank verse is normally lucid and flexible, neither descending to bathos nor mounting to a false magniloquence.

Only in *A New Way to Pay Old Debts* (1633; ed. A. H. Cruickshank, 1926) does he lose his restraint, creating in Sir Giles Overreach a character whose frenzy was full-blooded enough to keep the play in the repertoire until the 19th century when the acting style became too austere to cope with it. Massinger could be graceful and witty in comedy.

*The Plays* (ed. F. Cunningham, 4 vols, 1871); *The Beggars Bush* (with John Fletcher; 1622; ed. J. H. Dorenkamp, 1967); *The Duke of Milan* (1623; ed. T. W. Baldwin, 1918); *The Bondman* (1623; ed. B. T. Spencer, 1932); *The Parliament of Love* (1624; ed. K. M. Lea, 1928); *The Roman Actor* (1629; ed. W. L. Sandidge, 1929); *The Fatal Dowry* (with Nathan Field; 1632; ed. T. A. Dunn, 1969); *The Great Duke of Florence* (1636; ed. J. M. Stockholm, 1933); *The Unnatural Combat* (1639; ed. R. S. Telfer, 1932); *Believe as you List* (1653; ed. C. J. Sisson, 1928); *The City Madam* (1658; ed. C. Hoy, 1964).

K. Raebel, *M.s Drama 'The Maid of Honour' in seinem Verhältnis zu Painters 'Palace of Pleasure'* (1901); A. C. Swinburne in *Contemporaries of Shakespeare* (1919); T. S. Eliot in *The Sacred Wood* (1920); A. H. Cruickshank, *P. M.* (1920); M. Chelli, *Le drame de M.* (1924) and *Étude sur la collaboration de M. avec Fletcher et son groupe* (1926); K. M. Lynch, *The Social Mode of Restoration Comedy* (1926); L. C. Knights, *Drama and Society in the Age of Jonson* (1937); R. H. Ball, *The Amazing Career of Sir Giles Overreach* (1939); F. S. Boas, *Introduction to Stuart Drama* (1946); T. A. Dunn, *P. M. The Man and the Playwright* (1957).

B.L.J. (R.M.W.)

Masters, EDGAR LEE (\*Garnett, Kan. 23 VIII 1869; ∞1898 Helen Jenkins [o/o1923], ∞1926 Ellen Coyne; †Melrose Park, Pa. 5 III 1950), American poet. He grew up in the 'Spoon River country' in Illinois and became a successful lawyer in Chicago. Both fame and attack came with his *Spoon River Anthology* (1915), a group of over 200 epitaphs in which the dead of a Middle Western town supposedly confess the truth about their lives. His writings include verse, novels, plays, boys' stories, biographies and an autobiography.

VERSE: *A Book of Verse* (1898); *Domesday Book* (1920); *The New Spoon River* (1924); *Selected Poems* (1925).—NOVELS: *Children of the Market Place* (1922); *The Tide of Time* (1937).—BIOGRAPHY: *Lincoln, the Man* (1931); *Vachel Lindsay, A Poet in America* (1935); *Whitman* (1937); *Mark Twain, A Portrait* (1938).—*Across Spoon River* (autobiog.; 1937).

M. Yutron, *America's Literary Revolt* (1959).

H.L.C. (G.A.K.)

Mastri, PIETRO (\*Florence 1868; †*ibid.* 1932), Italian poet, one of the founders of the periodicals *Vita Nuova* and *Il Marzocco*. He was one of the few exclusively lyric poets of his period. In his



feeling for nature and in his descriptions he derived principally from Pascoli\*.

VERSE: *L'Arcobaleno* (1900; new ed. 1921); *Lo specchio e la falce* (1907); *La meridiana* (1920); *La fronda oscillante* (1923); *La via delle stelle* (1927); *Ultimi canti* (1933).—PROSE: *Su per l'erta* (1903); *La lingua del pappagallo* (1922).

A. Garsia in Italia che scrive (1927; with biblio.); P. Pancrazi, *Scrittori italiani del Novecento* (1934). B.R.

**Mastriani, FRANCESCO** (\*Naples 23 XI 1819; †ibid. 7 I 1891), Italian novelist. His novels (of which there are over 100) are mainly social studies of the Neapolitan lower classes. The best known is *La cieca di Sorrento* (1852). *Una figlia nervosa* (1865) is an example of his humorous style.

L. Russo, *I Narratori* (1923); G. Algranati, *Un romanziere popolare a Napoli*, F. M. (1914). B.R.

**Masuccio Salernitano**, known also as TOMMASO GUARDATI (\*Salerno ?1420; †?1480), Italian prose-writer, author of *Il Novellino* (1476), a collection of 50 short stories. The tale of Mariotto Miganelli and Giannozza is similar to the story of Romeo and Juliet.

*Il Novellino* (ed. L. Settembrini, 1874; ed. A. Sorrentino, 1929; crit. ed. A. Mauro, 1939).

L. Di Francia, *Novellistica*, I (1924); A. Mauro, *Per la biografia di M. S.* (1926). B.R.

**Mas'ūd, MUḤAMMAD** (†Tehran 15 II 1947), Persian novelist and journalist. A schoolteacher of humble origins, he achieved sudden success with his first novel *Tafriḥāt-i shāb* (under pseud. DHĀTī; 1932), which expressed his deep frustration and despair and his nihilistic tendencies in a colourful idiom. His subsequent novels further vented his profound distrust of human society and unrelenting hatred of the existing order, without however advocating any particular creed. In 1941, when the Allied armies entered Iran, Mas'ūd founded Mard-i Imruz, a clamorous journal whose harsh and defiant editorials finally led to his assassination. A prophet of despair and a rebel without a cause, he developed a mastery of vivid depiction of characters and situations hardly surpassed in modern Persian writing.

*Dār Tālāsh-i Ma'āsh* (1932); *Ashraf-i Makhluqāt* (1934); *Gulha'i ki dar Jahannam Miruyād* (1942); *Bahār-i 'Umr* (1945).

H. Kamshad, *Modern Persian Prose Literature* (1966). E.Y.

**AL-Mas'ūdi, ABU AL-HASAN 'ALI IBN AL-HUSAIN IBN 'ALI** (\*Baghdad n.d.; †Fustāt [Old Cairo] 956/957), Arab historian and geographer. Besides travelling through the Fertile Crescent, Egypt and Persia, he visited India, Ceylon, the China Sea,

Zanzibar, Oman and the Caspian lands. He usually accepted the tales of travellers and sailors regarding the lands he could not visit, or used inaccurate translations of histories of peoples whose languages he could not master. His masterpiece, *Murūj al-Dhahab wa-Ma'ādin al-Jawhar*, finished in 947, is a rich and accurate source of the geography, history and sociology of early medieval Islam; his other indispensable treatise, *Kitāb al-Tanbīh w-al-Ishrāf*, contains important revisions and additions to the former.

*Murūj al-Dhahab wa Ma'ādin al-Jawhar* (*Prairies d'or*, ed. and tr. C. Barbier de Meynard and P. de Courteille, 9 vols, 1861–77; *Meadows of Gold and Mines of Gems*, incomplete tr. A. Sprenger, 1841; rev. tr. C. Pellat, in progr., I, 1962); *Kitāb al-Tanbīh w-al-Ishrāf* (ed. M. J. de Goeje, 1894; analysis by S. de Sacy in *Notices et extraits des MSS de la Bib. Nat.*, VIII, 1810, repr. in *Prairies d'or: le livre de l'avertissement et de la revision*, IX, tr. C. de Vaux, 1896).

G. Sarton, *Introduction to the History of Science*, I (1927); *Al-Mas'ūdi Millenary Commemoration Volume* (ed. S. Maqbul Ahmad and A. Rahman, 1960). G.T.S.

**Mas'ūd-i Sa'd-i Salmān** (\*Lahore c. 1047; †1121), Persian poet. He lived at the court of the Ghaznavid princes in India, and in early life enjoyed wealth and a high position; later he was suspected of conspiracy and twice imprisoned. After 19 years in gaol, he was freed in 1106 and was given a post at court. He passed the last years of his life in retirement. Mas'ūd is mainly a panegyrist, but owes his fame chiefly to his moving odes, written in prison, in which he complains of his misfortune and pleads his innocence.

*Divān* (Tehran, 1878; ed. R. Yasami, 1939).

M. Muhammad Qazvini, *Mas'ūd-i Sa'd-i Salmān* (tr. E. G. Browne, 1906; repr. from *Jour. Roy. Asiat. Soc.*); J. Rypka, *History of Iranian Literature* (1968). E.Y.

**Matavulj, SIMO** (\*Šibenik 14 IX 1852; †Belgrade 20 II 1908), Serbian novelist. As a schoolmaster in Dalmatia, Montenegro and Serbia he acquired familiarity with regional life and character, which he turned to good account in realistic novels and short stories. His literary talent in narration and style, and his objectivity, tolerance and humour are characteristics of his novel of monastic life *Bakonja fra Brne* (1892).

STORIES: *Iz Crne Gore i Primorja* (1888); *Iz primorskog života* (1890); *Iz beogradskog života* (1891); *Pripovetke* (sel.; 1969).—*Uskok* (novel; 1892); *Bilješke jednoga pisca* (notes; 1939).—*Sabrana dela* (coll. works; 1961).

G. Dobrašinović, S. M. (1962).

V.J.

**Matheolus, or Matthieu le Bigame** (\*?Boulogne-

sur-Mer; fl. 1270–1300; ∞ 'Petronilla'), French Latin poet. A clerk, he was present at the Council of Lyons in 1274 and sometime thereafter contracted a 'bigamous' marriage (i.e. a marriage with a widow) which seems to have cut short his career. His *Lamentations* (c. 1295) form an encyclopaedia of antifeminism, containing all the misogynistic themes and arguments accumulated by a long line of medieval authors and drawing on a wide variety of sources. The work was translated into French about 1370 by Jean Lefevre\* of Resson, who added a sequel of his own, *Le Livre de Leesce*, controverting Matheolus' arguments. The *Lamentations* were well known and influential in 15th-century France.

Lat. text and Fr. tr., incl. *Le Livre de Leesce*, ed. A. G. Van Hamel (1892–1905). F.W.

Mather, COTTON (\*Boston 12 II 1663; ∞ 1686 Abigail Phillips, ∞ Elizabeth Hubbard, ∞ Lydia George; † *ibid.* 13 II 1728), American Puritan clergyman, scholar and historian. His diary tells of his severe soul-searching and mystic visions. Son of Increase, he developed his precocious intellect at Harvard, and laboured fiercely for the Church; dabbled in science; took part in the Salem witch-hunts; and wrote some 444 separate items of which the *Magnalia*, a monumental piece of historiography, is the most important.

*The Wonders of the Invisible World* (1693); *Magnalia Christi Americana*; or, *The Ecclesiastical History of New-England* (1702).—*Selections From C. M.* (ed. K. B. Murdock, 1926).

B. Wendell, C. M.: *The Puritan Priest* (1891); A. P. Marvin, *The Life and Times of C. M.* (1892); P. Gay, *A Loss of Mastery: Puritan Historians in Colonial America* (1966). H.L.C. (D.S.R.W.)

Mather, INCREASE (\*Boston 21 VI 1639; ∞ 1662 Maria Cotton; † *ibid.* 23 VIII 1723), American Puritan clergyman; President of Harvard (1685–1701); after taking part in Salem witchcraft persecutions was forced to resign. He represented the colony in England, published nearly 150 titles.

*An Essay for the Recording of Illustrious Providences* (1684); *Cases of Conscience Concerning Evil Spirits Personating Men* (1693).

K. B. Murdock, I. M.: *The Foremost American Puritan* (1925). H.L.C.

Mathews, CORNELIUS (\*Port Chester, N.Y. 28 X 1817; † New York 25 III 1889), American journalist and playwright. His tragedy, *Witchcraft, or the Martyrs of Salem*, was a popular production of 1846 (published 1852). He also compiled volumes of Indian legends.

*A Pen-and-Ink Panorama of New York City* (1853); *The Enchanted Moccasins and Other Legends of the American Indians* (1877).—*The Various Writings of C. M.* (1843).

T. F. Jones in *Dictionary of American Biography* (1933). H.L.C. (D.S.R.W.)

Mathias, THOMAS JAMES (\*?1754; † Naples VIII 1835), English satirical poet and Italian scholar, translator into Italian of *Faerie Queene* and other poems; editor of Gray\*. R.M.H.

*Runic Odes imitated from Norse tongue in manner of Mr Gray* (1781); *Essay on evidence, external and internal, relating to poems attributed to T. Rowley* (1783); *Pursuits of Literature* (4 pts, 1794–97).

K. Hopkins, *Portraits in Satire* (1958).

R.M.H. (M.Bu.)

Matić, DUŠAN (\*Čuprija 31 VIII 1898), Serbian novelist, poet and critic. An outstanding literary figure between the two wars and one of the most prominent figures in the re-emergence of Serbian letters in the early 1950s, Matić has been editor of many literary journals including *Književnost*. He began publishing poetry in 1923 and was heavily influenced by the French Surrealists but soon developed in the direction of greater lucidity and sharpness of image. His prose is modernist and poetic in texture and his critical writing is creative and discerning, and he remains one of the most influential literary figures in contemporary Belgrade. He has also translated from French, in particular Zola\* and Flaubert\*.

POEMS: *Marija Ručara* (1935; with A. Vučo); *Bagdala* (1954, 1964); *Budjenje materije* (1959).—NOVELS: *Gluvo doba* (1959, 1963; with A. Vučo); *Kocka je bacena* (1957).—ESSAYS: *Položaj nadrealizma u društvenom procesu* (1932; with O. Davičo and D. Kostić); *Jedan vid francuske književnosti* (1952); *Anina balska haljina* (1956); *Na tapet dana* (1961); *Laža i paralaža noći* (1962); *Proplanak i um* (1969). B.J.

Matković, MARIJAN (\*Karlovac 21 IX 1915), Croatian dramatist. After graduating in law at Zagreb, Matković studied in Vienna and Paris. He was connected with Zagreb-Film and the Croatian National Theatre and is the editor of the journal *Forum*. He has been writing for and about the theatre since 1934 and is by far and away the most prolific and most successful post-war playwright in Zagreb. His plays are set mainly in the middle-class urban society of Zagreb between the wars and present some of the problems of the intellectual in a decaying society. He has more recently used satire and allegory in a classical Greek setting to convey topical and political motifs such as the suppression of personal freedoms and the subordination of individuals to the State under a totalitarian regime.

PLAYS: *Slučaj maturanta Wagnera* (1935); *Prometej* (1951); *Igra oko smrti* (1955); *Na kraju puta* (1954); *Vašar snova* (1958); *Heraklo* (1958); *Ahilova baština* (1961); *I bogovi pate* (trilogy; 1962); *Ranjena ptica* (1966). B.J.

**Matoš, ANTUN GUSTAV** (\*Tovarnik 13 VI 1873; †Zagreb 17 III 1914), Croatian writer in many fields. After years of varied activities abroad and in Belgrade he returned to Zagreb to a bohemian existence, but as the most cultured Croat of his time. He was above all a literary critic, an exponent of the principle of art for art's sake in lively essays and articles of wide cosmopolitan erudition.

*Iverje* (1899); *Ogledi* (1905); *Vidici i putovi* (1907); *Naši ljudi i krajevi* (1910).—A. G. M. (coll. works; 17 vols, 1967); *Odabrana dela* (sel. works; 1969).

T. Čolak, A. G. M. (1962); M. (coll. essays by various writers; 1965). V.J.

**Matos Fragoso, JUAN DE** (\*Alemtejo, Portugal ?1608; †?Madrid 1689), Spanish dramatist. His plays were much influenced by Calderón's\*. He collaborated with Moreto\* and Diamante\*.

Biblioteca de Aut. Esp., XLVII. E.M.W.

**Matos Guerra, GREGÓRIO DE** (\*Salvador, Bahia 20 XII 1633; †Recife, Pernambuco 1696), Brazilian poet. He qualified as a lawyer in Portugal, and returned to Brazil in 1679 with a promising career already endangered by his inflexible honesty and the satirical verve of his pen. The lay and clerical leaders of Salvador society could not tolerate this fearless admirer of Quevedo\* and Góngora\*, and after a period of exile in Angola he found it advisable to settle in Recife. His poetry circulated exclusively in manuscript, but found warm admirers where it did not make enemies. His religious and amatory verses are less original but by no means lacking in feeling.

*Obras* (6 vols, 1923–33). No definitive text.

P. Calmon, *A vida espantosa de G. de M.* (1933; vol. VI of the above ed.); Maria del Carmen Barquim, *G. de M.* (1946). J.T.B.

**Matras, CHRISTIAN** (\*Viðareiði 7 XII 1900; ∞1929 Marianna Lüthen), Faroese poet. Matras combines a simplicity of form with great complexity and depth of thought. Although his inspiration is clearly drawn from the Faroes, his themes are mostly of a universal or personal nature.

VERSE: *Grátt, kátt og hátt* (1926); *Heimur og heima* (1933); *Úr leikum og loyndum* (1940).

M.P.B.

**Matsunaga TEITOKU**, pseud. of MATSUNAGA KATSUGUMA (\*Kyoto 1571; †*ibid.* 3 I 1654), Japanese poet. Having studied the technique of *haiku* poetry from his youth, he revived and popularized this genre, which later reached its climax with Bashō\*. His poems were however considered by later critics to be too dependent on word-play and wit.

E.B.C.

Sel. poems tr. in A. Miyamori, *An Anthology of*

*Haiku* (1932); R. H. Blyth, 'Teitoku and the Teimon school' in *A History of Haiku*, I (1963); D. L. Keene, 'M. T. and the beginning of *haikai* poetry' in *Landscapes and Portraits: Appreciations of Japanese Culture* (1971). E.B.C. (D.E.M.)

**Matsuo BASHŌ**: see Bashō.

**Matthaei, CLARA**, pseud. GERTRUD HOFF and WALTER GRAY (\*nr Bellville, Texas 1884; ∞1913 Asunción Palacios, ∞1929 Francisco Reyes; †Aguas Calientes, Mexico 2 XI 1934), Texas-German novelist.

*Vineta Lieder* (1911); *Wer bin ich?* (1913); 'Bücher mit sieben Siegeln' in *Das Wochenblatt* (Texas, 1923); 'Der Compadre', *ibid.* (1924).

S. Metzenthin-Raunick and N. Schulze, 'The tragedy of C. M.' in *Southwest Rev.*, XXI (1935). E.R.

**Matthew of Vendôme** (\*Vendôme; fl. 1185), French Latin grammarian and poet. He studied at Tours, probably under Bernard\* Silvester, and taught grammar at Orléans; after a sojourn in Paris he returned to Tours. He wrote many poems, among them a *Tobias*, a handbook on verse-composition (*Ars versificatoria*) and a collection of specimen letters in verse. His *Milo* is a versified tale or *comœdia*.

E. Faral, *Les arts poétiques du XIIe et du XIIIe siècle* (1924).—W. Wattenbach, 'Der poetische Briefsteller des M. von V.' in *Sitzungsberichte der bayerischen Akad. der Wissenschaften* (1872); D. Kelly, 'The scope and treatment of composition in the 12th- and 13th-century Arts of Poetry' in *Speculum*, XLI (1966). F.J.E.R. (Tor.)

**Matthew Paris**: see Paris, MATTHEW.

**Matthey, PIERRE-LOUIS** (\*Avenex, Vaud 19 VII 1893; †Geneva 1970), Swiss poet, a powerful lyricist who attains rare technical perfection. His first volumes are passionate adolescent poems of great intensity: *Seize à vingt* (1914); *Semaines de passion* (1919); *Même sang* (1920). Later volumes are more preoccupied with the mystery of death and with an original verbal expression, revealing a poet of the school of Mallarmé\*: *Alcyonée à Pallène* (1941), *Aux Jardins du Père* (1949). Matthey is the translator of several Shakespearean plays and sonnets, of Keats\* (*Tendre est la nuit*, 1950) and of Blake\* (*Chants de l'innocence et de l'expérience*, 1947). J.P.I. (G.G.)

*Poésies complètes* (incl. trs; 1968). G.G.

**Matthiessen, FRANCIS OTTO** (\*Pasadena, Cal. 19 II 1902; †Boston, Mass. 1 IV 1950), American critic. In his major works he has investigated patterns of American experience and their relation to literary achievement.

*Sarah Orne Jewett* (1929); Translation: *An Elizabethan Art* (1931); *The Achievement of T. S. Eliot* (1935); *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941); *Henry James: The Major Phase* (1944); *The James Family* (1947); *Theodore Dreiser* (1951); *The Responsibilities of the Critic: Essays and Reviews* (ed. J. Rackliffe, 1952).

H.L.C. (D.E.Mo.)

**Matthieu, PIERRE** (\*Pesmes, Franche-Comté 10 XII 1563; †Montauban 12 X 1621), French dramatist, historian and poet. Much of his work is occasional or political. His *Histoire de France* (1605, 1631) gives a contemporary's account of the reigns of Henri IV and Louis XIII. He is known principally for his five tragedies (three of them Biblical), written with moral or polemical intentions for performance by students.

PLAYS: *Esther* (1585); *La Guisarde*, *Vasthi*, *Aman*, *Clytemnestre* (1589).—VERSE: *Tablettes* [or *Quatrains*] *de la vie et la mort* (1610; ed. J. Rosny, 1805, G.B.).

**Matthieu le Bigame**: see *Matheolus*.

**Matthijs, MARCEL** (\*Oedelem 11 I 1899; †Bruges 30 VIII 1964), Flemish author. His realistic novels and short stories are written in a vigorous and impetuous prose. His characters rebel against a hostile world or emphasize the absurdity of life.

*De ruitentikker* (1953; rev. ed. 1960; *Der enttäuschte Sozialist*, tr. G. Hermanowski, 1953); *Doppen* (1936); *Een spook op zolder* (1938; rev. ed. as *Filomeentje*, 1960; *Moi, Philomène*, Fr. tr. M. Gevers, 1942); *Schaduw over Brugge* (1940); *Wie kan dat begripen?* (1949; *Wer kann das begreifen?*, tr. G. Hermanowski, 1949); *Hellegat* (1949); *Spiegel van leven en dood* (1954); *De kleine Pardon* (1954).

F. Bonneure, *M. M.* (1965).

R.F.L. (tr. P.K.)

**Matthisson, FRIEDRICH VON** (\*Hohenbodeleben nr Magdeburg 23 I 1761; †Wörlitz nr Dessau 12 III 1831), German poet. At first a master at Basedow's school in Dessau, Matthisson travelled for some years as tutor and companion, then joined the suite of Princess Louise of Anhalt-Dessau, afterwards entering the administration first of Baden (1801) then of Württemberg. His deft, sentimental poems, which Schiller\* praised, reveal a decided formal talent and a mind without originality or distinction. He is the poet of Beethoven's *Adelaide*.

*Lieder* (1781); *Gedichte* (1787).—*Erinnerungen* (5 vols, 1810–15); *Schriften* (8 vols, 1815–29); *Literarischer Nachlass* (4 vols, 1832).

H. Döring, *M.s Leben* (1833); W. Krebs, *F. von M.* (1912); A. Heers, *F. von M.* (1913). H.B.G.

**Matto de Turner, CLORINDA** (\*Cuzco 1854; †1909), Peruvian novelist. In her youth she wrote verses and some stories in the manner of Palma\* which found favour. Her fame spread in the Spanish-American world with her novel *Aves sin nido* (1889), a kind of *Uncle Tom's Cabin* on behalf of the oppressed Peruvian Indian. This was the first of the many similar novels that have since appeared in all countries with an Indian (or Negro) section of the population.

*Tradiciones cuzqueñas* (2 vols, 1884–86); *Indole* (1890); *Hima-Sumac* (1892; play); *Herencia* (1895). E.Sa.

**Maturin, CHARLES ROBERT** (\*Dublin 1782; †*ibid.* 30 X 1824), Irish novelist; Protestant curate of St Peter's, Dublin; wrote several novels of considerable power. His best work is *Melmoth the Wanderer* (1820), a horror story which combines Byronic satanism with psychological complexities.

*The Fatal Revenge* (1807); *The Wild Irish Boy* (1808); *The Milesian Chief* (1812); *Woman* (1818).

Niilo Idman, *C. R. M.* (Helsingfors, 1923); W. Scholten, *C. R. M. The Terror Novelist* (Amsterdam, 1933); F. E. Ratchford and W. H. McCarthy, *Correspondence of Walter Scott and C. R. M.* (1937). E.T.W.

**Matute, ANA MARÍA** (\*Barcelona 1926), Spanish novelist and author of the effectively written trilogy *Primera memoria* (1960), *Los soldados lloran de noche* (1964) and *La trampa* (1969). J.E.V.

**Maugham, WILLIAM SOMERSET** (\*Paris 25 I 1874; †1915 Gwendolen Maude Syrie Wellcome [o/o]; †Saint Jean Cap Ferrat 16 XII 1965), English novelist, playwright and short-story writer. He was much influenced by French writers, especially Maupassant\*. His simple, almost colloquial style, his detachment in letting his story and characters speak for themselves, his skill in contriving critical situations, won for many of his novels and short stories the admiration of critics. In middle life he turned to the theatre and was successful with diverting society plays. He travelled much, and his scenes are laid in many places.

NOVELS: *Liza of Lambeth* (1897); *Of Human Bondage* (1915); *The Moon and Sixpence* (1919); *Ashenden* (1928); *Cakes and Ale* (1930); *The Razor's Edge* (1944).—SHORT STORIES: *Orientations* (1899); *The Trembling of a Leaf* (1921); *The Casuarina Tree* (1926); *Cosmopolitans* (1936); *The Mixture as Before* (1940).—PLAYS: *Lady Frederick* (1912); *The Circle* (1921); *Our Betters* (1923); *The Constant Wife* (1927); *The Breadwinner* (1930); *Sheppey* (1933).—AUTOBIOGRAPHY: *The Summing Up* (1938); *Strictly Personal* (1941).

P. Dottin, *W. S. M. et ses romans* (1928) and *Le Théâtre de W. S. M.* (1937); R. H. Ward, *W. S. M.*

(1937); R. Mander and J. Mitchenson, *Theatrical Companion to M.* (1955); K. W. Jonas, *The World of S. M.* (1959); R. A. Cordell, *S. M.: A Writer for All Seasons* (1961; 2nd ed. 1969); L. Brander, *S. M.: A Guide* (1963); G. Kanin, *Remembering Mr M.* (1966); B. Nichols, *A Case of Human Bondage* (1966).—Biblio. by R. T. Stott (1956).  
R.A.S.-J. (W.R.A.)

**Maulavī, JALĀL-AL-DĪN MUḤAMMAD, RŪMĪ** (\*Balkh 30 IX 1207; ∞1226 Gowhar Khātūn; †Konia 17 XII 1273), Persian poet and mystic. At the age of five he accompanied his father to Asia Minor, where the latter settled in Konia as a religious teacher. A few years after his father's death in 1231 he began to teach in Konia. Shams-i Tabrizī, a weird and mysterious Sufi, exercised a tremendous influence on the poet, and later he received inspiration from his two favourite disciples, Salāḥ-al-Dīn Zarkūb and Ḥusām-al-Dīn. Maulavī was highly revered by his contemporaries as a spiritual leader. He founded the order of the Maulavis ('Whirling Dervishes'), among whom music and symbolic dancing had a prominent place.

Maulavī is the most eminent mystic poet of Persia, and his *Mathnavī*, a long poem in six books, containing fables, anecdotes, precepts and reflections, all intended to explain the Sufi doctrine, is regarded as one of the greatest monuments of mystical thought in the Persian language. His other main, and perhaps purer, poetical work is *Divān-i Shams-i Tabriz* (the collection of his lyrical odes, named after his spiritual leader).

His poetry is distinguished by depth of feeling, richness of thought and imagery, sweeping enthusiasm and spontaneous diction. In his preoccupation with his subject, he often disregards elegance or formal beauty. The doctrine preached by Maulavī is a pantheistic mysticism where Neo-Platonic ideas are combined with Islamic instruction.

VERSE: *Mathnavī-yi Ma'navī* (Bulaq, 1835; *Mathnavī of Jalālū'ddīn Rūmī*, ed. and tr. with notes and comm. R. A. Nicholson, 8 vols, 1925–40; *Tales From the Masnavi*, tr. A. J. Arberry, 1961; *More Tales From the Masnavi*, tr. *idem*, 1963); *Divān-i Shams-i Tabriz* (Tabriz, 1865; ed. B. Furuzanfar, Tehran, 1917/18 ff.; *Selections From the Divani Shamsi Tabriz*, ed. and tr. R. A. Nicholson, 1898; *The Festival of Spring from the Divan of Jaleleddin*, tr. [after Rückert's version] W. Hastie, 1903); *Rubā'iyāt of Jalāl al-Dīn Rūmī* (metrical tr. A. J. Arberry, 1949); *Mystical Poems of Rūmī* (tr. *idem*, 1968).—PROSE: *Maktūbāt-i Maulānā Jalāl-al-Dīn* (Istanbul, 1945); *Majālis-i Sab'a-yi Maulānā* (*ibid.*, 1937).

F. H. Davis, *The Persian Mystics: Jalalud-Din Rumi* (1907); C. Huart, *Les saints des derviches tourneurs* (2 vols, 1918–22); B. Furuzanfar, *Maulānā -J. al-D. M.* (Tehran, 1936); R. A. Nicholson, *Rūmī, Poet and Mystic* (pref. A. J.

Arberry, 1951); Afzal Iqbal, *The Life and Thought of M. J. Rumi* (1955).  
E.Y.

**Maupassant, HENRI RENÉ ALBERT GUY DE** (\*Tourville-sur-Arques 5 VIII 1850; †Paris 6 VII 1893), French novelist and short-story writer. Maupassant's parents parted when he was 11 years old and the break-up of the home left a lasting impression on the man and his work. His mother was a sister of Flaubert's\* friend, Alfred Le Poittevin, and it was to Flaubert that she turned for advice when her husband left her. From 1872 to 1880 Maupassant worked as a clerk in the civil service. These were the years of his apprenticeship as a writer when he visited Flaubert every week to have his early exercises corrected. Success came with the publication in 1880 of *Boule de Suif* in a composite volume of short stories called *Les Soirées de Médan* to which Zola\* was a contributor. He was able to leave the civil service and earn his living by writing. He was one of the most popular and highly paid French writers until his early death from syphilis.

The best of his stories are those dealing with the Franco-German war, the Norman peasantry and the lower reaches of the bureaucracy. Their superb craftsmanship and 'slickness' make him the virtual inventor of the commercial short story, but he did not possess the moral and intellectual qualities which belong to the great writer. *Pierre et Jean* is the most successful of his novels and reveals a depth and insight which are rare in his work.

*Boule de suif* (1880); *La Maison Tellier* (1881); *Mlle Fifi* (1882); *Contes de la bécasse* (1883); *Clair de lune*, *Miss Harriet*, *Les Sœurs Rondoli* (1884); *Toine*, *Yvette*, *Contes et nouvelles*, *Contes du jour et de la nuit* (1885); *Monsieur Parent*, *La Petite Roque* (1886); *Le Horla* (1887); *Le Rosier de Mme Husson* (1888); *La Main gauche* (1889); *L'Inutile beauté* (1890).—NOVELS: *Une Vie* (1883; *A Woman's Life*, tr. Antonia White, 1949); *Bel-Ami* (1885); *Mont-Oriol* (1887); *Pierre et Jean* (1888; *Pierre and Jean*, tr. M. Turnell, 1962); *Fort comme la mort* (1889); *Notre cœur* (1890).—PLAYS: *Histoire du vieux temps* (1879); *Musotte* (1891); *La Paix du ménage* (1893).—VARIOUS: *Des vers* (1880); *Au Soleil* (1884); *Sur l'eau* (1888); *La Vie errante* (1890).—*Œuvres complètes* (ed. A. Gillon and E. Chouveau, 15 vols, 1934–38); *The Works of G. de M.* (tr. M. Laurie, 10 vols, 1923–29).

H. James, *Partial Portraits* (1888); E. Maynial, *La vie et l'œuvre de M.* (1906); G. Selzer, *G. de M.* (good stud. in Ger.; 1926); R. Dumesnil, *G. de M.* (1933); A. Artinian, *M. Criticism in France* (1941); F. Steegmuller, *M.* (1950); A. Vidal, *G. de M. et l'art du roman* (1954); E. D. Sullivan, *M. the Novelist* (1954) and *M. the Short Stories* (1962); F. Lemoine, *G. de M.* (1957); M. Turnell, *The Art of French Fiction* (1959); A. M. Schmidt, *M. par lui-même* (1962); A. Lanoux, *M. le bel-ami* (1967).  
M.T.

Mauriac, CLAUDE: see NOUVEAU ROMAN.

Mauriac, FRANÇOIS (\*Bordeaux 11 X 1885; †Paris 1 IX 1970), French writer. Born into the rich upper middle class of Bordeaux, Mauriac was educated at a Roman Catholic school, at Bordeaux University and at the École des Chartes in Paris. He soon, however, abandoned scholarship for the writing of fiction. In 1922 *Le baiser au lèpreux* (*A Kiss for the Leper*, tr. G. Hopkins, 1950) made him famous. In 1933, he was elected a member of the French Academy. His passion for justice led him to take sides against the dictatorship of General Franco. He was active during the Resistance and, under the name of FOREZ, published *Le Cahier Noir* (1943) in the clandestine Éditions de Minuit. In 1945 he became a brilliant leader-writer on *Le Figaro*. He won the Nobel prize in 1952.

From the sum total of diverse influences (Pascal\*, Racine\*, Barrès\*, Rimbaud\*) Mauriac has evolved a most original type of novel, at once Catholic and pessimistic, concerned with depicting carnal, violent or criminal passions, and in which grace is granted to the sinner's soul only in *extremis*. His power of psychological evocation, his poetic feeling for 'atmosphere' and his intimate sense of pathos, all expressed in an admirably supple style, have produced a number of great novels and plays.

NOVELS (tr. Gerard Hopkins): *La robe prétexte* (1914; *The Stuff of Youth*, 1960); *Préséances* (1921); *Génitrix* (1923; tr. 1950); *Le désert de l'amour* (1925; *The Desert of Love*, 1949); *Orages* (1925); *Thérèse Desqueyroux* (1927; tr. 1947); *Destins* (1928); *Trois récits* (1929); *Ce qui était perdu* (1930; *That Which Was Lost*, tr. J. H. F. McEwan, 1951); *Le nœud de vipères* (1932; *The Knot of Vipers*, 1951); *Le mystère Frontenac* (1933; *The Frontenac Mystery*, 1952); *La fin de la nuit* (1935; tr. in *Thérèse*, 1947); *Les anges noirs* (1936; *The Dark Angels*, 1951); *Les chemins de la mer* (1939; *The Unknown Sea*, 1948); *La Pharisiennne* (1941; *A Woman of the Pharisees*, 1946); *Le sagouin* (1951; *The Little Misery*, 1952); *Galigai* (1952; *The Loved and the Unloved*, 1953); *L'agneau* (1954; *The Lamb*, 1955); *Un adolescent d'autrefois* (1969; *Maltaverne*, tr. J. Stewart, 1970).—ESSAYS: *Petits essais de psychologie religieuse* (1920); *Proust* (1926); *La rencontre avec Pascal* (1926); *Souffrances et bonheur du chrétien* (1929; *Anguish and Joy of the Christian Life*, tr. H. Evans, 1967); *Le romancier et ses personnages* (1933); *Journal* (1934; new eds 1937, 1947); *Vie de Jésus* (1936; *Life of Jesus*, tr. J. Kernan, 1937); *La rencontre avec Barrès* (1945); *Journal 1932-39* (1947); *Journal* (1950); *Mémoires politiques* (1967).—PLAYS: *Asmodée* (1938; tr. Sir B. Bartlett, 1939); *Les mal aimés* (1945); *Passage du malin* (1948); *Le feu sur la terre* (1951); *Le pain vivant* (1955).

C. du Bos, *F. M., ou le problème du romancier catholique* (1933); C. E. Magny, *Histoire du roman*

*français depuis 1918* (1950); N. Corneau, *L'art de F. M.* (1951); P. H. Simon, *F. M.* (1953); M. Alyn, *F. M.* (1960); K. Goesch, *F. M. Essai de bibliographie chronologique* (1966); J. E. Flower, *Intention and Achievement: An Essay on the Novels of F. M.* (1969). M.G.; J.P.R.

Maurice, the name under which a Byzantine military handbook has survived (the so-called *Tactica* of the PSEUDO-MAURICE). This compilation is attributed to various authors including Urbicius (fl. 491-510), the Emperor Maurice and the Emperor Heraclius (whom recent research favours). At one point the text was worked over by Leo\* VI the Wise.

Eds: J. Scheffer (Uppsala, 1664; with Lat. tr.); H. Mihăescu (Bucharest, 1970). J.M.H. (R.B.)

Maurice, FREDERICK DENISON (\*Normanston, Lowestoft 29 VIII 1805; ∞1837 Anna Barton, John Sterling's sister-in-law, ∞1849 Georgina Hare-Naylor, Julius Hare's half-sister; †London 1 IV 1872), English clergyman of wide and ardent sympathies, founder of Christian Socialism.

*Religions of the World* (1847); *Social Morality* (1869).

C. F. G. Masterman, *Life of F. D. M.* (1907); J. F. Maurice, *Life* (1884); A. M. Ramsey, *M. and the Conflicts of Modern Theology* (1951).

R.M.H.

Maurice de Sully (\*Sully-sur-Loire ?1120; †11 IX 1196), French writer and theologian. Archdeacon in 1159, he was a renowned preacher before becoming Bishop of Paris (12 X 1160); he conducted negotiations for the French Kings. His sermons, based on Latin originals, are of a practical nature and enlivened by familiar touches.

P. Meyer, 'Les manuscrits des sermons français de M. de S.' in *Romania*, V (1876) and XXIII (1894).

C. A. Robson, *M. of S.* (1952). M.F.L.

Maurik, JUSTUS VAN (\*Amsterdam 16 VIII 1846; †ibid. 18 XI 1904), Dutch popular short-story writer, novelist and playwright.

PLAYS: *Tooneelstudiën* (1872); *Een bittere pil* (1874); *Janus Tulp* (1879); *Fijne beschuit* (1883).—SHORT STORIES: *Uit het volk* (1879); *Van allerlei slag* (1881); *Burgerluidjes* (1884); *Uit één pen* (1886); *Toen ik nog jong was* (1901).

J. ten Brink, *Geschiedenis der Noord-Nederl. letteren*, II (1904); J. H. Rössing, J. de Koo *et al.*, *Uit het leven van J. van M.* (1904). J.W.W.

Maurina, ZENTA (\*Grobina, Latvia 15 XII 1897; ∞1946 Konstantin Raudive), writer of prose in Latvian and (since 1947) in German. The amount, range, development and integrity of her work have yet to be recognized. Even those who know the

tragic situations she had to endure remain unaware of the shattering proportions of her ordeals. Besides being severely handicapped by infantile paralysis at the age of six many other enemies warred against her soul and made her 'a specialist in suffering'. Yet deeply affected as she was by her own personal ill-fate, which brought loss of home and country, neglect and poverty, her gifts for writing never faltered and her humane concern grieves even more passionately for the sorrows, cruelties and indignities of mankind. Her life and work constitute a remarkable synthesis between East (especially Russia) and West. Her numerous books of essays and most of all her autobiographical writings—*Die weite Fahrt* (1951); *Denn das Wagnis ist schön* (1953); *Die eisernen Riegel zerbrechen* (1957)—reflect her dominant and unchanging theme, the relationship of man to his fellow men and the world. They are entirely free from literary artifice and written with her heart's blood; they are also steeped in Latvian, German, Russian, European, Western and universal culture, yet the knife-edge of the present always remains to the fore.

IN LATVIAN: *Dostojevskis* (1933; *A Prophet of the Soul*, tr. C. P. Finlayson, 1939); *Grāmata par cilvēkiem un lietām* (1938); *Kopotī raksti* (1939; I and II of 10-vol. ed. of complete works); *Dzīves vīciņā* (1941); *Kulturās saknes* (1944); *Francesca* (1952); *Cilvēces sargi* (1955); *Sākuma bija prieks* (1965); *Trimdas tragika* (1965).

IN GERMAN: ESSAYS: *Mosaik des Herzens* (1947); *Gestalten und Schicksale* (1949); *Um des Menschen willen* (1955); *Auf der Schwelle zweier Welten* (1959); *Über Liebe und Tod* (1960); *Die Langeweile und der gehetzte Mensch* (1962); *Welteinheit und die Aufgabe des Einzelnen* (1963); *Verfremdung und Freundschaft* (1966); *Abenteuer des Menschseins* (1970).—NOVELS AND SHORT STORIES: *Im Zuge des Lebens* (1956; 2nd ed. 1971); *Sieben Gäste* (1961); *Birkenborke-Benjamin* (1967).—*Nord- und südliches Gelände* (Swedish diaries 1946–51; 1962); *Jahre der Befreiung* (Swedish diaries 1951–58; 1965); *Tod im Frühling* (1972).—CRITICAL BIOGRAPHIES: *Dostojevskij* (enlarged ed. 1952); *Porträts russischer Schriftsteller* (1968).

P. Ērmanis, *Z. M. dzīve* (1939) and *Trimdas rakstnieki* (1947); M. Dietrich, *Ein Leben aus abendländischem Geist* (1953); O. Schempp, *Das Herz hat Flügel* (1957); *Buch der Freundschaft* (Festschrift; 1967). K.W.M.

Maurois, ANDRÉ, pseud. of EMILE HERZOG (\*Elbeuf 26 VII 1885; †Neuilly 9 X 1967), French writer. Maurois belonged to a family of Jewish industrialists from Alsace who, after 1870, took refuge in Normandy. He took his University degree in philosophy, and was a pupil of Alain\*. In the war of 1914 he served as a liaison officer with the British army. During the war of 1939 he was in the United States and returned to France in 1946. He was created K.B.E. in 1938. He was sympathetic to

all things Anglo-Saxon, and won a high reputation in the field of 'romanticized' biography. He was also the author of several novels all dealing, sensitively, with emotional and moral crises set against a middle-class background, and of a number of works on criticism and world affairs. In everything he wrote he showed a fine humanism and an acute intelligence.

NOVELS: *Les silences du Colonel Bramble* (1918; Eng. tr. T. Wake, 1927); *Les discours du docteur O'Grady* (1922); *Bernard Quesnay* (1926); *Climats* (1928); *Le cercle de famille* (1932); *L'instinct du bonheur* (1934); *Nouveaux discours du docteur O'Grady* (1950); *The Return of Doctor O'Grady*, tr. G. Hopkins, 1951).—ESSAYS: *Ariel, ou la vie de Shelley* (1923; Eng. tr. E. D'Arcy, 1924); *Dialogues sur le commandement* (1925); *Captains and Kings*, tr. J. L. May, 1925; *Disraëli* (1927; tr. H. Miles, 1937); *Byron* (1930; tr. *idem*, 1930); *Lyautey* (1931); *Voltaire* (1935); *Edouard VII* (1937); *Histoire de l'Angleterre* (1937; *History of England*, tr. H. Miles, 1937); *Chateaubriand* (1938); *Journal* (New York, 1942); *À la recherche de Marcel Proust* (1949); *The Quest for Proust*, tr. G. Hopkins, 1950); *Lélia, ou la vie de George Sand* (1952; tr. *idem*, 1953); *Les trois Dumas* (1957; tr. *idem*, 1957); *Prométhée ou la vie de Balzac* (1963).—*Aux innocents les mains pleines* (play; 1955).—*Mémoires* (1970).

M. Droit, A. M. (1953); J. Suffel, A. M. (1963). M.G.; J.P.R.

Mauropous: see John Mauropous.

Maurras, CHARLES (\*Martigues 20 IV 1868; †Saint-Symphorien 16 XI 1952), French writer. Maurras' background was Catholic and Provençal. He was a spiritual heir of Mistral\* and began his literary career as a poet and critic in the classical tradition. After the Dreyfus affair he devoted himself entirely to politics. As editor of *L'Action Française* he preached a doctrine of exclusive nationalism and for close on 50 years maintained his belief in the traditional and anti-parliamentarian system which he had devised. In 1926 he was condemned by the Pope, and somewhat later, disavowed by the claimant to the French throne. In spite of his hatred of Germany he became one of Pétain's advisers in 1940 and was sentenced in 1945 to life imprisonment.

*Le chemin de paradis* (1891); *Anthinéa* (1901); *Enquête sur la monarchie* (1901); *Les amants de Venise* (1902); *L'avenir de l'intelligence* (1905); *Les conditions de la victoire* (1916); *L'allée de philosophes* (1924); *La musique intérieure* (1925); *Romantisme et révolution* (1925); *Les idées royalistes sur les partis, l'état, la nation* (1925); *La sagesse de Mistral* (1931).

P. Lasserre, C. M. *et la renaissance classique* (1902); A. Thibaudet, *Les idées de C. M.* (1920); L. Daudet, C. M. *et son temps* (1930); H. Massis, *M. et notre temps* (2 vols, 1951). M.G.; J.P.R.

**Maximianus** (fl. 6th century A.D.). Born in Etruria, Maximianus spent his youth at Rome. He was a friend of Boethius\* and author of six elegies which endeavour to reproduce the spirit of the Augustan poets to whom he is indebted.

Eds: A. Baehrens, *Poetae Latini minores*, V (1883); R. Webster (with comm; 1900).

W. Schetter, *Studien zu . . . Maximian* (1970).  
A.J.D.

**Maxim the Greek**: see **Grek**, **MAXIM**.

**Maximus THE CONFESSOR** (c. 580–662), Byzantine theologian. He was an imperial official and then monk, and was exiled for his outspoken opposition to imperial ecclesiastical policy. His works include metaphysical, theological and ascetic treatises, and he is particularly important for his use of the pseudo-Dionysian corpus. He was constantly read by later Byzantine ascetics and theologians.

J.M.H.

Migne, *Patrologia Graeca*, IV (scholia on pseudo-Dionysius; 1857) and XC–XCI (1860; both with Lat. tr.).

H. Urs von Balthasar, *Liturgie cosmique: Maxime le Confesseur* (1947); P. Sherwood, *An Annotated Date-List of the Works of M. the C.* (Rome, 1952) and 'Survey of recent works on St M. the C.' in *Traditio*, XX (1964).

J.M.H. (R.B.)

**Maximus Planudes** (\*1260; †1310), Byzantine scholar and humanist. He not only promoted Greek learning but was interested in translating Latin authors. He left a number of works, including poems and an important collection of letters.

L. Bachmann, *Anecdota Graeca*, II (1828); C. Walz, *Rhetores Graeci*, V (1833); Migne, *Patrologia Graeca*, CXLVII (1865; with Lat. tr.); letters ed. M. Treu (1890).

J.M.H.

**Max Muller**, **FRIEDRICH** (\*Dessau 6 XII 1823; ∞1859 Georgiana Grenfell; †Oxford 28 X 1900), German Orientalist and philologist, son of Wilhelm Müller\*, long Professor of comparative philology at Oxford, where he promoted study of comparative religion and mythology; translator of sacred Oriental books.

*Rigveda* (1873); *Chips from a German Workshop* (4 vols, 1867–75); *Deutsche Liebe* (1857); *Lectures on Science of Language* (1882); *Science of Religion* (1875); *Auld Lang Syne* (2 vols, 1898); *My Autobiography* (fragment; 1901).—*Life and Letters* (by his widow; 1902).

R.M.H.

**May, KARL** (\*Hohenstein-Ernstthal 24 II 1842; †Radebeul 31 III 1912), German novelist. Son of a weaver, he had a very difficult start in life and was sent to prison. It is not difficult to find faults in his adventure stories: his prose style is undistinguished; his psychology is too simple to be

true; descriptive details are often incorrect and his noble savages are nearer to Rousseau\* than to reality. But no other German writer of adventurous travel stories has had a stronger impact on the imagination of young and grown-up readers alike. His vivid descriptions of countries and people he had never seen, above all of the American Wild West (at his best in *Winnetou*, 3 vols, 1893), of the Muslim Near East (*Durch die Wüste*, 1892) and the Balkans (*Der Schut*, 1892), have helped to overcome provincialism.

R.W.L.

*Old Surehand* (1894); *Der Schatz im Silbersee* (1894); *Im Lande des Mahdi* (1896); *Im Reiche des silbernen Löwen* (1898–1902); *Mein Leben* (ed. E. A. Schmid, 1914).—*Gesammelte Werke* (65 vols, 1892–1945); K. M. Jahrbuch (1918 ff.).

E. A. Schmid, *Eine Lanze für K. M.* (1918); L. Gurlitt, *Gerechtigkeit für K. M.* (1920); O. Forst-Battaglia, *K. M.* (1930); H. Plischke, *Von Cooper bis K. M.* (1951); V. Klotz, 'Durch die Wüste und so weiter: Über K. M.' in *Akzente*, IX (1962); W. Raddatz, *Das abenteuerliche Leben K. M.s* (1965); H. Wollschläger, *K. M. in Selbstzeugnissen und Bilddokumenten* (1965); R. H. Cracroft, 'The American West of K. M.' in *American Quart.*, XIX (1967).

R.W.L. (F.M.K.)

**May, THOMAS** (\*?Mayfield 1595; †London 13 XI 1650), English poet, dramatist, translator and historian. May began his career as a dramatist, but meeting with little success turned to translation. His translations were highly esteemed, and he was favoured by Charles I. He nevertheless acted in the Civil War as a propagandist for the Parliamentary party.

VERSE: *The Reign of King Henry II* (1623); *The Victorious Reign of King Edward III* (1635).—PLAYS: *The Heir: A Comedy* (1622); *The Tragedy of Antigone* (1631).—TRANSLATIONS: *Lucan's Pharsalia* (1626–27); *Virgil's Georgics* (1628).—PROSE: *The History of the Parliament of England which began November the Third, 1640* (1647).

A. G. Chester, *T. M.: Man of Letters* (1932).

J.B.B.

**May, SIR THOMAS ERSKINE, LORD FARNBOROUGH** (\*London 8 II 1815; ∞1839 Louisa Laughton; †*ibid.* 17 V 1886), English constitutional jurist and historian, writer of authoritative works on parliamentary rules and procedure, and of a continuation of Hallam's\* *Constitutional History*.

*A Treatise on the Law, Privileges, Proceedings and Usage of Parliament* (1844); *Rules, Orders and Forms of Procedure of House of Commons* (1854); *Constitutional History of England since Accession of George III* (1861–63); *Democracy in Europe* (2 vols, 1877).

R.M.H.

**Maya, RAFAEL** (\*Popayán 19 III 1897), Colombian poet; his earliest work was in the MODERNISM tradition, and though to that extent derivative, expressed a powerful lyrical gift. One of his finest



works is the *Navegación nocturna* (1959), a poem which meditates on the theme of inner solitude.

E.Sa. (J.F.)

VERSE: *La vida en la sombra* (1925); *Coros del mediodía* (1928); *Domus aurea* (1930); *Después del silencio* (1935); *Poesía* (1940, 1944).—PROSE: *Alabanzas del hombre y de la tierra* (3 vols, 1937–45).

E.Sa.

**Mayakovsky, VLADIMIR VLADIMIROVICH** (\*Bagdady 1894; †Moscow 1930), leader of Russian FUTURISM and the most important poetic mouthpiece of the Revolution immediately after 1917. Russian Futurism was partly influenced by Marinetti\* and partly by Khlebnikov's\* 'Dadaist' experiments upon the Russian language. As a reaction against Symbolism, it not only tried to depoeitize poetry but in the first manifesto of the Russian Futurists in 1912 it decried all traditional art and literature. A perfect craftsman of the 'depoeitized' manner, Mayakovsky made use of grotesquely hyperbolic images, of unexpected associations and situations. Such products as the 'tragedy' *Vladimir Mayakovsky, or Oblako v shtanakh* ('A Cloud in Pants') which he wrote before 1917, are both intensely egotistic. His *Voyna i Mir* (1916), however, is permeated with a strong revolutionary spirit, and his play *Misteriya-Boof* ('Mystery-Bouffe'; 1917–18) is a blasphemous but highly grotesque apotheosis of the proletarian revolution. His subsequent long poem *150,000,000* (1920) described an allegoric fight between Russia and capitalist America; his *Vladimir Ilyich Lenin* (1924) was a panegyric written on the occasion of Lenin's\* death; and his two plays, *Klop* ('The Bedbug'; 1928) and *Banya* ('The Bath-House'; 1929), are excellent satires on philistine opportunism and the Soviet bureaucracy during the NEP period.

As a 'loudspeaker' of the Revolution, Mayakovsky evolved his own particular kind of topical propaganda poetry, the so-called *agitka*—'as simple as mooing', but quite effective on the platform. Yet in spite of his devotion to the Revolution and the collective man Mayakovsky failed to repress his own longing for personal happiness as can be gathered from his poem *Lyublyu* ('I Love'; 1922), and it was largely due to his unsatisfied love-life that he committed suicide.

*Polnoye sobranie sochineniy* (5 vols, 1934, 1939); *Sobranie stikhotvoreniy* (2 vols, 1950); *M. and His Poetry* (ed. H. Marshall, 2nd ed. 1945); *Polnoye sobranie sochineniy* (13 vols, 1955–60); *Izbrannyye proizvedeniya* (2 vols, 1963); *Sobranie sochineniy* (8 vols, 1968).

B. M. Eichenbaum, *M.* (1940); V. Fevral'sky, *M.-dramaturg* (1940); V. V. Kamensky, *Zhizn' s Mayakovskim* (1940); V. B. Shklovsky, *O Mayakovskom* (1940); I. Eventov, *M.-satirik* (1941); N. Maslin, *Osnovnye etapy tvorcheskogo razvitiya Mayakovskogo* (1948); C. M. Bowra, 'The Futurism of V. M.' in *The Creative Experiment* (1949);

V. I. Kozlovsky, *V. V. M.* (1950); R. Usievich, *M.* (1950); V. Pertsov, *M.* (1957); S. Vladimirov, *Ob esteticheskikh vzglyadakh Mayakovskogo* (1959); G. S. Cheremin, *Ranniy M.* (1962); A. Metchenko, *M.* (1964); S. Paperny, *M. i sovetskaya literatura* (1964).

J.L.

**Mayáns y Siscar, GREGORIO** (\*Oliva, Valencia 9 V 1699; †*ibid.* 21 XII 1781), Spanish scholar; Professor of law at Valencia University. Amongst his many works there stand out: the first biography of Cervantes\* (1737); the *Orígenes de la lengua española* (1737), in which Juan de Valdés\* *Diálogo de la lengua* was first published; and the *Retórica* (1757), in its time the best study and anthology of Spanish prose.

Biblioteca de Aut. Esp., XXIII, XXXVII, XLII, LXII, LXV; *Orígenes de la lengua española* (ed. E. Hartzenbusch, 1873); *Correspondencia literaria* in *Rev. de Archivos*, XII, XIII, XIV (1905).—*The Life of Cervantes* (tr. J. Ozell and R. Tousey, 1738; and in *Don Quixote*, tr. Jarvis, 1742).

M. González Vallas, *Elogio histórico de G. M. y S.* (1822); A. Morel-Fatio, 'Un érudit espagnol au XVIII<sup>e</sup> siècle' in *Bull. Hispanique*, XVII (1915).—J. Sempere y Guarinos, *Ensayo de una biblioteca española de los mejores escritores del reinado de Carlos III* (6 vols, 1785–89).

R.M.N. (J.E.V.)

**Mayer, KARL** (\*Neckarbischofsheim 22 III 1786; †Tübingen 25 XI 1870), German poet, one of the Swabian circle, friend of Kerner\*, Uhland\* and Schwab\*. His special gift was nature-miniature, a form between a lyric and an epigram.

*Lenaus Briefe an einen Freund* (1853); *Gedichte* (1864); *Autobiographie* (1864); *Ludwig Uhland, Seine Freunde und Zeitgenossen* (2 vols, 1867).

G. Storz, *Schwäbische Romantik* (1967).

H.A.P. (K.W.M.)

**Maykov, APOLLON NIKOLAYEVICH** (\*23 V 1821; †1897), Russian poet who, with Fet\*, Polonsky\*, A. Tolstoy\* and Shcherbina\*, represented the aesthetic trend during the sway of civic poetry. His best poems deal either with nature or with antique themes; when he, too, took up civic themes his poetry deteriorated.

*Polnoye sobranie sochineniy* (4th ed. 1894; another ed., 4 vols, 1914).—*Poésies* (tr. T. Martel and T. Larghine, 1902).

M. L. Zlatkovsky, *A. N. M.* (1898); V. I. Pokrovsky, *A. N. M.* (1904).

J.L.

**Maykov, VALERIAN NIKOLAYEVICH** (\*28 VIII 1823; †Peterhof 15 VII 1847), Russian critic and brother of Apollon. He represented the 'positivist' criticism in Russia and, in his polemics against Belinsky\*, tried to find out the exact relationship between literature and life.

*Kriticheskie opyty* (1891).

J.L.

Maynard, FRANÇOIS: see Mainard, FRANÇOIS.

Mayy ('LITTLE MARY'), pseud. of MARIE ZIYĀDAH (\*Nazareth 1886; †Cairo 22 X 1941), Arabic essayist. Born of Maronite Lebanese parents, she was educated in a convent in the Lebanon and studied in Cairo, where she spent the rest of her life. Her first book was French poems, *Fleurs de Rêve* (1911), under the pseudonym ISIS COPIA. Her first Arabic work was a biography of the feminist Malak Ḥifnī\* Nāṣif (1920). Her literary output was mainly journalistic, though she gained wide fame, including a fervent tribute from Tagore\*.

*Kalimāt wa-ishārāt* (1922); *Al-Musāwāh* (1922); *Sawānīḥ fatāh* (1922); *Ẓulumāt wa-ashī'ah* (1923); *Luṭ'ed ombre*, sel. from this and other works, tr. F. Gabrieli, with important intro., 1945; *al-Ṣaḥā'if* (1924); *Bain al-jazr wal-madd* (1924; M. Z. fi Mudhakkarrātīha (ed. J. Jabr, n.d.).

E. Rossi, 'Una scrittrice araba cattolica' in *Oriente Moderno*, V (1925); M. Fahmi, *Muhādārāt 'an M. Z.* (1955); M. F. Arnett, 'Marie Ziyada' in *Middle Eastern Affairs*, VIII (1957); J. Jabr, *M. Z. fi hayātīha wa adabīha* (1960); M. A. Hasan, *M. adibat al-sharq wa'l 'urūba* (?1963); A. Sharara, *M. Z.* (1965). C.R. (M.M.B.)

AL-MĀZINĪ, IBRĀHĪM 'ABD-AL-QĀDIR (\*Cairo 1890; †10 VIII 1949), Egyptian Arab novelist, short-story writer and literary critic; was deeply influenced by English literature and by Mark\* Twain, whose short stories he took as models for his own; later he was also influenced by Artsybashev\*. He combines a great power of observation with an effective but kindly humour and linguistic aptness. His philosophy of life has been described as *lā-mubālīyya*, 'the I-don't-care-a-damn spirit'. He collaborated with al-'Aqqād\* in writing an iconoclastic work of literary criticism in two volumes, *al-Diḥwān* (1921).

*Diḥwān* (verse; 1914, 1917).—NOVELS: *Ibrāhīm al-kātib* (1931); *Ibrāhīm al-thānī* (1943); *Thalāthāt riḡāl wa imra'a* (1943); *'Aud 'alā bad'* (1943); *Midū wa shurakāh* (1943).—STORIES: *Ṣundūq al-dunyā* (1929); *Khuyūṭ al-'ankabūt* (1935); *Fi'l-fariq* (1937); *'Al-māshī* (1944); *Min al-nāfidha* (1949).—CRITICISM: *al-Shi'r wa-ghāyatuhu* (1915); *Hiṣn al-hashīm* (1924); *Qabḍ al-rīḥ* (1927); *Bashshār ibn Burd* (1944).

E. Saussey, 'I. al-M. et son "Roman d'I."' in *Bull. d'études orientales*, II (1932); Ni'māt Fu'ād, *Adab al-M.* (1954); M. Nāṣif, *Ramz al-tijl, dirāsa fi adab al-M.* (1965); A. Zubaidi, 'The Diwan School' in *Jour. Arabic Lit.*, I (1970).

C.R. (M.M.B.)

Mažuranić, IVAN (\*Novi Vinodolski 11 VIII 1814; †Zagreb 4 VIII 1890), Croatian poet and politician, from 1873 Ban (governor) of Croatia; reformer of the Croatian legal and educational systems and founder of Zagreb University. His early literary

works include the completion of the missing cantos of the *Osman* of Gundulić\*. *Smrt Smail-Age Čengića* (1846), his greatest work, vividly describes the death of a Turkish chieftain at the hands of the Montenegrins and the events surrounding it.

*Smrt Smail-Age Čengića* (1846; *The Death of Smail-Aga Čengić*, tr. J. W. Wiles, 1925); *Pjesme* (1895); *Izabrana djela* (sel. works; 1969).

A. Barac, *M.* (1945); M. Živančević, *I. M.* (1964); E. D. Goy, 'The tragic element in *Smrt Smail-age Čengića*' in *Slavon. and E. Eur. Rev.*, XLIV (1966). V.J.

Mazza, ANGELO (\*Parma 16 XI 1741; ∞1775 Caterina Stocchi; †ibid. 10/11 V 1817), Italian poet. *Abate galante*; Professor of Greek, Parma (1772); 'Armonide Elideo' in Arcadia; 'il poeta dell'armonia'. The translator of Dryden's\* *Alexander's Feast* and an imitator of Pindar\*, Mazza wrote numerous *Odi*, nebulously expressing Platonic ideas and the beneficent power of harmony, voluptuous epithalamiums and a quantity of *canzonette*. He also translated from Pope\*, Akenside\*, Gray\*, Thomson\* and Parnell\*.

*Opere* (ed. G. Paganino, 5 vols, 1816–19).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959); M. Vitale, *Antologia della letteratura italiana*, IV: *Il Settecento* (ed. G. Petronio, 1967).

M. T. Balestrino, *A. M.* (1932); G. Pellegrini, *La poesia didascalica inglese nel Settecento italiano* (1958). M.W.

Mazzei, LAPO (\*Prato 1350; ∞1376 Tessa d'Ugolino, ∞1410 Margherita Binducci; †Florence 30 X 1412), Italian epistolary writer. He served the Florentine *Signoria* on diplomatic missions and administered the hospital of Santa Maria Nuova. Philanthropic and highly cultured (he preferred Dante\* to Petrarch\*) he engaged in a large correspondence (1390–1410) with Francesco Datini, a rich merchant of Prato. These letters (500), among the best of the 14th century, are terse, vivacious and valuable social documents illustrative of Tuscan life.

*Lettere* (ed. C. Guasti, 2 vols, 1880; with important intro.); *Prosatori minori del Trecento* (ed. G. De Luca, 1954).

A. D'Ancona, 'Due antichi fiorentini' in *Varietà storiche e letterarie*, II (1885); G. Petrocchi, 'Dispute per l'anima di un mercante' in *Ascesi e mistica trecentesca* (1957); I. Origo, *The Merchant of Prato* (1957). M.W.

Mazzini, GIUSEPPE (\*Genoa 22 VI 1805; †Pisa 10 III 1872), Italian patriot, political theorist and critic. Enrolled as a member of the Carboneria in Genoa, Mazzini was betrayed and imprisoned at Savona (1830–31); he went into exile in Marseilles where he founded the association, *La Giovine Italia*. The journal of the same name, of which six

numbers were issued between 1832 and 1834, was an organ of propaganda for the ideal of a united Italy under republican government. At Berne Mazzini founded *La Giovine Europa* (1834), an association envisaging the brotherhood of European nations, among which Italy, rather than France, was to be the guiding light. In 1837 he transferred to London where he earned his living by journalism and private teaching and where the Carlyles\* gave him encouragement and support. The favourable impression he made upon English liberals did a great deal for the Italian cause. On the election of Pius IX he addressed to him an exhortation to bring about the unification of Italy (1847). Soon afterwards he was in Paris where he founded the *Associazione Nazionale Italiana*, to replace *La Giovine Italia*. In 1849, on the proclamation of the Roman Republic, Mazzini was elected one of the triumvirs. On the fall of the Republic he took refuge again in London where he joined forces with Ledru-Rollin, Ruge, Darasz and Kossuth. His influence was directly responsible for the many unsuccessful revolutionary outbreaks in Italy from 1850 onwards. In 1858, distrusting the sincerity of the French, he founded *Pensiero ed Azione*, a journal which combated the policy of Cavour. From this time on his influence gradually waned.

As a literary critic he supported the Romantic movement as representative of the aspirations of the people. He considered art subordinate to morality and patriotism. His writings are brilliant, creative, and intensely subjective. Typical of his critical work are *D'una letteratura europea* (1st pub. in *Antologia*, 1829), *Dell'amor patrio di Dante* (?1826-27), *La filosofia della musica* (1836) and *Byron e Goethe* (1847). *I Doveri dell' Uomo* (1860), dedicated to the Italian working class, represents a synthesis of his philosophy and his views on politics and life.

*Scritti editi e inediti di G. M.* (18 vols, 1861-91); *Scritti scelti* (ed. J. White-Mario, new ed. 1924; new ed. C. F. Goffio, 1964).—*Essays by Joseph Mazzini* (tr. T. Okey, 1894); *The Duties of Man and Other Essays* (intro. T. Jones, Everyman, 1907; repr. 1936); *Selected Writings* (tr. with intro. N. Gangulee, 1945).

Bolton King, *The Life of M.* (2nd ed. 1911); G. O. Griffith, *M.: Prophet of Modern Europe* (1932); G. Calogero, *Il pensiero filosofico di G. M.* (1937); E. E. Y. Hales, *M. and the Secret Societies* (1956). B.R.

Mc- is alphabetized as Mac-.

Mechthild von Magdeburg (\*c. 1212; †Helfta c. 1280), German mystic; many years a Beguine in Magdeburg, finally a Cistercian at Helfta near Eisleben. Her revelations and prayers (mixed rhapsodic prose and verse) were written in Low German, but only a Latin and a High German version (by Heinrich\* von Nördlingen, *Das*

*fließende Licht der Gottheit*, c. 1344) are fully extant. Her diction accommodates the phraseology of the *Canticle* and of MINNESANG. She was little known in her day.

Ed. P. Gall Morel (1869; repr. 1963) and (with mod. tr.) W. Schleussner (1929); Eng. tr. L. Menzies (1953).

J. Ancelet-Hustache, *M. de M.* (1927); H. Neumann, 'M. von M.' in *Medieval Ger. Stud.* ... *Fr. Norman* (1965). F.P.P.

Medek, RUDOLF (\*Hradec Králové 8 I 1890; †Prague 22 VIII 1940), Czech novelist, poet and dramatist. Medek is remembered as the author of novels which chronicle the anabasis of the Czechoslovak legions across Siberia in the First World War.

NOVELS: *Ohnivý drak* (1921); *Velké dni* (1923); *Ostrov v bouři* (1925); *Mohutný sen* (1926); *Anabase* (1927).—*Plukovník Švec* (play; 1928). R.A.

Medici, LORENZINO DE' (\*Florence 23 III 1514; †*ibid.* 26 II 1548), Italian poet. The son of Pierfrancesco de' Medici and Maria Soderini, Lorenzino was the cousin of Duke Alessandro, whom he murdered in 1537, hoping to be acclaimed a modern Brutus. In his *Apologia* he states in his defence that 'i tiranni, in qualunque modo e' si amazzino, sieno ben morti'. His comedy, *Aridosia* (1536), is based on Plautus\* and Terence\*.

*Opere* (under the pseud. C. Teoli; 1862); *Apologia* (crit. ed. in *Orazioni scelte del sec. XVI*, ed. G. Lisio, 1897); *Aridosia e Apologia* (incl. *Rime* and letters; ed. F. Ravello, 1917, with notes).

F. Martini, *L. de' M. e il tirannicidio nel Rinascimento* (1882); E. Rho, *L. il tirannicida* (1928); I. Sanesi, *La Commedia*, I (1944). B.R.

Medici, LORENZO, surnamed THE MAGNIFICENT (\*Florence 1 I 1449; †Careggi 8 IV 1492). The grandson of Cosimo the Great and son of Piero and of Lucrezia Tornabuoni, Lorenzo succeeded to the government of Florence in 1469. By his skilful balance of power he secured for the Italian states a period of respite from war. As a patron of the arts Lorenzo was a worthy descendant of Cosimo, whose library he enriched and whose example he emulated, gathering about him humanists such as Ficino\* and Pico della Mirandola\*, poets such as Poliziano\*, Luigi and Luca Pulci\*, and artists such as Michelangelo [Buonarrotti\*]. Lorenzo's *Rime*, composed for Simonetta Cattaneo and Lucrezia Donati, show the influence of the poets of the *dolce stil nuovo*, whose concepts he deliberately revived, together with many of Petrarch's, and combined with the Neo-Platonic doctrines of Ficino. In his *Selve d'amore*, despite its largely imitative character, Lorenzo's own love of natural beauty is vividly communicated. *Il Simposio o I Beoni* is a parody in terza rima of Dante's\* *Divina*

*Commedia* and Petrarch's\* *Trionfi*. The *Nencia da Barberino*, of which the authenticity is doubtful, is a parody on rustic love-poetry. Among his best-known poems are the *Trionfi e canti carnascialeschi* and the *canzoni a ballo*. His religious drama, *San Giovanni e San Paolo*, an interesting example of the genre of *SACRA RAPPRESENTAZIONE*, was acted in Lorenzo's home in 1489 with himself in the rôle of Constantine. Two short stories, *Giacoppo* and *La Ginevra*, are now considered to be his.

*Opere* (crit. ed. A. Simioni, 2 vols, 1913-14, with biblio.; repr. 1939); *Poesie volgari* (ed. J. Ross and E. Hutton, 2 vols, 1912); *Simposio* (crit. ed. M. Martelli, 1966).

A. Lipari, *The 'Dolce stil nuovo' According to L. de' M.* (1936); D. Loth, *L. the Magnificent* (1930); F. G. Fiori, *L. il Magnifico* (1938); A. Rochon, *La jeunesse de L. de M.* (1963). B.R.

Medrano, FRANCISCO DE (\*Seville ?1570); †*ibid.* ?1607), Spanish poet. He became a Jesuit novice in 1584, studied at Montilla and Salamanca, and was priested in about 1593. He left the Order for unknown reasons in 1602 and resided in Seville. His poems were published posthumously in Palermo (1617). His poetry is classical and of great delicacy. He translated Horace\* very well and used Horatian themes and techniques in his original verses. His diction is careful, but less elaborate than, for instance, Herrera's\*.

Biblioteca de Aut. Esp., XXXII.

M. Menéndez y Pelayo, *Horacio en España* (1885); A. Lumsden, 'Sentiment and artistry in the work of three golden-age poets' in *Liverpool Studies in Hispanic Literature* (1946); D. Alonso and S. Reckert, *Vida y obra de M.* (2 vols, 1948-58). E.M.W. (J.E.V.)

Medwall, HENRY (\*c. 1462), English dramatist. As chaplain to Cardinal Morton he wrote *Nature* (?c. 1495), a fairly conventional, if sophisticated, medieval morality. Author of the first extant English secular play, *Fulgens and Lucre*s (written ?c. 1497). This romantic comedy debates the familiar medieval and Renaissance theme of the nature of true nobility. A low-life sub-plot parodies the serious action of the play.

*Nature* (c. 1530-34; ed. A. Brandl, *Quellen des weltlichen Dramas*, 1898); *Fulgens and Lucre*s (c. 1512-16; ed. F. S. Boas and A. W. Reed, 1926).

A. W. Reed, *Early Tudor Drama* (1926); Pearl Hogrefe, *The Sir Thomas More Circle* (1959); F. P. Wilson, *The English Drama 1485-1585* (1969). C.B.

Megged, AHARON (\*Poland 1920), Hebrew narrative writer and playwright; settled in Palestine in 1926. He was a member of the kibbutz Sdot Yam. His first book to be published in Israel was *Ruah Yamim* (1950), a collection of short stories.

His novel, *Ha-Hai 'Al Ha-Met* (1967; tr. *The Living and the Dead*, 1970), deals with the problem of his own generation in coping with the shadow of the achievements of an earlier generation.

L.Y.

Mehmet Emin Yurdakul (\*Istanbul V 1869; †*ibid.* 14 I 1944), Turkish poet and nationalist. From a peasant family, he was educated in Istanbul; later he became governor of Sivas and Erzurum. In 1921 he joined the nationalists and was elected a Member of Parliament. His poems written in spoken Turkish, in syllabic metre, caused a sensation in the period of the mannered Servetifünun school. They sing the simple life and sufferings of the peasantry. However, they lack the warmth of the folk poems which had inspired him.

*Türkçe şiirler* (1890; *Türkische Gedichte*, tr. O. Hauser, 1919); *Türk sazı* (1914); *Ey Türk uyan* (1914; *Türke erwache!*, tr. A. Wurzbach, 1915); *Tan sesleri* (1915); *Ordunun destanı* (1915); *Dicle önünde* (1916); *Turan'a doğru* (1918); *İsyân ve Dua* (1918); *Zafer Yolunda* (1918); *Dante'ye* (1920); *Mustafa Kemal* (1928); *Ankara* (1939).

O. Hachtmann, 'Mehmed Emin Bey' in *Die schöne Literatur*, XXII-XXIII (1915); Ruşen Eşref, *Diyorlar ki* (1918); Yusuf Akçura, 'Millî şair E. Bey' in *Türk Yılı* (1928); Uluğ İğdemir, 'M. E. Y.' in *Aylık Ansiklopedi*, I (1945); Enver Naci Gökşen, *M. E. Y.* (1963). F.I.

Mei SHĒNG (□Huai-yin; †140 B.C.), Chinese poet. Mei was first in the service of King P'i of Wu, but left, because of the latter's rebellious designs, for Liang where King Hsiao gave a ready welcome to poets. King P'i revolted and was executed in 154. Mei, who had become known for his remonstrances to P'i, was now summoned to the imperial court; but he was dissatisfied with the post given him and, pleading illness, he returned to Liang. He was again summoned by the new Emperor Wu but died on his way to the capital. With Mei, the *fu*-poem began to assume a form distinct from the *Ch'u-tz'ü*; its subject-range was greatly extended. His *Ch'i-fa*, with its bold language and imagery, had great influence on later *fu*. He has been erroneously stated to be the first writer in the five-word metre.

*Ch'i-fa* (tr. E. von Zach in *Die chinesische Anthologie*, II, Harvard, 1958). A.R.D.

Meijer, HENDRIK ARNOLD (\*1810; †Soerabaya 1854), Dutch naval officer, Romantic poet; wrote *De Boekanier* (1840; ed. W. Drop, 1964) and *Heemskerk* (1847). J.Sm.

Meilhac, HENRI (\*Paris 23 II 1831; †*ibid.* 6 VII 1897), French dramatist, elected to the French Academy in 1888. While working as a bookseller's assistant, Meilhac wrote for the *Journal Pour Rire* and *La Vie Parisienne*. His first play, a vaudeville, was produced in 1855 and was followed by a

number of similar works, including *L'autographe* (1859), *Le petit-fils de Mascarille* (1861), *La vertu de Célime* (1861). In collaboration with Ludovic Halévy\* he wrote the libretti for a number of Offenbach's operettas, *La belle Hélène* (1864), *Barbe-Bleue* (1866), *La vie Parisienne* (1866), *La Grande Duchesse de Gérolstein* (1867), *La Périhole* (1868), *Le petit Duc* (1878). Also with Halévy, he wrote a number of comedies, the best known of which is *Froufrou* (1869).

*Théâtre de M. et Halévy* (8 vols, 1900–02).

E. Sée, *Le théâtre français contemporain* (1928);  
F. Gaiffe, *Le rire et la scène française* (1932).

T.W.

Meinloh von Sevelingen (\*Söflingen nr Ulm; 12th century), the first Swabian minnesinger; *ministerialis*. His twelve stanzas, based metrically on der Kürenberger's\*, unite archaic elements and an almost completely Romance theory (grudgingly accepted) of *amour courtois*.

Olive Sayce, *Poets of the Minnesang* (1967).—  
C. von Kraus, *Anmerkungen zu Minnesangs Frühling* (1939).

F.P.P.

Meireles, CECÍLIA (\*Rio de Janeiro 7 XI 1901; †*ibid.* 9 XI 1964), Brazilian poetess. Originating from Symbolism rather than from Brazilian Modernismo, from *Viagem—1929–1937* (1939) onwards her poetry widened to reflect her travels and her increasing sensitivity to the culture of Europe and the East. Richly imaginative, and capable of a poetry of a dream-like fluidity, her best work is sustained by a conceptual precision never at variance with her evocative lyricism. The unsuccessful anti-colonial rebellion of 1789 serves as the point of departure of her admirable *Romanceiro da Inconfidência* (1953), a model of controlled, intelligent and subtle poetic nationalism.

*Nunca mais... e poema dos poemas* (1923);  
*Baladas para el-Rei* (1925); *Vaga música* (1942);  
*Mar absoluto* (1945); *Retrato natural* (1949).—  
*Obra poética* (2nd ed. 1967; cont. *Viagem* and later poetry, full biblio. and useful crit. stud. by Darcy Damasceno).

J.T.B.

Mela, POMPONIUS (\*Tingentera, Spain), Roman geographer, wrote c. A.D. 40 a description of the world, starting from the Straits of Gibraltar, going anti-clockwise round the Mediterranean coast, thence along the Atlantic coast, and concluding with the Near East. The work, in a tolerable Latin, is very compressed, but diversified with some vivid descriptions.

J.A.W.

Ed. C. Frick (1880; repr. with adds W. Schaub, 1968).—H. F. Tozer, *History of Ancient Geography* (1897; 2nd ed. M. Cary, 1935); E. Norden, *Die antike Kunstprosa* (5th ed., 2 vols, 1958).

J.A.W. (J.D.)

Melanchthon (originally Schwarzerd), PHILIPP (\*Bretten, Baden 16 II 1497; †Wittenberg 19 IV 1560), German reformer and humanist. Collaborator and friend of Luther\*, Melanchthon (or MELANTHON, as he later wished his name to be spelled) was a brilliant and many-sided scholar and pedagogue. Shy, sensitive and modest, by nature conciliatory, he became Professor of Greek at Wittenberg University (1518), formulated Protestant doctrines in his *Loci Communes* (1521 ff.), and was mainly responsible for drawing up the Augsburg Confession (1530). He infused the spirit of scholarly humanism into Protestant thought and doctrine and as 'Praeceptor Germaniae' rendered invaluable service to German higher education. Almost all his writing is in Latin.

*Loci communes* (ed. Th. Kolde, 4th ed. 1925; Eng. tr. and comm. C. L. Hill, 1944).—*Unterricht der Visitatoren* (1528; ed. H. Lietzmann, 1912); *Opera* (ed. C. G. Bretschneider and H. E. Bindseil, 28 vols, 1834–60; completed by *Supplementa Melanthonia*, 4 vols, 1910–26); *Declamationes* (ed. K. Hartfelder, 1891–95); *Briefe* (ed. O. Clemen, 1926); *Werke in Auswahl* (ed. R. Stupperich, 6 vols, 1951 ff.).—*Selected Writings* (tr. C. L. Hill, 1962).

J. Camerarius, *Vita* (1566); G. Ellinger, P. M. (1902); H. Engelland, M., *Glauben und Handeln* (1931); F. Hildebrandt, M.: *Alien or Ally* (1946); R. Stupperich, M. (Eng. tr. 1965).

D.G.D.

Melbancke, BRIAN (∞Southwark 3 VI 1583 Sara Baker), English prose writer who made good use of other men's work in his *Philotimus*. A member of St John's College, Cambridge, he described himself as of Gray's Inn (1583).

B.L.J.

*Philotimus. The Warre betwixt Nature and Fortune* (1583).

H. E. Rollins in Stud. in Philol., extra ser., I (1929); M. P. Tilley, *ibid.*, XVII (1930); H. E. Rollins, *Thomas Deloney and B. M.* (1937); D. C. Allen, 'M. and Gosson' in Mod. Lang. Notes (1939); R. Maud, 'The date of B. M.'s *Philotimus*' in Library, XI (1956).

B.L.J. (T.P.M.)

Meleager (\*Gadara; †Cos; 2nd/1st centuries B.C.), Greek epigrammatist. His *Charites* (satires after the style of Menippus\*) are lost, but over 130 epigrams, mostly erotic, remain, distinguished by stylistic elegance and verbal ingenuity. He collected the epigrams of his famous predecessors into an anthology, the *Garland*, which formed the original nucleus of our *Greek Anthology*.

W. R. Paton, *The Greek Anthology* (with tr.; 1916–18); A. S. F. Gow and D. L. Page, *Hellenistic Epigrams* (with comm.; 1965).—H. Ouvré, *Méleagre de Gadara* (1894); C. Radinger, *Meleagros von Gadara* (1895).

A.H.G.

Meléndez Valdés, JUAN (\*Ribera del Fresno, Badajoz 11 III 1754; †Montpellier 24 V 1817),

Spanish poet. He studied at Salamanca where he was influenced by Cadalso\* and Jovellanos\* and where he became Professor of the humanities. His timid, hesitant nature caused him, after much wavering, to choose Napoleon's side in the War of Independence. He died in exile. His poetry embodies and epitomizes the various poetic themes of the period. There are the bucolic and erotic themes of his *Odas*, *Letrillas* and ballads, a sensual array, where his 'poetic mistress' is rather a symbol of femininity than a reality. Then there are the philosophical, philanthropic themes influenced by Jovellanos, Rousseau\*, Gessner\* etc. (e.g. his famous ode to the glory of the arts). Finally there are the early Romantic themes of the exquisite ballad *Doña Elvira*. His soft musicality, delicate feeling and wealth of language and imagery, make Meléndez the greatest lyricist of 18th-century Spain, an isolated figure between the Golden Age and the Romantic revival.

*Poesías* (4 vols, 1820); Biblioteca de Aut. Esp., LXIII; *Poesías selectas* (intro. P. Salinas; in Clás. Cast.); *Poesías inéditas* (ed. A. Rodríguez-Moñino, 1954); *Los besos de amor* (ed. R. Foulché-Delbosc in Rev. Hispanique, I, 1894).—Some trs in H. W. Longfellow, *Poets and Poetry of Europe* (1888); A. R. Spofford, *Library of Choice Literature* (Philadelphia, n.d.); T. Walsh, *Hispanic Anthology* (New York, 1920).

M. J. Quintana, 'Vida de M. V.' in Biblioteca de Aut. Esp., XIX; W. E. Colford, *J. M. V.: A Study in the Transition From Neo-Classicism to Romanticism in Spanish Poetry* (1942); G. Demerson, *D. J. M. V. et son temps* (1961); R. Frolid, *Un poeta iluminista: M. V.* (Milan, 1967).

R.M.N. (J.E.V.)

Melgar, MARIANO (\*Arequipa 1791; †Humachiri 1815), Peruvian poet. He left his training for the priesthood, joined the Independence movement and was executed on the battlefield. He wrote verse fables and experimented in *yaraví*, a Quechua song form. He also wrote verses in classical style and translated Ovid's\* *Remedia amoris*.

*Poesías* (intro. F. García Calderón, Nancy, 1878). J.F.

Meli, GIOVANNI (\*Palermo 6 III 1740; †ibid. 20 XII 1815), Sicilian dialect poet. *Abate*; parish doctor (1766–72); Professor of chemistry, Palermo (1787); an enthusiastic admirer of contemporary philosophy and of the Italian epic. Meli wrote Arcadian verse of unusual freshness and spontaneity (*Anacreontiche*; *La Buccolica*, 1767–87) and several long poems in a festive, satirical vein (*La fata galanti*, 1761–62). Some of his works are suffused with a philosophic humanitarianism (*Don Chisciotte e Sancier Panza*, 1785–87), others reveal a bitter pessimism. His most mature verse may be found in the *Favuli murali* (1810–14). In his dialect Meli is said to approach a literary 'Siciliano

illustre' more often than the idiom of popular speech.

*Opere* (ed. G. Santangelo, 2 vols, 1965–68).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959; with biblio. and notes on 'La lingua del M.'). G. A. Cesareo, *La vita e l'arte di G. M.* (1924); G. Etna, pseud. [=V. Musco], *G. M.* (1963).—*Studi su G. M. nel II Centenario della nascita* (1942). M.W.

Melissus, PAULUS, Latinized name of PAUL SCHEDE (\*Melrichstadt 20 XII 1539; †Heidelberg 3 II 1602), German humanist. Typical wandering humanist, philologist, musician and diplomat. He visited England and impressed Queen Elizabeth\* (1582). His neo-Latin verse, fluent and, in his love poems, of high quality, anticipates many baroque conventions. He wrote popular German psalms.

*Die Psalmen Davids* (1572; ed. M. H. Jellinek, 1896); *Schediasmata* (1574); *Schediasmatum reliquiae* (1575); *Epigrammata* (1580).

O. Taubert, *Paul Schedes Leben und Schriften* (1864); P. de Nolhac, *Un poète rhénan, ami de la Pléiade*, P. M. (1923). D.G.D.

Mell, MAX (\*Maribor 10 XI 1882), Austrian poet, dramatist and prose writer. His popularity in Austria is due partly to his attempt to write in a specifically Austrian literary tradition. Encouraged and influenced by Hofmannsthal\* in his early verse writing, he tries to adapt the practices of the Styrian peasant theatre to literary drama and to revive the forms of the Morality play and baroque religious drama while taking his subject-matter from contemporary rural life.

PLAYS: *Das Wiener Kripperl von 1919* (1921); *Das Apostelspiel* (tr. *Apostle Play*, 1934), *Das Schutzengelspiel* and *Das Nachfolge-Christi-Spiel* (trilogy; 1923–27).—STORIES: *Barbara Naderers Viehstand* (1914); *Das Donauweibchen* (1938).—*Gedichte* (verse; 1919; expanded 1929 and 1953).—*Prose, Dramen, Verse* (4 vols, 1962).

I. Emich, *M. M.* (1957); G. Styx, *Mythos, Tragik, Christentum. Zu den dramatischen Dichtungen M. M.s* (1959); *Licht aus der Stille* (Festschrift; ed. I. Emich, 1962). K.P.

Mel'nikov-Pechersky, PAVEL IVANOVICH (\*Nizhny Novgorod 22 X 1819; †1 II 1883), Russian author, known mainly by his two vast and excellent novels, *V lesakh* (1871–75) and *Na gorakh* (1875–81). In these he depicted the strange community of the conservative 'Old Believers' on the upper Volga and in the Urals. He has a fine flair for exceptional characters, but he is often too much carried away by ethnographic and folkloristic detail.

*Polnoye sobranie sochineniy* (14 vols, 1897–98; 1909); *Rodniki byut povsyudu* (1960).

P. S. Usov, 'M.-P.' in *Istoricheskiy Vestnik*,

IX-XII (1884); O. Miller, *Russkie pisateli posle Gogolya* (3rd ed. 1886). J.L.

Melo, FRANCISCO MANUEL DE (\*Lisbon 23 XI 1608; †Alcantara 13 X 1666), Portuguese poet, moralist and historian. Of noble birth, Melo distinguished himself as soldier, diplomat and writer. He fought at the battle of the Downs (1639) and, living at a period when Portugal was annexed to Spain, took part in the campaign against the Catalan rebels in 1640. The victim of an intrigue, he was arrested in 1644 and after a rigorous imprisonment was deported to Brazil. Formally pardoned only in 1657, his last years were spent on diplomatic missions to London, Paris and Rome, and in editing his writings.

Melo wrote extensively in Spanish and Portuguese. Though he left three large volumes of verse compositions, it is as a writer of prose that he excels. A shrewd moralist and critic in the *Apólogos Dialogais* (dialogues on current topics), he also left five historical narratives, *Epanáforas de Vária História* (1660), in Portuguese, and an excellent history of the Catalan war, in Spanish. His other works include: a witty though reactionary discourse on married life, *Carta de Guia de Casados* (1651); a farce, *O Fidalgo Aprendiz*, which is an amusing treatment of the 'bourgeois gentilhomme' theme prior to the play of Molière\*; and 500 letters, *Cartas Familiares*. For all his versatility and accomplishments, Melo remains a product of his age and class—a depressing example of the static mentality of the 17th-century Peninsula aristocrat.

VERSE: *Las tres musas del Melodino* (1649); *Obras métricas* (3 vols, Lyons, 1665); *Relics of Melodino* (tr. Edward Lawson, 1815; 2nd ed. 1820). —O poeta *Melodino* (ed. J. Pereira Tavares, 1921; anthol.).—HISTORY: *História de los movimientos y separación de Cataluña* (1645; ed. J. O. Picón, Madrid, 1912); *Epanáforas de varia historia portugueza* (ed. E. Prestage, 1931).—VARIOUS: *Carta de guia de casados* (ed. E. Prestage, 1916); *The government of a wife*, tr. Capt. J. Stevens, 1697); *Cartas familiares* (Rome, 1664; sel. letters ed. M. Rodrigues Lapa, 2nd ed. 1942); *Obras morales* (2 vols, Rome, 1664); *Apólogos dialogais* (1721; ed. F. Nery, Rio de Janeiro, 1921); *Auto do fidalgo aprendiz* (ed. Mendes dos Remédios, 1898).

E. Prestage, *D. F. M. de M. Esboço biographico* (1914) and *D. F. M. de M.* (1922). T.P.W.

Melshin, L.: see Yakubovich, PETER FILIPPOVICH.

Melville, HERMAN (\*New York 1 VIII 1819; ∞1847 Elizabeth Shaw; †*ibid.* 28 IX 1891), American novelist, poet and short-story writer. Virtually unrecognized in his own day, his vast symbolic novel of the quest for the white whale, *Moby Dick* (1851), is now considered one of the great novels of all time. Before 1851 he had published five novels: *Typee* (1846), a fanciful account of his stay

in the South Seas after deserting a ship; *Omoo* (1847), of a mutiny, and beachcombing in Tahiti; *Mardi* (1849), an allegorical romance of Polynesian adventure; *Redburn* (1849), of Melville's Liverpool voyage at 19; *White-Jacket* (1850), of abuses in the navy. With the exception of *Mardi*, which shows his weakness for undramatized speculation, they were well received. With *Moby Dick* and *Pierre; or the Ambiguities* (1852), a confused novel with a Hamlet hero, Melville lost his initial popularity and supported his family in poverty. His theory of the novel was to provide entertainment, but also 'more reality than real life itself can show'. He continued writing: *Israel Potter* (1855), a picaresque tale; *The Piazza Tales*, six sketches including 'Benito Cereno'; *The Confidence Man*. His poetry, *Battle Pieces*, grew from his response to the suffering and heroism of soldiers in the Civil War, and *Clarel* from meditations on his journey to the Holy Land (1856-57). The carefully-wrought novel, *Billy Budd*, 'Melville's testament of acceptance', was left in manuscript at his death.

*Clarel* (1876); John Marr and Other Sailors (1888); *Timoleon* (1891); *Billy Budd and Other Prose Pieces* (1924); *Poems* (1924); *Journal Up the Straits* (1935).—*The Works of H. M.* (16 vols, 1922-24); *Collected Poems of H. M.* (ed. H. P. Vincent, 1945); *H. M.: Representative Selections* ... (ed. W. Thorp, 1938).

R. M. Weaver, *H. M.: Mariner and Mystic* (1921); L. Mumford, *H. M.* (1929); W. E. Sedgwick, *H. M.: The Tragedy of Mind* (1944); N. Arvin, *H. M.* (1950). H.L.C. (D.E.Mo.)

Melville, SIR JAMES (\*Raith, Fife 1535; ∞Christina Boswell; †Hallhill, Fife 13 XI 1617), Scottish diplomat and historian. He was page in France to Mary, Queen of Scots; her Privy Councillor, and diplomatic missioner to England and the Palatinate. His *Memoirs of My Own Life* (1683; ed. Bannatyne Club, 1827) are of great historical value. J.K.

Melville, JAMES (\*Montrose 26 VII 1556; ∞?Elizabeth Drury, ∞c. 1611 Deborah Clarke; †Berwick 13 I 1614), Scottish diarist and Reformer; nephew of the Presbyterian champion, Andrew Melville. His *Diary* (1556-1601; pr. Woodrow Soc., 1842) is a valuable ecclesiastical record. J.K.

Mena, JUAN DE (\*Córdoba 1411; ∞[2nd] Marina Méndez de Sotomayor; †Torrelaguna 1456), Spanish poet. He studied at Salamanca and in Italy. Later he became secretary to John II of Castile. He translated a Latin compendium of the *Iliad*, composed other Spanish prose works, and was the most famous poet of his time. His works include a number of short, strongly intellectual poems, lyric or occasional, and three ambitious works: *Claro-escuro*, a love poem in alternately simple and obscure stanzas of octosyllables

and ARTE MAYOR; *La coronación del Marqués de Santillana* (1438), an allegorical tribute in octosyllables; and his greatest poem, *El laberinto de Fortuna* (1444). In all of these he used many Latinisms of vocabulary and syntax. The allegorical *Laberinto* is a vision of past and present, whose aim is to win support for Álvaro de Luna\*; it is influenced by Ovid\*, Virgil\*, Lucan\* and Dante\*, and its 297 stanzas of *arte mayor* have great descriptive and emotional power. It was commented by Hernán Núñez\* and by Sánchez\* de las Brozas and was widely read during the next two centuries. At the end of his life, the disillusioned Mena began his moralizing *Coplas contra los pecados mortales*; three poets, including Gómez Manrique\*, wrote endings.

R. Foulché-Delbosc, *Cancionero castellano del siglo XV* in Nueva Biblioteca de Aut. Esp., XIX (1912); *El laberinto de Fortuna o las trecientas* (ed. J. M. Blecuá, 1943; ed. J. G. Cummins, 1968); *La Yliada en romance* (ed. M. de Riquer, 1949).

M. R. Lida de Malkiel, *J. de M. poeta del prerrenacimiento español* (1950); F. Street, 'La vida de J. de M.' in Bull. Hispanique, LV (1953); R. Lapesa, 'El elemento moral en el *Laberinto* de M.: su influjo en la disposición de la obra' in Hispanic Rev., XXVII (1959); A. Vårvaro, *Premesse ad un' edizione critica delle poesie minori di J. de M.* (Naples, 1964); P. O. Gericke, 'The narrative structure of the *L. de F.*' in Romance Philol., XXI (1967-68). E.M.W. (A.D.D.)

Menachem ben Saruq (\*Tortosa c. 910; †Cordova c. 970), Spanish Hebrew grammarian and lexicographer. He introduced the science of the Hebrew language to Spain and wrote a dictionary of Biblical Hebrew which was used in Europe for a long time. His grammatical theories were largely demolished by his opponent Dunash\* ben Labrat, but it was Menachem's pupils who developed Hebrew grammar in Spain.

*Machbereth* (ed. H. Filipowski, 1854); *Liber Responsum* (ed. S. G. Stern, 1870).

S. Gross, *M. ben S., Beitrag zur Geschichte der hebräischen Grammatik und Lexicographie* (1872); H. Hirschfeld, *Literary History of Hebrew Grammarians and Lexicographers* (1926). C.R.

Ménage, GILLES (\*Angers 15 VIII 1613; †Paris 23 VII 1692), French scholar, critic and poet; the author of linguistic studies variously judged as bold and fantastic. His contemporary influence was second to Vaugelas\*. His verse tended to *préciosité*. The pedant Vadius in Molière's\* *Femmes Savantes* is plausibly his caricature.

*Origines de la langue française* (1650); *Observations sur la langue française* (1672); *Menagiana* (1695).

E. Samfresco, *M.* (1902); H. Ashton, *M. et ses élèves* (Ottawa, 1920); G. Montgrédien, *La vie littéraire au XVII<sup>e</sup> siècle* (1947). G.B.

Menander (\*342/341; †c. 292 B.C.), Athenian dramatic poet, the supreme writer of New Comedy, and hence an important figure in the ancestry of modern European drama, on which he had a formative influence through Latin adaptations by Plautus\* and Terence\*; at least eight of their plays are directly based on originals by him. Immensely popular in the ancient world, Menander was performed, read and studied for some 800 years, but failed to survive the hostility or indifference of the Dark Ages. Discoveries of papyrus, mainly in the 20th century, have added two nearly complete plays (*Dyskolos*, *Samia*) and substantial parts of several others (*Aspis*, *Epitrepontes*, *Misoumenos*, *Perikeiromene*, *Sikyonios*), as well as many shorter fragments, to the stock of excerpts and quotations previously known. Menander transformed comedy, and inspired other literature, by his strong sense of design, his keen interest in the everyday world and its ethical values, and his superb gift for reproducing speech in flexible but precise forms of dramatic verse. He learnt much from his predecessors, both in comedy and in tragedy, and refined what he had learnt by the light of an education in which Theophrastus\*, Aristotle's\* successor, is likely to have been influential. His subjects for drama centre on love-affairs and family relationships, in which he finds humour, pathos, and the opportunity to typify and differentiate a range of characters who attain universality from his reflective observation, which blends sympathy with its perception of human faults and failings.

*Dyskolos* (eds: H. Lloyd-Jones, 1960; E. W. Handley, 1965, with comm.); *Samia* and *Aspis* (ed. C. Austin, 1969-70; with crit. comm.); *Sikyonios* (ed. R. Kassel, 1965); *Misoumenos* (ed. E. G. Turner in *Oxyrhynchus Papyri*, XXX, 1968; with other new frags).—Discoveries 1960-69: W. G. Arnott, 'M. since the *Dyskolos*' in *Arethusa* (1970); *Zeitschrift für Papyrologie* (1970-71).—Other works: A. Koerte and A. Thierfelder, *Menandri quae supersunt* (1938 ff.; corr. repr. 1957-59); *Epitrepontes* (ed. U. von Wilamowitz-Moellendorf, 1925, with Ger. comm.; *The Arbitrants*, tr. G. Murray, 1945); *Perikeiromene* (*The Rape of the Locks*, tr. G. Murray, 1942).—Major surviving works and sel. frags: ed. F. H. Sandbach (1972; with comm.); tr. P. Vellacott (with Theophrastus, *Characters*; 1967).

T. B. L. Webster, *Studies in M.* (2nd ed. 1960) and *Studies in Later Greek Comedy* (2nd ed. 1970); A. Schäfer, *M.s Dyskolos* (1965); A. Barigazzi, *La formazione spirituale di M.* (1965); C. Dedoussi, E. W. Handley, L. Kahil, F. H. Sandbach *et al.* in *Fondation Hardt: Entretiens*, XVI (1970). E.W.H.

Menander Protector (fl. second half 6th century), Byzantine historian; *protector* may imply a military office or may be an honorary title. He wrote a history from 558, which has survived only



in fragments, reaching to the year 581. He modelled himself on Agathias\*, whose history he continued.

*Excerpta de legationibus* (ed. C. de Boor, 1903); *Excerpta de sententiis* (ed. U. P. Boissevain, 1906); *Fragmenta historicorum Graecorum*, IV (ed. C. Müller, 1851; with Lat. tr.).—Ger. tr. E. Doblhofer in *Byzantinische Diplomaten und östliche Barbaren* (1955).

N. Iorga, 'Médallions... 3. Ménandre' in *Byzantion*, II (1925); P. N. Ure, *Justinian and His Age* (1951); O. Veh, *Beiträge zu M. Protektor* (1955). J.M.H. (R.B.)

Ménard, LOUIS NICOLAS (\*Paris 19 X 1822; †ibid. 12 II 1901), French writer. Ménard worked out a philosophical system in terms of a highly personal symbolism, based on Greek mythology. His work exercised a great influence on Leconte\* de Lisle and the Parnassian school, on Barrès\*, and on many modern thinkers.

*Prométhée délivré* (1844); *Prologue d'une révolution* (1849; new ed. 1904); *Poèmes* (1855); *De la morale avant les philosophes* (1860); *Réveries d'un païen mystique* (1876; def. ed. 1910); *Lettres d'un mort, opinions d'un païen sur la société moderne* (1895).—*Lettres inédites* (1932).

H. Peyre, *L. M.* (2 vols, 1934). M.G.; J.P.R.

Menčetić, Šiško (\*Ragusa [Dubrovnik] 27 II 1457; †ibid. 1527), Ragusan poet, one of the earliest whose work survives. He was an aristocrat, typical of his period, a prolific writer of love lyrics in the artificial Petrarchan manner.

*Pjesme* (c. 1507; 1870, 1937).—J. Torbarina, *Italian Influence on the Poets of the Ragusan Republic* (1931). V.J.

Mencius: see Mêng-tzü.

Mencken, HENRY LOUIS (\*Baltimore, Md. 12 IX 1880; ∞1930 Sara Haardt; †ibid. 29 I 1956), American critic. His volumes of intimate reminiscences tell of his boyhood and early newspaper work in Baltimore. He began magazine writing on the Smart Set; in 1924 he founded the American Mercury with George Jean Nathan and edited it until 1933. He gaily and recklessly shocked his readers with sharp satires on American life, criticizing Christian morality, democratic principles, bourgeois culture; and defending new writers such as Anderson\*, Dreiser\* and O'Neill\*. His *The American Language* (1919; 4th ed. 1936) is a pioneer scholarly work in the field. A writer of tremendous output, his literary career was tragically cut short by thrombosis in 1948.

CRITICISM: George Bernard Shaw: *His Plays* (1905); *The Philosophy of Friedrich Nietzsche* (1908); *A Little Book in C Major* (1916); *In Defense of Women* (1918); *Prejudices* (6 vols, 1919–27); *Notes on Democracy* (1926); *Christmas Story* (1946).

—AUTOBIOGRAPHY: *Happy Days, 1880–1892* (1940); *Newspaper Days, 1899–1906* (1941); *Heather Days, 1890–1936* (1943).

I. Goldberg, *The Man M.: A Biographical and Critical Survey* (1925); E. Kemler, *The Irreverent Mr. M.* (1950); W. Manchester, *Disturber of the Peace. The Life of H. L. M.* (1951). H.L.C.

Mendele Moicher Sforim ('Mendele the Bookseller'), pseud. of SHOLEM JACOB ABRAMOVITCH (\*nr Minsk 1835; †Odessa 1917), Yiddish author, the 'grandfather' of modern Yiddish literature. Not only did he transform the Yiddish language from a colloquial idiom to a literary medium but he also introduced into Yiddish literature the novella and the social novel. His style is rich and colourful. In spite of his Romanticism, in itself an innovation in Yiddish literature, he is considered to be the first great Yiddish realist. He also played a decisive part in reviving Hebrew as a literary medium.

IN HEBREW: *Mikhtav al davar ha-khinukh* (1856); *Mishpat shalom* (1860); *Toldot ha-teva* (3 vols, 1862–72; natural history); *Haavot ve-habanim* (1867; novel); *Sipurey massiot* (c. 1881; short stories).—IN YIDDISH: *Dos kleyn menshele* (1866); *The Parasite*, tr. Gerald Stillman, New York, 1956; *Fishke, der kroomer* (1869; *Fishke, the Lame*, tr. A. S. Rappaport, 1929; new tr. Gerald Stillman, New York, 1960); *Di Takse oder di bande shtot baalei toives* (satirical play: 1869); *Di Kliatche* (1873; *The Nag*, tr. Moshe Spiegel, New York, 1955); *Dos Yudl* (allegorical poem of Jewish history; 1875); *Kitsur massouos Binjamin ha-shlishi* (1878; wr. in Yiddish; *The Travels and Adventures of Benjamin the Third*, tr. Moshe Spiegel, New York, 1949); *Der Priziv* (1884; drama); *Dos wunshfingerl* (1888–89); *Shloimo Reb Khaim* (1899; autobiog. novel).—*Ale verk fun M. M. S.* (17 vols, 1911–12). J.S.

Mendelssohn, MOSES (\*Dessau 6 IX 1729; †Berlin 4 I 1786), German philosopher. Mendelssohn educated himself, becoming first a private tutor, then bookkeeper of a business, which he afterwards acquired. A Jew of generous and upright character, he was the friend to whom Lessing\* alluded in his apologia for *Die Juden*. Mendelssohn belonged whole-heartedly to the rationalistic tradition and is the characteristic representative of the ENLIGHTENMENT, which he furthered in clear incisive writings, displaying tolerance, breadth and nobility of mind. His most influential publication was *Phädon*. He contributed criticisms to the *Literaturbriefe* and also urged the emancipation of the Jews in *Jerusalem* (1783).

*Philosophische Gespräche* (1755); *Briefe über die Empfindungen* (1755); *Über die Evidenz in den metaphysischen Wissenschaften* (1764); *Phädon oder über die Unsterblichkeit der Seele* (1767); *Morgenstunden oder über das Dasein Gottes* (1785).—*Schriften* (7 vols, 1843–45).

S. Hensel, *Die Familie M.* (3 vols, 1879); M. Kayserling, *M., sein Leben und sein Wirken* (1883); M. Goldstein, *M. und die deutsche Ästhetik* (1904); B. Berwin, *M. im Urteil seiner Zeitgenossen* (1919); F. Bamberger, *Die geistige Gestalt M. M.s* (1929). H.B.G.

Mendès, CATULLE (\*Bordeaux 20 V 1841; ∞Judith Gautier; †Saint-Germain-en-Laye 8 II 1909), French poet, dramatist, novelist and critic. One of the most active of the young PARNASSIAN poets, Mendès founded the *Revue Fantaisiste* (1859) and was one of the contributors to the *Parnasse Contemporain* (1866). A prolific writer of short stories, romantic plays, dramatic criticism and an enthusiastic advocate of Richard Wagner\* in France.

VERSE: *Philoméla* (1864); *Poésies* (1876); *Poésies nouvelles* (1893).—NOVELS: *La maison de la vieille* (1874); *Zo'har* (1886); *La première maîtresse* (1887).—CRITICISM: *La légende du Parnasse contemporain* (1884); *Richard Wagner* (1886); *L'art du théâtre* (3 vols, 1895–1900); *Rapport sur le mouvement poétique français 1867–1900* (1902).—PLAYS: *Médée* (1898); *Glaïgny* (1906); *La vierge d'Avila* (1906).

A. Bertrand, *C. M., biographie critique* (1908); J. Cocteau, *Portraits-souvenir* (1928); M. Souriau, *Histoire du Parnasse* (1929); J. F. Herlihy, *C. M. critique dramatique et musical* (1935). T.W.

Mendes, MURILO MONTEIRO (\*Juiz de Fora, Minas Gerais 13 V 1901), Brazilian poet. Contemplative rather than militant, his early poetry bears witness to the technical and cultural liberation wrought by *Modernismo*. The *nativismo* of the movement left him sceptical. His conversion to Catholicism was marked by publication, with Jorge de Lima\*, of *Tempo e eternidade* (1935). Biblical and liturgical echoes, the prophetic tone, and a deep concern with the interrelation of poetic and Christian contemplation predominate from henceforth.

*Poemas* (1930); *História do Brasil* (1932); *A poesia em pânico* (1938); *O visionário* (1941); *As metamorfoses* (1944); *Mundo enigma* (1945); *Poesia liberdade* (1947); *Contemplação de Ouro Preto* (1955); *Poesias* (1959); *Tempo espanhol* (1959).

'Tristão de Ataíde' [Alceu Amoroso Lima], *Estudos*, 5th ser. (1935); M. de Andrade, *Aspectos da literatura brasileira* (1943); Otto Maria Carpeaux, 'Unidade de Murilo Mendes' in *Região*, XI (Recife, 1949); Ruggero Jacobbi, 'Introduzione alla poesia di M. M.' in *Poesie di M. M.* (1961). J.T.B.

Mendes Pinto, FERNÃO: see Pinto, FERNÃO MENDES.

Mendoza, DIEGO HURTADO DE: see Hurtado de Mendoza, DIEGO.

Mendoza, ÍÑIGO DE (\*?Burgos c. 1425; †?Valladolid c. 1507), Spanish poet. He was a Franciscan. His lengthy poem *Vita Christi* (1467–68; rev. and pr. 1482) ends with the massacre of the Innocents. It contains some amusing satirical passages, a semi-dramatic dialogue about Christ's birth and songs, hymns etc. He wrote some religious pieces and a few amatory and political poems. He may be the author of the satirical *Coplas\* de Mingo Revulgo*. E.M.W. (A.D.D.)

*Cancionero* (ed. J. Rodríguez-Puértolas, 1968). C. Stern, 'Fray I. de M. and medieval dramatic ritual' in *Hispanic Rev.*, XXXIII (1965); J. Rodríguez-Puértolas, *Fray I. de M. y sus 'Coplas de Vita Christi'* (1968) and *Poesía de protesta en la Edad Media castellana* (1968); see also Montesino\*, biblio. A.D.D.

Menéndez Pidal, RAMÓN (\*Corunna 13 III 1869; ∞1900 María Goyri; †Madrid 15 XI 1968), Spanish scholar, historian, Professor of Romance philology at Madrid (1899–1939), founder and director of the Madrid Centre of Historical Studies (1907), founder and editor of the *Revista de Filología Española* (1914), and director of the Spanish Academy (1925–39, 1947 onwards).

As a philologist he established the principles of Spanish historical grammar; he produced major critical editions of the *Poema de Mio Cid*, Alfonso\* X's *Crónica*, the *Fernán\* González* and other medieval texts; his works on the continuity of the epic tradition in Spanish literature (heroic epic, ballad, theatre) are fascinating; his analysis of the CID as an historical figure and his general introduction to the *Historia de España* show his skill in narrative. He always championed the 'traditional' school of literary history; and, although recent scholarship has challenged some of his conclusions, it has endorsed others, as when his theory about the existence of an early Spanish lyric poetry was confirmed by the discovery of the MOZARABIC poems.

*La leyenda de los Infantes de Lara* (1896; rev. 1934); *Manual de gramática histórica española* (1904; rev. 1952); *Cantar de Mio Cid* (3 vols, 1908–12; rev. 1954–56); *L'épopée castillane à travers la littérature espagnole* (Paris, 1910; Span. ver. rev. Buenos Aires, 1945); *Primera crónica general* (1906; rev. 2 vols, 1955); *Poesía juglaresca y juglares* (1924; rev. 1957); *Los orígenes del español* (1926; rev. 1950); *Flor nueva de romances viejos* (1928; rev. 1933); *La España del Cid* (2 vols, 1929; rev. 1947); *The Cid and his Spain*, tr. H. Sutherland, 1934); *Reliquias de la poesía épica española* (1951); *Romancero hispánico* (2 vols, 1953); *La Chanson de Roland y el neotradicionalismo* (1959); *El Padre Las Casas. Su doble personalidad* (1963).—*Mis páginas preferidas* (2 vols, 1957).—*The Spaniards in Their History* (tr. W. Starkie, 1950).

J. A. Maravall, *M. P. y la historia del pensamiento* (1960); 'Bibliografía de don R. M. P.' in

Revista de Filol. Esp., XLVII (1964); C. Conde, *M. P.* (1969); Y. Malkiel, 'Era omne esencial' in *Romance Philol.*, XXIII (1969-70); C. Smith, *R. M. P.* (1970). E.M.W. (A.D.D.)

**Menéndez y Pelayo, MARCELINO** (\*Santander 3 XI 1856; †*ibid.* 19 V 1912), Spanish critic and historian. He held the Chair of Spanish literature at Madrid (1878-98) and was director of the national library (1898). He wrote extensively on all aspects of Spanish literature; his taste was catholic and his prose excellent. His belief in realism and characterization made him unjust to Góngora\* and Calderón\*, but much of his criticism remains valid as well as interesting. An excellent historian of ideas and a learned investigator, though a poor textual scholar, his militant Roman Catholicism never warped his critical insight.

*La ciencia española* (3 vols, 1876; 1887-88; 1933); *Horacio en España* (2 vols, 1877; 1926); *Historia de los heterodoxos españoles* (2 vols, 1880-82; ed. A. Bonilla y San Martín, 3 vols, 1911-17); *Calderón y su teatro* (1881); *Historia de las ideas estéticas en España* (9 vols, unfinished, 1883-91; new ed. 1890-1912); *Estudios de crítica literaria* (5 vols, 1883-1908); *Antología de poetas líricos castellanos* (13 vols, unfinished, 1890-1908; prologues repr. as *Historia de la poesía castellana*, 3 vols, 1911-16); *Ensayos de crítica filosófica* (1892); *Antología de poetas hispano-americanos* (4 vols, 1893-95; prologues repr. as *Historia de la poesía hispanoamericana*, 2 vols, 1911-13); *Bibliografía hispanolatina clásica* (1902; unfinished); *Orígenes de la novela* in *Nueva Biblioteca de Aut. Esp.*, I, VII, XIV, XXI (1905-15).—*Edición nacional de las obras completas de M. M. y P.* (65 vols, 1940-50).

M. Olguín, *M. M. P.'s Theory of Art, Aesthetics and Criticism* (1950); A. M. Cayuela, *M. y P. orientador de la cultura española* (2nd ed. 1954); M. Artigas, *La vida y obra de M. y P.* (1955); D. Alonso, *M. P., crítico literario* (1956); E. Sánchez Reyes, *Don Marcelino* (1956) and *M. P.* (1962). E.M.W. (J.E.V.)

**Mêng CHIAO** (□Wu-k'ang 751; †Wên-hsiang 814), Chinese poet, was a great friend of Han\* Yü and much admired by him. Their style was very similar so that they were able to produce joint poems, writing alternate couplets or quatrains (preserved in Han's collected works).

*Mêng Tung-yeh chi* (sel. trs in: G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948; A. C. Graham, *Poems of the Late T'ang*, 1965). A.R.D.

**Mêng HAO-JAN** (□Hsiang-yang 689; †740), Chinese poet. Mêng lived till he was 39 as a recluse on the Lu-mên Mountain. In 728 he travelled to the capital to take the official examinations, in which he failed. While in Ch'ang-an he became a

friend of Wang\* Wei and of the minor poet Chang Chiu-ling. He returned to Hsiang-yang where he is said to have got a promise from the governor, Han Ch'ao-tsung (appointed 734), of recommendation at court. It was probably about this time that Mêng met Li\* Po, then a protégé of Han. Later he was for a time on Chang Chiu-ling's staff at Ching-chou (c. 737). In style, it is usual to couple him with Wang Wei. Both show the influence of T'ao\* Ch'ien and Hsieh\* Ling-yün, though Mêng is nearer the latter in his preference for 'regulated' metres (more than two-thirds of his poems are *lû-shih*).

*Mêng Hao-jan chi* (sel. tr. in W. Bynner, *The Jade Mountain*, 1929). A.R.D.

**Mêng-tzû, 'MASTER MÊNG'**, title of MÊNG K'ô (\*Tsou ?c. 370 B.C.), Chinese philosopher. Mêng-tzû's legend shows considerable similarities with that of Confucius\*, whose teaching he is said to have received from the disciples of the latter's grandson, Tzû-ssü. Like Confucius, but more successfully, he offered himself as a political adviser to various rulers; c. 328 he was in Sung, and thereafter at the court of Wei (Liang), which he left after the accession of King Hsiang (319). From 318 to 314 he was at King Hsüan's court in Ch'i. After this he seems to have tried to obtain employment in his native Lu.

In the book *Mêng-tzû*, which lacks four of its original 11 parts, the developing systematization of Confucius' teaching is revealed. An attempt is made to propound an ideal rural economy. At the same time there is a concern with individual human nature which Mêng-tzû sought to prove was essentially good.

Tr. J. Legge in *The Chinese Classics*, II (2nd ed. 1895); Mencius (tr. L. A. Lyall, 1932).

A. Waley, *Three Ways of Thought in Ancient China* (1939); further biblio. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969). A.R.D.

**Menippus OF GADARA** (early 3rd century B.C.), Greek writer and Cynic philosopher. The satires for which he was famous are all lost, but his technique of mixing prose and verse passages in the same work established a literary pattern ('Menippean satire') which was introduced to Rome by Varro\*; Petronius\* *Satyricon* and Seneca's\* *Apocolocyntosis* provide surviving examples.

R. Helm, *Lukian und Menipp* (1906). A.H.G.

**Menzini, BENEDETTO** (\*Florence 29 III 1646; †Rome 7 IX 1704), Italian lyric and satirical poet. Frustrated ambition and his embittered temperament prompted Menzini to write his satires; in these he accused everybody, poets, clergymen, women, pseudo-philosophers, of hypocrisy, envy and avarice, singling out his personal enemies for

violent attacks. His poems are remarkable for satirical power and for the liveliness of his elegant style.

*Poesie* (1680); *Arte Poetica* (1690); *Satire* (Amsterdam; Florence, 1718); *Lettere* (1828); *Lettere inedite* (1897).—*Opere* (4 vols, 1731–32).

I. Carini, *L'Arcadia dal 1690 al 1890* (1891); U. Limentani, 'B. M.' in *La satira nel Seicento* (1961); W. Binni, 'La formazione della poetica arcadica' in *L'Arcadia e il Metastasio* (1963).

U.L.

**Me'or Hagolah:** see Gershom ben Judah.

M. E. R., pseud. of MARIA ELIZABETH ROTHMANN (\*Swellendam, Cape Colony 28 VIII 1875), Afrikaans prose writer. In her unpretentious short stories and sketches (her novels are not of the same value) she shows a fine psychological insight, founded on her profound respect for individual character.

STORIES AND SKETCHES: *Onweershoogte e. a. Verhale* (1927); *Drie Vertellings* (1944); *Uit en Tuis* (1946); *Die Gewer* (1950).—NOVELS: *Na vaste Gange* (1944); *Die eidelose Waagstuk* (1948).

G.D.

Mera, JUAN LEÓN (\*Ambato 1832; †Quito 1894), Ecuadorean author. *La virgen del sol* (1861), a narrative poem, and *Cumandá*, a novel, are both on Indian themes in the romantic, idealized style of the 19th century.

E.Sa.

*Cumandá o Un drama entre salvajes* (Quito, 1879; school ed., Boston and New York, 1932).

Concha Meléndez, *La novela indianista en Hispanoamérica, 1832–89* (Madrid, 1934).

E.Sa. (J.F.)

Mercantini, LUIGI (\*Ripatransone, Ascoli Piceno 20 IX 1821; †Palermo 17 XI 1872), Italian poet-patriot. His verse was sung by the volunteers fighting for the liberation of Italy. Particularly successful was his *Inno a Garibaldi* beginning 'Si scopron le tombe, si levano i morti', set to music by Alessio Olivieri. Also famous was his poem on the expedition of Carlo Pisacane\*, *La Spigolatrice di Sapri* (1857).

*Canti* (ed. G. Mestica, 1855; with biog.); *Poesie* (ed. A. Mabellini, 1921).

S. Topi, L. M. (1905); O. Pierini, *Rievocazione nazionale di L. M.* (1911).

B.R.

Mercanton, JACQUES (\*Lausanne 16 IV 1910), Swiss novelist and critic; converted to Roman Catholicism. His first book was his thesis: *Poésie et religion dans l'œuvre de Barrès* (1940). A thinker and psychologist, he is preoccupied with the tragedy of human destiny, man's quest for happiness, his fluctuating sentiments, his desire of love and his need to escape from it, and the thought

that only in the Church are permanency and peace to be found.

NOVELS: *Thomas l'incrédule* (1943); *Le soleil ni la mort* (1948); *La joie d'amour* (1951); *De peur que vienne l'oubli* (1962); *La Sibylle* (1967).—CRITICISM: *Poètes de l'univers* (1947); *Racine* (1966); *Les heures de James Joyce* (1967). J.P.I. (G.G.)

Mercier, LOUIS-SÉBASTIEN (\*Paris 6 VI 1740; †Paris 25 IV 1814), French dramatist. His work typifies the serious drama of the late 18th century. He wrote or adapted historical plays and composed several moralizing dramas of middle-class or popular life, following Diderot's\* formula of the *drame bourgeois*. His *Tableau de Paris* (14 vols, 1781–89) and *Le Nouveau Paris* (6 vols, 1797–1800) described contemporary life in the capital.

*Jenneval* (1768); *La Destruction de la Ligue* (1782); *Le Déserteur* (1782); *La Mort de Louis XI* (1783); *La Brouette du vinaigrier* (1784).

L. Bédard, S. M. (1903).

G.B.

Meredith, GEORGE (\*?Portsmouth 12 II 1828; ∞9 VIII 1849 Mary, daughter of T. L. Peacock\*, ∞IX 1864 Marie Vulliamy [†1889]; †Boxhill 18 V 1909), English novelist and poet. At first Meredith's writing was unsuccessful and he was forced to work at journalism and publishers' reading, but by the end of his life his cottage at Boxhill had become a literary shrine. Meredith's readers must work for their pleasure, and must be prepared to find explanation and probability jettisoned, but the reward is great. Meredith uses human relations as an exploration, not as a statement, of his social and psychological theories. He can create life-portraits, Jonsonian humours like the *Egoist*, or brilliantly complex Dianas and Amintas. His novels borrow from his poetic methods, and his best poem, *Modern Love*, based on his own first marriage, uses some of the novelist's methods to deal with one of Meredith's favourite subjects—the embrace which turns into a fight.

VERSE: *Poems* (1851); *Modern Love, and Poems of the English Roadside, with Poems and Ballads* (1862); *Last Poems* (1909).—PROSE: *The Shaving of Shagpat* (1856); *The Ordeal of Richard Feverel* (3 vols, 1859); *Evan Harrington* (3 vols, 1861); *Emilia in England* (3 vols, 1864; renamed *Sandra Belloni*); *Rhoda Fleming* (3 vols, 1865); *Vittoria* (3 vols, 1867); *The Adventures of Harry Richmond* (3 vols, 1871); *Beauchamp's Career* (3 vols, 1876); *On the Idea of Comedy and the Uses of the Comic Spirit* (1877); *The Egoist* (3 vols, 1879); *The Tragic Comedians* (2 vols, 1880); *Diana of the Crossways* (3 vols, 1885); *One of Our Conquerors* (3 vols, 1891); *Lord Ormont and his Aminta* (3 vols, 1894); *The Amazing Marriage* (2 vols, 1895); *Celt and Saxon* (1910; unfinished).—*Letters* (ed. C. L. Cline, 3 vols, 1968).

R. de Gallienne, G. M.: *Some Characteristics*

(1890; with biblio.); W. Jerrold, *G. M.: an Essay Towards Appreciation* (1902); G. M. Trevelyan, *The Poetry and Philosophy of G. M.* (1906); T. S. Short, *On Some of the Characteristics of G. M.'s Prose-Writing* (1907); W. Chislett, *G. M.: a Study and an Appraisal* (1925); J. B. Priestley, *G. M.* (1926); A. Woods, *G. M. as Champion of Women and Progressive Education* (1937); L. Stevenson, *The Ordeal of M.* (1954); N. Kelvin, *A Troubled Eden* (1961).  
B.H. (M.A.)

Meredith, OWEN: see Lytton, EDWARD ROBERT BULWER, 1ST EARL OF.

Meres, FRANCIS (\*1565; †1647), English miscellanist. The most important of Meres' works, *Palladis Tamia* (1598), is a brief survey of Elizabethan literature containing valuable references to Marlowe's\* death and 12 plays by Shakespeare\*.

*A Paradise of Dainty Devices* (1595; cont. verse by Meres); *Gods Arithmetick* (1597); *Palladis Tamia* (repr. in part G. G. Smith, *Elizabethan Critical Essays*, 1902; section 'Poetrie', ed. D. C. Allen, 1933).

H. S. Symmes, *Les débuts de la critique dramatique en Angleterre* (1903); J. W. Atkins, *English Literary Criticism: the Renaissance* (1947).  
W.A.A.

Merezhkovsky, DMITRY SERGEYEVICH (\*St Petersburg 1865; ∞ 1889 Zinaida Gippius\*; †Paris 1941), Russian poet and pamphleteer. In the 1880s he wrote 'civic' poetry and then joined the modernist trend, which he soon tried to imbue with a new religious consciousness, championed by his periodical *Novy put'* ('New Path'; 1903-04). He was not an outstanding poet, but his polemical essays of philosophic-literary criticism were usually provocative, the most important being the first volume of his *Tolstoy and Dostoyevsky* (1901-02). He achieved international reputation by his erudite though rather schematic trilogy of novels: *Yulian Otstupnik* (1894), *Voskresshie bogi* (1896) and *Pëtr i Alexey*. Another trilogy full of antitheses consists of the play *Pavel I* (1908), the novel *Alexander I* (1911) and *14. dekabrya* (1918). It was along his own schematic and dogmatic lines that he interpreted also a number of great figures in Russian literature: Pushkin\*, Lermontov\*, Gogol\*, Tyutchev\* etc. He was particularly hard on Gorky\*. From 1903 onwards his Religious-Philosophic Society proved rather attractive for 'God-seeking' intellectuals anxious to return to religion. In 1920 he and his wife emigrated to Paris whence they waged an implacable war on Bolshevism. During that period his would-be philosophic novels and other writings became more turgid and pretentious than ever. His importance is mainly historical: he represents a certain phase typical of the Russian intelligentsia at the turn of the 20th century.

*Polnoye sobranie sochineniy* (24 vols, 1914-15). —*Tolstoy as Man and Artist* (1902); *December the 14th* (tr. N. A. Duddington, 1923); *Akhmaton* (tr. idem, 1927); *Napoleon* (tr. C. Zvegintsov, 1929); *The Secret of the West* (tr. J. Cournot, 1933); *The Resurrection of the Gods* (tr. B. G. Guernsey, 1938); *The Romance of Leonardo da Vinci* (tr. idem, 1964).

E. Lundberg, *M. i ego novoye khristianstvo* (1914); J. Chuzeville, *D. M.* (1922); Z. Hippius, *D. M.* (1951); O. Maslenikov, *The Frenzied Poets* (1952).  
J.L.

Mérimée, PROSPER (\*Paris 28 IX 1803; †Cannes 23 IX 1870), French novelist and short-story writer. An accomplished linguist and archaeologist, Mérimée entered the civil service and was appointed inspector of historical monuments in 1834. He became a senator in 1853. Through his friendship with the Empress Eugénie he was an intimate of Louis-Napoleon's household. His earliest writings, which he playfully attributed to an imaginary Spanish actress (Clara Gazul) and to various 'Illyrian' poets (in *La Guzla*), exploited the Romantic taste for the exotic. He then experimented with the historical novel before coming to the *nouvelle* (long short story), in which he excelled. *Colomba* (1841), *Carmen* (1845) and several shorter examples are masterpieces of exotic characterization and violent incident written in a deliberately detached style. His translations popularized Pushkin\*, Gogol\* and Turgenev\* in France.

PLAYS: *Théâtre de Clara Gazul* (1825); *Le Carrosse du Saint-Sacrement* (1829). —*Chronique du règne de Charles IX* (novel; 1829). —NOUVELLES: *Mosaïque* (cont. 'Mateo Falcone', 'Vision de Charles XI', 'Tamango' etc.; 1830); *Les Âmes du Purgatoire* (1834); *La Vénus d'Ille* (1837); *Lokis* (1869). —VARIOUS: *Notes d'un voyage en Corse* (1840); *Histoire de Don Pèdre Ier* (1843). —*Œuvres* (ed. P. Trahard and É. Champion, 12 vols, 1927); *Romans et Nouvelles* (ed. M. Parturier, 2 vols, 1967).

A. Filon, *M. et ses amis* (1894); W. H. Pater, *P. M.* (1900); P. Trahard, *La jeunesse de M.* (1925), *P. M. de 1834 à 1853* (1928) and *La vieillesse de P. M.* (1930); R. Baschet, *Du Romantisme au Second Empire: M.* (1959); P. Léon, *M. et son temps* (1962).  
G.B.

Merivale, CHARLES (\*London 8 III 1808; ∞ 1850 Judith Frere; †Ely 27 XII 1893), English historian and enthusiastic writer of Latin verse. He was Dean of Ely.

*History of the Romans under the Empire* (7 vols, 1850-62); *Conversion of the Northern Nations* (1866); *Autobiography and Letters* (ed. by his daughter, 1899).  
R.M.H. (K.W.)

Merken, LUCRETIA WILHELMINA VAN (\*Amsterdam 21 VIII 1721; ∞ 1768 Nicolaas S. van Winter\*;

†Leiden 24 X 1789), Dutch poet, the most famous of her time; she also wrote classicist plays.

J.W.W. (J.Sm.)

PLAYS: *Artemines* (1745); *Tooneelpoezij* (with N. S. van Winter; 2 vols, 1774–86).—VERSE: *Het nut der tegenspoeden* (1762); *David* (1767); *Germanicus* (1779).

A. Verwey, *Nederlandsche dichters* (1894); C. van Schoonneveldt, *Over de navolging der klassiek-Fransche tragedie . . .* (1906); W. Kloos, *Een daad van eenvoudige rechtvaardigheid* (1909); J. de Vries in *Tijdschr. v. Nederl. Taal- en Letterk.*, XLIX (1930).

J.W.W.

Merrill, STUART (\*Hempstead, Long Island 1 VIII 1863; †Versailles 1 XII 1915), French poet. Stuart Merrill, son of an American diplomat, was educated in Paris and the United States, where he published translations from Baudelaire\* and Mallarmé\* (*Pastels in Prose*). In 1889 he returned to France. A Symbolist in his early poetry, after the publication of his *Credo* (1892) he found comfort in a vaguely optimistic pantheism which he expressed in *vers libres*.

*Les gemmes* (1887); *Les fastes* (1891); *Poèmes 1887–1897* (1897); *Le jeu des épées* (1897); *Les quatre saisons* (1900); *Une voix dans la foule* (1909); *Prose et vers* (1925).

M.-L. Henry, *S. M., sa vie, son œuvre* (1929).

M.G.; J.P.R.

Merwin, WILLIAM STANLEY (\*New York 30 IX 1927), American poet. He graduated from Princeton and has made further studies in the Romance languages, the basis for his skilful translations of Pablo Neruda\* and the *Poem of the Cid* (1959). His verse has been influenced by Surrealism and has a new metaphysical quality in *Moving Target* (1963).

*A Mask for Janus* (1952); *The Dancing Bears* (1954); *Green With Beasts* (1956); *The Dark in the Furnace* (1960).

D.E.Mo.

Merzlyakov, ALEKSEY FĖDOROVICH (\*1778; †1830), Russian poet, critic and translator. Although a classicist, he made his name by his literary imitations of the Russian lyrical folk-songs which were much in vogue in the 18th and early 19th century.

*Stikhotvoreniya* (2 vols, 1867).

J.L.

Mesa y Rosales, ENRIQUE DE (\*Madrid 1878; †*ibid.* 1929), Spanish poet; studied law at Madrid University. He was a severe theatrical critic. Although he originally followed Rubén Darío's\* *modernismo*, he reacted in favour of traditional forms and themes, turning in particular to the sierra and the landscape and peasants of Castile. Though not a great poet, he is inspired and able.

*Obras completas* (1930); *Poesías completas*

(1941).—‘Sing Me a Song, Jimena’ (tr. J. R. Wendell) and ‘Song of the Mountain Fish’ (tr. H. E. Fish) in *Translations From Hispanic Poets* (New York, 1938).

L. A. Warren, *Modern Spanish Literature*, II (1929).

R.M.N.

Meschinot, JEAN (\*?1422; †1491), SEIGNEUR DES MORTIERS, nr Nantes, French writer. He was attached to the bodyguard of the Dukes of Brittany and to the household of Anne of Brittany (1488). His moralizing and allegorical verse link him to the group of *rhétoriciens*. His largest work, the *Lunettes des Princes* (1493), is in prose and verse and, while prolix and pious, shows sincerity and some grim humour.

*Les Lunettes des princes* (ed. O. de Gourcuff, 1890).

A. de La Borderie, *J. M., sa vie et ses œuvres, ses satires contre Louis XI* (1896); A. Piaget, ‘Les Princes de G. Chastellain’ in *Romania*, XLVII (1921); P. Champion, *ibid.*, XLVIII–XLIX (1922–23) and *Histoire poétique du 15e siècle*, II (1923).

M.Y.

Meshullam ben Kalonymus: see Kalonymus.

Mesonero Romanos, RAMÓN DE (\*Madrid 19 VII 1803; †*ibid.* 30 IV 1882), Spanish writer. He founded and directed the weekly, non-political *Semanario pintoresco español* (1836–42). He is the best exponent of 19th-century *costumbrismo*, with its objective portrayal of local customs. A keen observer, gifted with a sober style, his collections of essays (*Escenas madrilenas*, 1836–42) are indispensable documents for the understanding of 19th-century Madrid life. *El antiguo Madrid* is a fine, anecdotal description of historical buildings; and *Memorias de un setentón* are unrivalled memoirs of the period 1808–50. Pérez\* Galdós acknowledged his indebtedness to Mesonero.

*Obras* (8 vols, 1924–26); *Obras* (ed. C. Seco Serrano in *Biblioteca de Aut. Esp.*, 5 vols, 1967).—*Panorama matritense* (1832–35); *Tipos y caracteres* (1843–62); *El antiguo Madrid, paseos histórico-anecdóticos por las calles y casas de esta villa* (1861); *Memorias de un setentón natural y vecino de Madrid* (1880); text in *Costumbristas españoles* (ed. E. Correa Calderón, 2 vols, 1950–51).

C. Pitoulet, ‘M. R., costumbrista’ in *Esp. Moderna* (1903); H. C. Berkowitz, ‘The memory element in M.’s *Memorias*’ in *Romanic Rev.*, XXI (1930); J. Olmedilla y Puig, *Bosquejo biográfico del popular escritor de costumbres D. R. de M. R.* (1889).

R.M.N. (J.E.V.)

Messchert, WILLEM (\*Rotterdam 3 III 1790; †*ibid.* 14 II 1844), Dutch poet, publisher and bookseller. He published the *Brieven* of his admired Bilderdijk\* (5 vols, 1836–37) and wrote the beautiful idyll *De gouden bruiloft* (1825).

VERSE: *De Veldslag bij Waterloo* (1815); *De Watersnood* (1820); *Nagelaten gedichten* (ed. H. Tollens, 1848).—*De drie gebroeders Belesteyn* (1822).

H. Tollens in *De Tijd*, VII (1848); Th. Weevers, 'W. M. De verhouding van zijn "De Gouden Bruiloft" tot de "Luise" van J. H. Voss' in *De Nieuwe Taalgids*, XXX (1936). J.W.W.

Messenius, JOHANNES (\*V. Stenby ?1579; †Uleåborg, Finland 6 XI 1636), Swedish historian. His main work, *Scondia Illustrata* (pub. 1700–05), covers Sweden's entire culture from earliest times to his own. With a view to popularizing Swedish history he also wrote a number of rather cumbrous historical verse plays, strongly marked by Johannes\* Magnus' apotheosizing tendencies.

*Samlade dramer* (ed. H. Schück and H. Lidell, 2 vols, 1886–1954).

H. Schück, *M.* (1920); H. Lidell, *Studier i J. M.:s dramer* (1935); H. Olsson, *J. M.:s Scondia illustrata* (1944). C.H.K. (I.S.)

Meston, WILLIAM (\*Midmar, Aberdeenshire c. 1688; †Aberdeen, spring 1745), Scottish burlesque poet, scholar and wit; Jacobite of fluctuating fortunes, whose admiration of *Hudibras* is apparent in his satires. R.M.H.

*Phaethon burlesqued* (1720); *Knight of the Kirk* (1723); *Old Mother Grim's Tales* (1737); *Mob contra Mob, or The Rabblers Rabbled* (1738).—*Poems* (1767; with life). R.M.H. (M.Bu.)

Mestres, APELES (\*1854; †1936), Catalan poet, playwright and artist. Of refined taste, he delighted in both drawing and describing flowers, insects and birds. He was born in an old house (close to Barcelona cathedral), described in his delightful 'La Casa Vella'. Following the historically-minded Catalan Romanticism, he introduced the more idealistic influence of Heine\*, Lamartine\* and Tennyson\*. J.M.B. i R. (G.W.R.)

Metaphrastes: see Symeon Metaphrastes.

Metastasio (TRAPASSI), PIETRO (\*Rome 3 I 1698; †Vienna 12 IV 1782), Italian poet and librettist. The adopted son of G. V. Gravina\*: 'Artino Corasio' in *Arcadia* (1718); on leaving Rome (1719), Metastasio lived for 11 years in Naples. He later succeeded Apostolo Zeno\* as poet laureate to the imperial court, Vienna (1730–82). Of improvisatory talent, Metastasio wrote occasional verse, five *canzonette* (1719–49) often considered the foremost expression of Arcadian lyricism, and many *melodrammi*—operatic libretti lyrical in intonation and completely in tune with the fashionable taste of his day (*Didone abbandonata*, 1723; *Demetrio*, *Olimpiade*, *Demofonte*, 1730–40). In many of his works situations typical of the French classical theatre abound (*Attilio*

*Regolo*, 1740), but the tragic conflicts of Corneille\* and Racine\* are invariably resolved with tender lyricism in the innumerable *ariette* distributed with formal precision throughout the drama. Metastasio's verse is characterized by a unique transparency of expression, a mellifluous speech based on rational discourse and seemingly endowed with an inner musical life. Other works include oratorios, cantatas, *Giustino* (a tragedy; 1712) and critical essays (*Estratto dell'arte poetica d'Aristotele*). Metastasio also left a rich and important correspondence.

*Tutte le opere* (ed. B. Brunelli, 5 vols, 1943–54; III–V cont. the letters); *Opere* (sel. ed. E. Sala di Felice, 1965; sel. ed. M. Fubini, with important intro., 1968); *Melodrammi* (ed. F. Nicolini, 4 vols, 1912–14).—*Dramas and other poems* (tr. J. Hoole, 3 vols, 1800).

L. Russo, *P. M.* (3rd ed. 1945).—A. della Corte, 'L'estetica musicale di P. M.' in *Paisiello* (1922); G. Natali, *La vita e le opere di P. M.* (1923); A. Trigliani, *Il teatro raciniano e i melodrammi di P. M.* (1951); W. Binni, *L'Arcadia e il M.* (1963); F. Gavazzoni, *Studi metastasiani* (1964); W. Binni and R. Scrivano, 'P. M.' in *Introduzione ai problemi critici della letteratura italiana* (1967; biblio.).—C. Burney, *Life and Letters of M.* (3 vols, 1796); S. Worsthorne, 'M. and the history of opera' in *Cambridge Jour.*, VI (1953). M.W.

Metge, BERNAT (\*Barcelona c. 1346; †*ibid.* c. 1413), Catalan writer, eminent for his classical prose style, which reflects the dawn of the Renaissance. He was a secretary in the chancery, and many of his official letters rank as literature. He translated the *Història de Valter i Griselda* from the Latin version of Petrarch\* and was thus the first to introduce the work of the great Italian writer to the Peninsula. His chief work is *Lo Sonni* (1398), a polished work in which the late King John I appears to him in a dream while he is in prison and is made to exonerate Metge's religious cynicism and political conduct. It also contains extensive borrowings from the classics, especially Cicero\*, and a lively dispute on misogyny. His works in verse (the most significant is the *Llibre de Fortuna y Prudència*) reflect an archaizing Provençal influence.

*Obres completes* (ed. M. de Riquer, 1959). J.M.B. i R. (G.W.R.)

Methodius (martyred c. 311), Greek Christian writer, lived at Olympus in Lycia and later became Bishop of Philippi. His chief work is the *Banquet* in which ten virgins sing the praises of virginity in an Oriental garden; the dialogue is modelled on Plato's\* *Symposium* and shows a romantic imaginativeness. Despite the Greek feeling of his work he had a strong antagonism to the Hellenized theology of Origen\*, which emerges in his dialogue *Aglaophon* on the idea of resurrection.

Ed. N. Bonwetsch (1917); ed. H. Musurillo (1963).—Tr. H. Musurillo (*Ancient Christian Writers*, XXVII, 1958).

N. Bonwetsch, *Die Theologie des M.* (1903); J. Farges, *Les idées morales et religieuses de Méthode* (1929). H.C.

Methodius, St (\*Salonica before 826; †?Velehrad 6 IV 885), the brother of St Cyril\*, was responsible for a considerable part of the earliest Slavonic translation of the Scriptures and of certain liturgical texts. He carried on the Byzantine mission in Moravia after St Cyril's death. The Slavonic literary language established by the two brothers was perpetuated by Methodius' disciples, several of whom fled to the Balkans (Kliment\*) and some to Bohemia to escape persecution after their master's death.

Life of M. in D. Čiževskij and C. H. van Schooneveld, *Apophoreta Slavica*, I (1957).—Further biblio. in OLD CHURCH SLAVONIC LITERATURE. R.A.

Metochites: see Theodore Metochites.

Meulen, ANDRIES VAN DER (†c. 1520), Dutch poet in the REDERIJKER tradition, factor of the Chamber of Rhetoric Pax Vobis, at Oudenaarde. He wrote *Een zuverlic bouxkin van der Ketyvigheyt der menschelicker naturen* (1543), characteristic of the late medieval *vanitas* obsession. Some also ascribe to him the *Historie van Saladine* (1483).

Belg. Museum, VI (1842) and VII (1843); J. Vanderheyden, *Het thema en de uitbeelding van de dood . . .* (1930). J.J.M.

Mexía, PERO (\*Seville ?1499; †*ibid.* 1551), Spanish historian and humanist. He succeeded Guevara\* as Charles V's chronicler. His chronicle, not published in its entirety until 1918, was used by Sandoval\* and others. His miscellany, *Silva de varia lección* (1541), ran through 17 editions before 1600; it provided the source for Marlowe's\* *Tamburlaine*. He also wrote colloquies and dialogues on many topics and a history of the Roman Empire from Caesar\* to Maximilian I. His prose is good.

*Relación de las comunidades de Castilla* in Biblioteca de Aut. Esp., XXI; *Historia de Carlos V* (ed. J. Deloffre in Rev. Hispanique, XLIV, 1918); *Coloquios* (1947); *Silva de varia lección* (2 vols, 1933).—*A delectable dialogue concerning phisick* (tr. T. Newton, 1580); *The foreste* (tr. from the Fr. T. Fortescue, 1570–71); *The historie of all the Romane Emperors* (tr. W. Traheron, 1604); *The imperiall historie* (ed. E. Grimeston, 1623). E.M.W.

Mey, also Mei, LEV ALEXANDROVICH (\*Moscow 13 II 1822; †1862), Russian poet who was above all a talented aesthetic virtuoso. His two dramas, *Tsarskaya nevesta* (1849; *The Tsar's Bride*, tr. R.

Newmarch, 1914) and *Pskovityanka* (1860; *The Pskov Maiden*, tr. E. Agate, 1931), have been turned into libretti for Rimsky-Korsakov's operas. Mey was also an excellent translator of Béranger\* and Heine\*. He died of excessive drinking.

*Polnoye sobranie sochineniy* (5 vols, 1887; another ed., 2 vols, 1911); *Nepropushchennye tsenzuroy stikhi* (1922); *Izbrannye proizvedeniya* (1962).

Y. P. Polonsky, 'L. A. M.' in *Russkii Vestnik* (1896); B. Sadovsky, 'Poeziya L. A. Meya' in *Russkaya Mysl'* (1908). J.L.

Meyer, CONRAD FERDINAND (\*Zürich 11 X 1825; †1875 Luise Ziegler; †Kilchberg 28 XI 1898), Swiss writer. The descendant of Zürich patricians, Meyer never had to earn a living, but inherited a neurotic personality, which delayed his start in life. Historical studies in Lausanne under Louis Vuillemin after a breakdown (1853) awakened his creativity, but he was only freed from crippling inhibitions after the death of his mother (1856). He was bilingual: not until the Franco-German war did he finally rally to German language, art and literature. But in his lapidary handling of words there always remained something French. He differed from Gotthelf\* and Keller\* in distancing direct experience, recreating great men and moments, preferably of the Renaissance or Reformation. His long Novellen are unsurpassed virtuoso pieces, as are his ballads and poems.

*Der Heilige* (1880; *Thomas à Beckett*, tr. M. V. Wendheim, 1885); *Kleine Novellen* (sel. tr. W. G. Howard, 1913–15).—*Die Hochzeit des Mönchs* (1884; Eng. tr. *idem*, 1913–15); *Die Versuchung des Pescara* (1887; Eng. tr. C. Bell, 1890).—*Sämtliche Werke* (ed. H. Mayne, E. Ermatinger *et al.*, 14 vols, 1925).—*Briefe, nebst Rezensionen und Aufsätze* (ed. A. Frey, 2 vols, 1908); *Briefwechsel mit Luise von François* (ed. A. Bettelheim, 1905); *Historisch-kritische Gesamtausgabe* (ed. H. Zeller and A. Zäch, 1958 ff.).

F. F. Baumgarten, *Das Werk C. F. M.s* (1920, 1948); A. Burkhard, *C. F. M. The Style and the Man* (1923); R. Faesi, *C. F. M. (1925, 1948)*; H. Maync, *C. F. M. und sein Werk* (1925); H. von Lerber, *C. F. M.* (1949); H. Henel, *The Poetry of C. F. M.* (1954); W. D. Williams, *The Stories of C. F. M.* (1962). H.A.P. (K.W.M.)

Meyer, HEINRICH, pseud. K. H. HOUSTON MEYER (\*Nürnberg 17 V 1904), German-American novelist, Professor of German at Muehlenberg College, Allentown, Pennsylvania and at Vanderbilt University, Tennessee.

*Der deutsche Schäferroman des 17. Jh.* (1927); *Konrad Bäumlers weiter Weg* (1938); *Goethe, das Leben im Werk* (1951; 2nd ed. 1967); *Was bleibt?* (1966).



H. W. Pfund in *Amer.-Ger. Rev.*, V (1939).  
E.R.

Meyer, JOHANN (\*Wilster, Holstein 5 I 1829; †Kiel 16 X 1904), German poet. A talented follower of Groth\* in his Low German lyrics, he is unbearably third-rate in his High German poems. His gift petered out in occasional verse.

*Ditmarscher Gedichte* (2 vols, 1858–59); *Platt-deutscher Hebel. Eine freie Übersetzung der Hebelschen alemannischen Gedichte* (1859); *Gründunnersdag bi Eckernför* (1873); *Uns' ole Moderspråk*, *Schwank* (1880).—*Sämtliche Werke* (5 vols, 1906).

K. T. Gaedertz, 'J. M.' in *Niedersachsen*, IV (1899); J. Heinemann, *J. M. ein schleswig-holsteinischer Dichter* (3 vols, 1899–1900); C. Voss, *J. M., und seine Bedeutung als deutscher Volksdichter* (1899).  
G.C.

Meyer, LODEWIJK (\*1630; †1681), Dutch playwright, surgeon and philosopher, first wrote spectacular plays but became more and more a rationalist in art as well as in matters of faith. With Pels\* and others he founded a poetical society, *NIL VOLENTIBUS ARDUUM*, which strove to regulate all art. In Meyer's time the transition from Dutch baroque to French classicism took place. He adapted *De looghenaar* (1658) and *Ghulde Vlies* (1667) from Corneille\*; *Andromaché* (1678) from Racine\* and wrote *De verloofde Koningsbruidt* (1668). He was a friend of Spinoza\* and an editor of his *Opera Posthuma* (1677). His philosophical work, *Philosophia Scripturae Interpres* (1666), published anonymously, was banned in 1674. He also wrote *Nederlandtsche Woordenschat* (1669), a philological work.

K. O. Meinsma, *Spinoza en zijn kring* (1896); J. F. M. Sterck, 'Uit het Amsterdamsche Tooneel-leven op het einde der XVIIde eeuw' in *Handelingen Maatschappij Nederl. Lett.* (1912–13); J. Bauwens, *La tragédie française et le théâtre hollandais au dix-septième siècle* (1921); C. L. Thijssen-Schoute, 'L. M. en diens verhouding tot Descartes en Spinoza' in *Mededelingen v. h. Spinozahuis* (1954).  
A.M.B.W. (R.P.M.)

Meysenbug, MALWIDA VON (\*Cassel 28 X 1816; †Rome 26 IV 1903), German writer. She followed the political refugees of 1848 into exile, was governess in Alexander Herzen's\* London household, later a friend of Wagner\*, Nietzsche\*, Garibaldi and Mazzini\*. She was a pioneer feminist.  
H.A.P.

*Gesammelte Werke* (ed. B. Schleicher, 5 vols, 1922).—*Briefe von und an M. von M.* (ed. B. Schleicher, 1920); *Briefwechsel mit Romain Rolland* (ed. idem, 1932).

E. Reicke, *M. von M.* (1912); B. Schleicher, *M. on M.* (3rd ed. 1947).  
H.A.P. (K.W.M.)

Meyster, EVERARD (\*1617; †1679), Dutch poet, lived at Amersfoort, made himself famous or ridiculous with fantastic plans. He proposed to make Utrecht into a seaport, organized fantastic feasts and wrote a number of poems: *Der Goden Landspel* (1655); *De Key-Klucht van Jock en Ernst* (1661); *Bedencking over d'Eemsche Zeevaerd* (1670).  
A.M.B.W.

J. Scheltema, *Geschied- en letterkundig Mengelwerk*, V (1833); P. A. F. van Veen, *De Soeticheydt des buyten-levens vergeselschap met de boucken* (1960).  
A.M.B.W. (R.P.M.)

Meyvogel, JACOB COENRAEDSZ., 17th-century Dutch poet, strongly influenced by Cats\*, produced devotional doggerel: *Schatkist der Liefde* (3 vols, 1634), *Gulden Spiegel, ofte opwekkinghe tot Chr. deugden* (1646), *Vermakelijcke Brulofst-Kroon*; and a Biblical drama: *Thamars ontschaking of de verdoolde liefde van Ammon* (1646).  
A.M.B.W.

D. F. Scheurleer, *Nederlandsche Liedboeken* (1912).  
R.P.M.

Michael, HERR: see Michael Nicolai.

Michael Acominatus: see Michael Choniates.

Michael Attaleiates (\*Attaleia; †after 1079), Byzantine judge and high official. He wrote a history of the years 1034–79, taking Agathias\* as his model. He also drew up a detailed charter for a monastery which he endowed in Constantinople.

*Historia* (ed. I. Bekker, 1853; with Lat. tr.).—G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958).  
J.M.H. (R.B.)

Michael Choniates (\*c. 1138; †c. 1222), Byzantine scholar, Archbishop of Athens (1182). He wrote theological works, letters and speeches, and is well known for his gloomy picture of life in Greece after the Fourth Crusade and his poem on the city of Athens.

Ed. Sp. P. Lambros (1879).—G. Stadtmüller, *M. C.* (1934).  
J.M.H.

Michael Critoboulus, 15th-century Byzantine historian, connected with Imbros and a supporter of Muhammad II, to whom he dedicated his history. This work, covering the period 1451–67 and modelled on Thucydides\*, is a valuable source and unusual in its point of view.

*Fragmenta historicorum Graecorum*, V (ed. C. Müller, 1883; with Lat. tr.); V. Grecu, *Critobul din Imbros* (Bucharest, 1963).

Z. V. Udaltsova in *Vizantiiskii Vremennik*, XII (1957).  
J.M.H. (R.B.)

Michael Glycas (fl. mid-12th century), Byzantine scholar. He left various writings including a poem to Manuel I, theological works, letters and a world

chronicle from the Creation to 1118, of little independent value.

*Annales* (ed. I. Bekker, 1836; with Lat. tr.); Migne, *Patrologia Graeca*, CLVIII (1866; with Lat. tr.); poems ed. E. Th. Tsolakakis (Salonika, 1959).

H. Pernot, 'Le poème de M. G.' in *Mélanges Ch. Diehl*, I (1931). J.M.H. (R.B.)

**Michaëlis**, KARIN MARIE BECH, née BRØNDUM (\*Randers 20 III 1872; ∞1895 Sophus Michaëlis\*, ∞1912 Charles Emil Stangeland; †Thursø 11 I 1950), Danish novelist and short-story writer. She spent a great part of her life in the U.S.A., and also in Austria and Germany where she had many friends, some of whom she sheltered from the Nazis. She is a fine psychologist, both when describing the little Danish girl Bibi, who is the central character of several of her children's books, and when describing woman at the climacteric, as in her famous novel *Den farlige Alder* (1910; Eng. tr. *The Dangerous Age*, 1911). Her book 'Mother' (*Mor*, 1935) is also a remarkable literary achievement.

NOVELS: *Højt Spil* (1898); *Fattige i Aanden* (1901); *Birkedommeren* (1901); *Barnet* (1902; tr. *The Child: Andrea*, 1904); *Lillemor* (1902); *Hellig Enfold* (1903); *Sønner* (1903); *Gyda* (1903); *Trold* (1904; tr. *Little Troll*, 1946); *Munken gaar i Enge* (1905); *De smaa Menesker* (1906); *Tommelise* (1906); *Kyllingesorger* (1907); *Ghettoens Blomst* (1907); *Over al Forstand* (1907); *Betty Rosa* (1908); *Tro som Guld* (1909); *Elsie Lindner* (1912; Eng. tr. 1912); *Bogen om Kærlighed* (1912); *Grev Sylvains Hævn* (1913; tr. *The Governor*, 1913); *Glædens Skole* (1914); *Weiter Leben* (1915); *Don Juan—efter Døden* (1919); *30 Dages Laan* (1920); *Lille unge Kone* (1921); *Mette Trap og hendes Unger* (1922; tr. *Venture's End*, 1927); *Syv Søstre sad* (1923); *Træet paa Godt og Ondt* (5 vols, 1924–30); *Kvindelig, din Tro er stor* (1925); *Perlerne* (1927); *Pigen, der smilede* (1929); *Hjertets Vagabond* (1930); *Justine* (1931); *Familien Worm* (1933); *Lotte Ligeglad* (1936); *Den grønne Ø* (1937; tr. *The Green Island*, 1938); *Mors Øjne* (1940).—*Bibi-Bøgerne* (1929–39; trs *Bibi*, 1933, and *Bibi Goes Travelling*, 1934).—SHORT STORIES: *Hjertets Drømme* (1915); *Krigens Ofre* (1916); *Atter det skilte*—(1918).—MEMOIRS: *Farlige Famlen* (1949); *Lys og Skygge* (1950). E.B.

**Michaëlis**, SOPHUS AUGUST BERTHEL (\*Odense 14 V 1865; ∞1895 Karin Brøndum, ∞1911 Astrid Nystrøm, ∞1921 Louise Lucie Charlotte Peschardt; †Copenhagen 28 I 1932), Danish poet and novelist. For a period he was a music and art critic. His most important contribution to Danish literature is in his poetry; he is a cultured aesthete, but some of his lyrics are marred by empty rhetoric. His best-known novel is *Hellener og Barbar* (1914).

VERSE: *Digte* (1889); *Solblomster* (1893); *Sirener*

(1898); *Livets Fest* (1900); *Palmerne* (1904); *Blaaregn* (1913); *Romersk Foraar* (1921).—NOVELS: *Synd* (1891); *Vanemennesker* (1892); *Æbelø* (1895); *Dødedansen* (1900); *Giovanna* (1901); *Den evige Søvn* (1912); *Himmelskibet* (1921).—*Samlede Romaner* (3 vols, 1919). E.B.

**Michael Italicus**, 12th-century Byzantine scholar and Bishop of Philippopolis. He taught philosophy and rhetoric and left letters and other writings, some of which are still unpublished. J.M.H.

Letters in J. A. Cramer, *Anecdota Graeca Oxoniensia*, III (1836); R. Browning, 'Unpublished correspondence between M. I... and Theodore Prodromus' in *Byzantinobulgarica*, I (Sofia, 1962). R.B.

**Michael Nicolai**, surname unknown (†between 1496 and 1514), Danish poet and hymnist. He was clergyman at Odense and is remembered for his religious lyrics, especially for his rhymed introduction to the rosary devotion, *Om Jomfru Marie Rosenkrans*, and his poems about Adam and Eve and about the life of man.

*Herr Michaels Rimværker* (1836). E.B.

**Michael Psellus** (\*Constantinople 1018; †c. 1078), Byzantine scholar and historian. Rising rapidly in imperial favour and recognized as a distinguished scholar, he became in 1045 Professor of philosophy in the University of Constantinople and later on, after a reversal of fortune and an unsuccessful incursion into monastic life, he became tutor to the young Ducas, afterwards the Emperor Michael VII. He has left a comprehensive corpus of writings, illustrating the encyclopaedic knowledge which so impressed his contemporaries, and ranging from letters, orations and philosophical and theological items to his well-known history, the *Chronographia*. This last covers the years 996–1077 and the greater part of it is based on Psellus' personal experiences. It is a racy and vivid piece of writing, enlivened by the author's private views and comments. His other works provide a wealth of detail about his contemporaries, some of whom are known to us only through him. His *Accusation* against the Patriarch Michael Cerularius, written at the request of Isaac I Comnenus, reflects the views generally held on the relation between Church and State and on the imperial office. Psellus himself particularly stressed the importance of philosophical studies and appears to have inaugurated a revival of interest in Plato\* and the Neo-Platonists. He had great feeling for Byzantine traditions which were based on Christian faith and classical learning. J.M.H.

*Chronographia* (ed. with Fr. tr. E. Renaud, 2 vols, 1926–28; tr. E. R. A. Sewter, 1953); other works: Migne, *Patrologia Graeca*, CXXII (1864; with Lat. tr.); ed. K. N. Sathas in *Mesaionike*

*Bibliothèque*, IV-V (1874-76); ed. E. Kurtz and F. Drexel (2 vols, 1936-41).

C. Zervos, *Un philosophe néoplatonicien du XI<sup>e</sup> siècle* (1920); J. M. Hussey, *Church and Learning in the Byzantine Empire 867-1185* (1937); P. Joannou, *Christliche Metaphysik in Byzanz, I: Die Illuminationslehre des M. Psellos und Joannes Italos* (1956). J.M.H. (R.B.)

Michal: see Lebenson, MICHA JOSEPH.

Michaux, HENRI (\*Namur 24 V 1899; ∞1943 Marie-Louise Ferdière), Belgian novelist, poet and artist, French by adoption. The problem of man's destiny and his relationship to God torments this introvert, whose difficult, incisive writing, like his art, is fantastically surrealist. Austere humour and reticent compassion relieve the mordant satire of his work, reminiscent of Swift\*. B.M.W.

*Un certain Plume* (1931); *Un barbare en Asie* (1932; Eng. tr. Sylvia Beach, 1949); *L'espace du dedans* (1944; Eng. tr. Richard Ellmann, 1951); *Ailleurs* (1948); *L'infini turbulent* (1957).

R. Bertele, *H. M.* (1946). B.M.W. (J.C.D.)

Michel, JEAN (†?1501), French dramatist; a physician at Angers. He made a free adaptation of the second and third days of A. Gréban's\* *Mystère de la Passion* under the title of *Passion of Jhesu Crist* (1486; some 30,000 lines, for performance on four days). He restricted the action to the life of Christ and laid stress on the more fantastic and picturesque elements.

Numerous pr. eds c. 1490 to 1542; *Le Mystère de la Passion* (ed. O. Jodogne, 1959).

P. de Julleville, *Les Mystères* (1880); G. Frank, *The Medieval French Drama* (1954).

A.H.D.; G.B.

Michelangelo: see Buonarroti, MICHELANGELO.

Michelet, JULES (\*Paris 21 VIII 1798; †Hyères 9 II 1874), French historian and essayist. Michelet was the son of a printer and raised himself by great industry to the highest University honours. Influenced by Vico\* and Herder\*, he became the foremost of the French Romantic historians (1827-43). He strove to make of history a 'complete resurrection of the past' based on exact scholarship and imaginative sympathy. His work, however, was over-influenced by personal prejudices (anticlericalism, liberalism). He remained all his life a son of the people and became a generous-minded pamphleteer in the interests of humanitarian democracy (1843-52). His last works (1852-74) are marked by an uninhibited lyrical exuberance.

HISTORICAL: *Histoire romaine* (1831); *Histoire de France des origines à la Renaissance* (6 vols, 1833-44; tr. W. K. Kelly, 2 vols, 1844-46); *Histoire de la Révolution française* (7 vols, 1847-53); *Histoire de*

*France de la Renaissance à la Révolution* (11 vols, 1855-67); *Histoire du 19<sup>e</sup> siècle* (3 vols, 1876); *Tableau de la France* (crit. ed. L. Refort, 1934).—SOCIAL PHILOSOPHY: *Le peuple* (1846; Eng. tr. C. Cocks, 1846); *L'amour* (1858); *La femme* (1859); *La Bible de l'humanité* (1864).—VARIOUS: *L'oiseau* (1856); *L'insecte* (1857); *La mer* (1861; Eng. tr. W. H. D. Adams, 1875); *La montagne* (1868; Eng. tr. *idem*, 1872); *Ma jeunesse* (1884); *Mon journal* (1884).

A. R. Pugh, *M. and His Ideas on Social Reform* (1923); G. Monod, *La vie et la pensée de M.* (2 vols, 1924); J. Guéhennou, *L'évangile éternel* (1927); D. Halévy, *J. M.* (1928); L. Febvre, *M.* (1946); O. Haac, *Les principes inspirateurs de M.* (1951); R. Barthes, *M. par lui-même* (1954); P. Viallaneix, *La Voie Royale, essai sur le peuple dans l'œuvre de M.* (1959). M.G.; J.P.R.

Michel of Northgate, DAN (fl. 1340), Kentish author of the 'Remorse of Conscience' (1340), a prose translation from French; chiefly of philosophical interest.

*Ayenbite of Inwyrt* (ed. R. Morris, 1866; corr. P. Gradon, 1965); J. K. Wallenberg, *The Vocabulary of D. M.'s 'Ayenbite of Inwyrt'* (Uppsala, 1923). R.W.B. (T.F.H.)

Michel's Passion: see Michel, JEAN.

Michiels, IVO, pseud. of RIK CEUPPENS (\*Mortsel 8 I 1923), Flemish novelist. After writing for a time in the pessimistic mood prevailing after the Second World War, he became one of the leading writers of experimental prose aiming at consciousness in language structure. This prose is related to the NOUVEAU ROMAN but has its own personal poetic and lyrical style.

*Het afscheid* (1957; *Der Abschied*, tr. A. Piper, 1960); *Journal brut* (1958); *Het boek alfa* (1963); *Le livre Alpha*, tr. M. Buysse, 1967); *Orchis militaris* (1968; Ger. tr. G. Hermanowski, 1969). R.F.L. (tr. P.K.)

Miciński, TADEUSZ (\*Warsaw 9 XI 1873; †Czyrykowska, White Russia II 1919), Polish author. His highly personal metaphysical beliefs are seen in almost all his writings, which are among the best examples of early Expressionism in Polish literature. His Symbolist poetry anticipates Surrealism. P.H.

*W mroku gwiazd* (verse; 1902).—PLAYS: *Kniaź Patiomkin* (1906); *W mroku złotego palacu czyli Bazylissa Teofanu* (1909).—NOVELS: *Nietota—Księga tajemnicza Tatr* (1910); *Ksiądz Faust* (1913); *Wita* (1926).—*Dęby czarnobylskie* (short stories; 1911).

Wiadomości Literackie, LXIV (1925; the entire issue devoted to T. M.); Z. Dębicki, 'T. M.' in *Portrety*, II (1928). S.S.

Mickiewicz, ADAM BERNARD (\*Zaosie 27 XII 1798; †Constantinople 26 XI 1855), Polish poet and playwright, of petty country gentry. He studied at Vilna University. After a period of teaching at Kowno (1819–23), he was arrested for belonging to a patriotic youth group and in X 1824 exiled to Russia. In St Petersburg he got in touch with the Decembrists and went to Moscow where he met Pushkin\*. In 1829 he left Russia, paid a visit to Goethe\*, from Rome went to Switzerland where he met Krasiński\* and after an unfruitful attempt in 1831 to join the Polish revolution he went to Paris. He lived there with an increasing family in straitened conditions till in 1839 he got the Chair of Latin literature at Lausanne. Appointed Professor of Slavonic literature at the Collège de France in 1840, he lost this post after four years through propagating the mystic and political doctrine of A. Towiański. In 1848 he organized a Polish legion in Italy and attempted in vain to secure the Pope's backing. In 1849 for six months he edited the progressive periodical *La Tribune des Peuples*. He died while organizing Polish forces in Turkey.

With his *Ballady i romanse* (1822) he opened the period of Polish literary Romanticism, introducing the freshness of popular sources and his own bold imagination. He won over the young and afterwards the general public. In his love lyrics, perfect in form, we feel the human heart responding to a passing sense of happiness, melancholy and despair. His religious lyrics give the measure of the unusual depth of his sentiment. The exotic beauty of nature is revealed in *Sonety Krymskie*. The romantic drama *Dziady* gives in parts II and IV the poetic picture of country folk; part III is a Promethean outburst of wounded patriotism, its suffering and messianic hopes. Of his two poetic novels (with some influences of Scott\* and Byron\* respectively) *Grażyna* presents a patriotic achievement of a heroic woman, *Konrad Wallenrod*, a long prepared revenge on the country's enemies. *Pan Tadeusz*, his masterpiece, portrays the life of the Polish gentry at the beginning of the 19th century. Written in a Homeric manner with a pinch of healthy humour it illustrates the author's love of his lost native country. *Księgi narodu polskiego* . . . in Biblical prose gave Polish exiles a moral interpretation of Poland's history and pointed the aim of their activity abroad. Mickiewicz translated Byron's *Giaour*, and verses from several other poets. His status is that of the greatest Polish poet, seer and teacher.

VERSE: *Do Joachima Lelewela* (1822); *Ballady i romanse* (1822; *Balladen und Romanzen*, tr. A. Weiss, 1875); *Poezye*, II (1823; cont.: (1) *Grażyna*; Eng. tr. L. Jablonski, Paris, 1851; crit. ed. W. Bruchnalski, 1922; (2) *Dziady*, pts II and IV; crit. ed. J. Kallenbach, 1923); *Sonety* (Moscow, 1826; *Die Sonette*, tr. A. Cornelius, n.d.); *Oda do młodości* (1827; 'Ode to Youth', tr.

W. L. Linton in *Translations* . . ., n.d.); *Konrad Wallenrod* (Petersburg, 1828; Eng. tr. J. Parish, 1925; crit. ed. W. Bruchnalski, 1922); *Farys* (1828; Eng. tr. as above); *Pan Tadeusz* (Paris, 1834; Eng. tr. G. R. Noyes, 1917, and in Everyman's Lib., 1932; crit. ed. J. Kallenbach and J. Loś, 1921).—PLAYS: *Dziady Część, III* (Paris, 1932; *Forefathers' Eve*, tr. D. P. Radin, 1928; tr. M. Gardner, 1926; crit. ed. W. Borowy, 1920; pts II and IV are in *Poezye*, II, above); *Drames polonais. Les Confédérés de Bar; Jacques Jasiński ou les deux Polognes* (fragment; ed. L. Mickiewicz, Paris, 1867).—VARIOUS: *Księgi narodu polskiego i pielgrzymstwa polskiego* (Paris, 1832; 'The Books of the Polish Nation and of the Polish Pilgrimage' in *Konrad Wallenrod* . . ., tr. J. Parish et al., 1925; crit. ed. S. Pigon, 1922); *Cours de la littérature slave* (1845); *Les Slaves, Cours professé au Collège de France* (3 vols, 1849; repr. 1914); *La Tribune des Peuples* (ed. L. Mickiewicz, 1907).—CORRESPONDENCE: *Correspondance (1820–55)* (ed. L. Michiewicz, Paris, 1924).—*Dzieła wszystkie* (ed. T. Pini and M. Reiter, 12 vols, 1911–13; new ed., 15 vols, 1949 ff.); *Dzieła* (1955).—*Gems of Polish Poetry* (tr. F. H. Fortey, 1923); *Poems* . . . (tr. various hands and ed. G. R. Noyes, New York, 1944); *A. M. 1798–1835, Selected Poems* (ed. C. Mills, New York, 1956); *Œuvres poétiques complètes* (tr. C. Ostrowski, 2 vols, 1845; 4th ed. 1859); *Poetische Werke* (tr. S. Lipiner, 2 vols, 1882–87).

L. Mickiewicz, *A. M., sa vie et son œuvre* (1888); J. Kallenbach, *A. M.* (2 vols, 4th ed. 1926); J. Treliak, *Młodość Mickiewicza* (2 vols, Petersburg, 1897); A. Górski, *Monsalwat* (4th ed. 1923); G. Sarrazin, 'A. M.' in *Les grands poètes romantiques de la Pologne* (2nd ed. 1920); M. M. Gardner, *A. M., the National Poet of Poland* (1911); M. Kridl, *A. M., Son rôle dans la littérature polonaise et sa place dans la littérature mondiale* (1921); S. Szpotański, *A. M. et le romantisme* (1923); W. Lednicki, *M. en Russie* (1929) and 'A. M.' in *Life and Culture of Poland* (1944); J. Krzyżanowski, 'A. M.' in *Polish Romantic Literature* (1930); A. Potocki, *M.: l'homme et sa légende* (1930); M. Czapska, *La vie de M.* (1931); S. Pigoń, *Pan Tadeusz. Wzrost, wielkość i sława* (1934) and *Kronika życia i twórczości M. 1840–44* (1969); S. Windakiewicz, *A. M. Życie i dzieła* (1935); E. Krakowski, *A. M. philosophe mystique* . . . (1935); E. Marek, *Destinées françaises de l'œuvre messianique d'A. M.* (Fribourg, 1945); B. M. Miazgowski, *Les éléments créateurs de la culture slave. D'après les cours d'A. M. au Collège de France* . . . (*ibid.*, 1945); L. Wellisz, *The Friendship of Margaret Fuller d'Ossoli and A. M.* (1947); J. Kleiner, *M.* (2 vols, 1949–50); K. Pruszyński, *A. M. The Life Story of the Greatest Polish Poet* (1950); *A. M. Poet of Poland. A Symposium* (ed. M. Kridl, New York, 1950); W. Weintraub, *The Poetry of A. M.* (1954); K. Kostenicz et al., *Kronika życia i twórczości M. Lata 1798–1824* (1957); W. Bronowy, *O poezji M.*

(1956); Z. Stefanowska, *Historia i profesja* (1962); K. Wyka, 'Pan Tadeusz' (1963); M. Dernałowicz, *Kronika życia i twórczości M. 1832-34* (1966). S.S. (P.H.)

Mickle, WILLIAM JULIUS (\*Langholm, Dumfriesshire 28 IX 1735; ∞1781 Mary Tomkins; †Oxford 28 X 1788), Scottish poet. Mickle failed as a brewer and took to poetry in London. He went to Lisbon in 1779 as secretary to Commodore Johnstone. A good ballad poet, chiefly remembered for *There's nae luck about the house* and *Cumnor Hall*, which inspired Scott's \* *Kenilworth*.

*The Concubine* (1765; rev. as *Syr Martyn*, 1778); tr. of Camões, *Lusiadas* (1775); *Poems* (with life by J. Sim; 1806). J.K.

Micu, SAMUIL: see Clain, SAMUIL.

Middleton, CONYERS (\*Richmond, Yorks 27 XII 1683; ∞1710 Mrs Sarah Drake, ∞1734 Mary Place; †Hildersham, nr Cambridge 28 VII 1750), English theologian. A brilliant and sceptical scholar whose curiosity outran his orthodoxy.

*Introductory Discourse* (1747); *A Free Inquiry into the Miraculous Powers* (1749).—*The Miscellaneous Works of C. M.* (4 vols, 1752).

Sir L. Stephen, *English Thought in the 18th Century* (1876); R. N. Stromberg, *Religious Liberalism in 18th Century England* (1954).

B.H. (M.Bu.)

Middleton, THOMAS (~London 18 IV 1580; ∞?1613 Mary Marbeck; □Newington Butts 4 VII 1627), English dramatist. The son of a London bricklayer, Middleton was educated at Queen's College, Oxford. By 1602 he was writing for Henslowed (the Admiral's Men) and also for the boys of St Paul's. Thereafter he wrote for several companies, notably, in collaboration with Rowley\*, for Prince Henry's Men. He also wrote City pageants and in 1620 became City Chronologer. His comic style is light, fluent and vigorous; his comedy is that of situation rather than of character. His tragic style is more powerful and noble; his best tragedy, *The Changeling* (acted 1623-24), was written in collaboration with Rowley, who provided the worthless sub-plot. It contains some fine scenes and much good dramatic verse. His most interesting and 'finished' work is *A Game at Chesse* (acted 1624), an allegorical account of Spanish intrigue, which had remarkable success. Some of Middleton's work was interpolated into *Macbeth*, and he has been credited with the authorship of the pseudo-Shakespearean *The Puritan* (1607).

*The Honest Whore* (1604; with Dekker); *A Trick to Catch the Old One* (1608); *The Roaring Girl* (1611; with Dekker); *A Game at Chesse* (1625); *The Changeling* (1653; with Rowley); *The Spanish Gipsie* (1653; with Rowley); *Women beware Women*

(1657).—*Works* (ed. A. H. Bullen, 8 vols, 1885-86).

A. Symons, *Studies in the Elizabethan Drama* (1920); T. S. Eliot, 'T. M.' in *For Lancelot Andrewes* (1928); S. Schoenbaum, *M.'s Tragedies* (1955); R. H. Barker, *T. M.* (1958). J.B.B.

Miegel, AGNES (\*Königsberg 9 III 1879; †Bad Salzungen 26 X 1964), German poet and short-story writer. Her lyrical poetry keeps to traditional forms, but draws originality and vitality from the landscape and atmosphere of her home country, which is also characteristic of her prose works. She excels as a writer of ballads.

VERSE: *Gesammelte Gedichte* (1927); *Herbstgesang* (1932); *Flüchtlingsgedichte* (1949).—STORIES: *Geschichten aus Altpreussen* (1926); *Die Blume der Götter* (1950).—*Werden und Werk* (with biblio.; 1938); *Ausgewählte Gedichte* (1952); *Gesammelte Werke* (6 vols, 1953-55); *Heimkehr* (coll. stories; 1962).—Sel. poems in J. Bithell, *Contemporary German Poetry* (1909).

M. Schochow, A. M. (1929); *Stimmen der Freunde zum 60. Geburtstag* (1939); I. Meidinger-Geise, A. M. und Ost-Preussen (1955); E. Krieger, A. M. (1959); *Leben was war ich dir gut: A. M. zum Gedächtnis* (1965). R.W.L. (F.M.K.)

Mierlo, JOZEF VAN (\*Turnhout 28 XI 1878; †Mortsel 30 V 1958), Flemish literary historian, Jesuit. His numerous studies and his standard work, *De letterkunde van de Middeleeuwen* (2 vols, 2nd ed. 1949), have completed and in part modified the traditional views of Middle Dutch literature.

R. Roemans, *Bibliografie van J. van M.* (1956); R. F. Lissens, 'J. van M. en de literatuurgeschiedenis' in *Versl. en Med. Koninkl. Vlaamse Acad.* (1958). R.F.L.

Migne, JACQUES-PAUL (\*Saint Flour 25 X 1800; †Paris 24 X 1875), French priest and publisher, produced editions of many devotional and theological works. Of these the most famous and useful is his great collection of the Fathers, which includes many otherwise inaccessible medieval texts.

*Patrologiae cursus completus: Series Latina* (221 vols, 1844-64), *Series Graeca* (with Lat. tr.; 166 vols, 1857-86). D.H.

Mihăescu, GIB (\*Drăgășani 1894; †Bucharest 1935), Rumanian author excelling in the representation of obsessive states of mind.

SHORT STORIES: *La Grandiflora* (1928); *Vedenia* (1929).—NOVELS: *Brațul Andromedei* (1930); *Rusoaica* (1933); *Femeia de ciocolată* (1933); *Zilele și nopțile unui student întîrziat* (1934); *Donna Alba* (1935).—*Pavilionul cu umbre* (play; 1927).

E. Lovinescu, *Istoria literaturii române contemporane*, IV (1928); Perpessicius, *Mențiuni critice*,

III and V (1936, 1946); V. Streinu, *Pagini de critică literară* (1938); G. Călinescu, *Istoria literaturii române* (1941). F.J.B.

Mihajlović, DRAGOSLAV (\*Čuprija 1930), Serbian novelist and prose writer. Mihajlović is one of the newest generation of writers in Belgrade, coming to the fore with a book of stories, *Frede, laku noc* (1967), and a sensational novel in 1969, *Kad su cvetale tikve*. His writing deals in realistic terms with the post-war period of the late 1940s and early 1950s and touches on political themes hitherto taboo in Yugoslav literature and, from Mihajlović's experience, still dangerous ground. His setting is the violent atmosphere of teen-age gang-land in a Belgrade suburb and it relies heavily on Mihajlović's experience as a young man (he himself was a boxer, like the hero of his novel, and a political detainee for a time after the break with the Comintern). His stories are short realistic sketches in a colloquial idiom and his novel is a gripping tale of revenge which develops in accordance with the principles of a classical Greek tragedy. It was also adapted for the stage. B.J.

Mihalić, SLAVKO (\*Karlovac 16 III 1928), Croatian poet. A journalist from 1947 in Zagreb and an editor with Lykos, Mihalić was the founder of two literary journals, *Tribina* (1952) and *Knjizevna tribina* (1959), and the moving spirit behind the Yugoslav Poetry Festivals which began at Plitvica in 1956. He is also the editor of the journal *The Bridge*, devoted to translations of Yugoslav literature, and he has been active in many other journals as well as compiling numerous poetry anthologies. His poetry is meditative and basically concerned with the everyday material world and its situations, examined with a bleak humour tinged with nihilism and often verging on despair. With Slamnig\*, Mihalić shares a special involvement in the anti-poetic and commonplace which is undoubtedly a reaction to many generations of neo-Romanticism and traditional lyricism in Croatian poetry.

POEMS: *Komornam muzika* (1954); *Put u nepostojanje* (1956); *Početak zaborava* (1957); *Darežljivo progonstvo* (1959); *Godišnja doba* (1961); *Ljubav za stavarnu zemlju* (1964); *Prognana Balada* (1965); *Ballade Bannie*, tr. Janina Matillon, (1968); *Jezero* (1966); *Izabrane pjesme* (1966); *Poslednja večera* (1969). B.J.

Mihálik, VOJTECH (\*Dolná Streda 30 III 1926), Slovak poet. After uncertain beginnings in poems of religious faith and doubt (*Anjeli*, 1947), Mihálik was converted to faith in Socialism, which coloured his later work. Some of this is impressive, especially the anti-religious lyrical epic *Vzbúrený Jób* (1960).

*Plebejská košul'a* (1950); *Archimedove kruhy* (1960). R.A.

Mihaylovski, STOYAN (\*Elena 7 I 1856; †Sofia 3 VIII 1927), Bulgarian satirist and scholar. A French education prepared him for his career in law, Parliament, journalism (he edited *Nash život*, *Naroden glas*, *Sofianets* and *Napred*) and University teaching. As a writer, he belonged, like Velichkov\*, to Vazov's\* generation. His verse and prose alike reflect his philosophy of bitter pessimism and disillusionment with human nature and Bulgarian society in particular. He was truly Bulgaria's Juvenal\*.

*Poema na zloto* (1889); *Novissima verba* (1889); *Satiri* (1893); *Kniga za bulgarskiya narod* (1897); *Ot razvala kum provala* (1904); *Iztochni legendi* (1904); *Dnes chuk—utre nakovalnya* (1905); *Kogato bogovete se smeyat* (1922).—Sel. works (5 vols, 1918–43).

I. Bogdanov, S. M. 1856–1927 (1947). V.P.

Mihelič, MIRA (\*Split 14 VII 1912), Slovene novelist and playwright. While sustaining interesting plots she presents in a critical and realistic manner the moral and political breakdown of the pre-war Slovene bourgeoisie and the post-war fate of the remnants of this class.

NOVELS: *Obraz v zrcalu* (1941); *Tiha voda* (1942); *April* (1959); *Hiša večera* (1959); *Mavrica nad mestom* (1964); *Otok in struga* (1965); *Igra v vetru* (1967); *Stolpnica osamelih žensk* (1969).—PLAYS: *Svet brez sovraštva* (1945); *Ogenj in pepel* (1949); *Operacija* (1950); *Zlati oktober* (1954); *Veverica ne sme umreti* (1961); *Danžena* (1968).

A.S. (tr. H.Le.)

Mihura, MIGUEL (\*Madrid 21 VII 1905), Spanish satirical dramatist who wrote first in collaboration with Calvo Sotelo and Álvaro de Laiglesia. From 1952 onwards he has presented a series of satirical pieces of which the most successful have been *Tres sombreros de copa* (1952) and *Maribel y la extraña familia* (1959). J.E.V.

Mikes, KELEMEN (\*Zágon VIII 1690; †Rodostó, Turkey 2 X 1761), Hungarian essayist and translator. Exiled with his master, Ferenc Rákóczi II, to Rodostó, Mikes wrote there his *Törökországi Levelek* (crit. ed. 1966), which remained unknown until 1786. These belles-lettres in French epistolary style are unique in Hungarian literature. Mikes also translated numerous French religious works.

*Mulatságos Napok* (ed. L. Hopp, 1970).—B. Zolnai, 'M. K.' in *Minerva* (1930); R. Gálos, M. K. (1954); D. Mervyn Jones, 'M. K.' in *Five Hungarian Writers* (1966). G.F.C.

Mikhailovsky, NIKOLAY KONSTANTINOVICH (\*Meshchevsk 15 XI 1842; †1904), Russian sociologist and critic. From 1869 on he was connected with *Otechestvennye Zapiski* ('Fatherland's Annals'). After its closure in 1884 he edited

the 'populist' monthly *Russkoye Bogatstvo* ('The Russian Wealth') and became the most influential theoretician of *narodnichestvo* (populism) of his time. In his periodical he had several polemics with the Marxists in favour of the 'social revolutionaries' whose ideology was opposed to Marx\*.

*Polnoye sobranie sochineniy* (10 vols, 1909–13). N. Berdyayev, *Subyektivizm i individualizm v obshchestvennoy filosofii* (1901); E. E. Kolosov, *Ocherki mirovozzreniya Mikhaylovskogo* (1912); E. Frangian, N. K. M. als Soziologe und Philosoph (1913); N. Beltov [i.e. G. V. Plekhanov], *K voprosu o razvitií monisticheskogo vzglyada na istoriyu* (1919); *Literaturnoye nasledstvo*, VII–VIII (1933). J.L.

**Mikhalkov, SERGEY VLADIMIROVICH** (\*1913), Soviet playwright, author of ballads, political fables and verses for children written in a clear and simple style. He also wrote several plays for children.

*Tom Kenti* (1938); *Ya khochu domoy* (1949); *Basni* (1957); *Raki i krokodil* (1960). J.L.

**Mikhaylovsky, NIKOLAY GRIGORYEVICH**: see **Garin, N. G.**

**Mikkelsen, HANS** (\*?Malmø; ∞?Elsebet?; †Harderwijk, Gelderland 20 XII 1532), Danish translator and pamphleteer. He was merchant and councillor at Malmø, and was burgomaster there, probably 1507–17. He was closely associated with Christian II and in 1523 followed him into exile. At Wittenberg he became a Lutheran, and he edited the first Danish translation of the New Testament (1524), writing the preface to it and translating part of it himself. His polemical writings were violently attacked by the defenders of the Roman Catholic faith.

C. F. Allen, *Breve og Aktstykker til Oplysning af Christiørn II.s og Frederik I.s Historie* (1854); F. Henderson, *A Dissertation on M.'s Translation of the New Testament* (1813). E.B.

**Mikro**, pseud. of CHRISTOFFEL HERMANUS KÜHN (\*Williston, Cape Colony 8 X 1903; †Somerset West 17 IV 1968), Afrikaans writer of novels and sketches.

*Toilings* (1934); *Pelgrims* (1935); *Rou Rieme* (1935); *Huistes teen die Heuwel* (1942); *Vreemde-linge* (1944); *Die Wa-as* (1953); *Die Porseleinkat* (1955); *Gonnakolk* (1957); *Die Weduwee Meraai* (1959); *Die Koperkan* (1959). G.D. (N.D.C.)

**Mikszáth, KÁLMÁN** (\*Szklabonya 16 I 1847; ∞ 1873 Ilona Mauks; †Budapest 28 V 1910), Hungarian author. Mikszáth took an active part in politics and his stories treat the shortcomings of Hungarian society with mild satire and genuine humour. With Mikszáth, the Hungarian novel returned from the fantasy of Jókai\* to more realistic themes. He was

a deft stylist, frequently using typical dialect anecdotes, and an artist in characterization.

*A jó palócok* (1882; *The Good People of Palócz*, tr. C. Bingham, 1893); *Szent Péter esernyője* (1895; *St Peter's Umbrella*, tr. B. W. Worswick, 1900); *Beszterce ostroma* (1895); *Uj Zrinyiasz* (1898); *Különös házasság* (1900; *A Strange Marriage*, tr. I. Farkas, 1964); *A fekete város* (1911).—*Munkái* (32 vols, 1910); *Hátrahagyott iratai* (posthumous works; ed. M. Rubinyi, 16 vols, 1914); crit. ed. Gy. Bisztray and I. Kíraly (1956–).

M. Rubinyi, *M. K. élete és művei* (1917); A. Schöpplin, *M. K.* (1941); I. Kíraly, *M. K.* (1960). G.F.C.

**Miladinov, DIMITUR** (\*Struga 1810; †Istanbul 1862), Bulgaro-Macedonian literary pioneer. He and his brother KONSTANTIN (\*Struga 1830; †Istanbul 1862) collected folk verse and lore, contributing effectively to the Bulgarian literary revival by this and by their resistance to Greek cultural domination. Both died in prison in Istanbul.

*Bulgarski narodni pesni* (Zagreb, 1861).—Coll. works (ed. N. Tabakov, 1965).

I. Shishmanov, *Znachenie i zaslugi na bratya M.* (1912); M. Arnaudov, *Razsvet na bulgarskata narodouka* (1928); P. Dinekov, *Deloto na D. i K. M.* (1961). V.P.

**Millà i Fontanals, MANUEL** (\*1818; †1884), Catalan writer and historian, Professor of history of literature at Barcelona University (1846–84). He wrote a number of Catalan poems after medieval models and was influential in establishing literary criticism on a sound basis. Menéndez\* y Pelayo was a pupil of his. J.M.B. i R. (G.W.R.)

**Milanesi, GUIDO** (\*Rome 10 XII 1875; †ibid. 1956), Italian novelist and short-story writer whose works nearly all deal with the sea and are the fruit of his long experience in the Italian navy. Characteristic of his work is a note of fervent nationalism.

*Thalatta* (1910); *Mar sanguigno* (1918); *L'ancora d'oro* (1925); *La voce del fondo* (1927); *La sera di S. Barbara* (1938); *L'ondata* (1940); *Racconti di tutti i mari* (2 vols, 1941–44). J.F.C. (B.M.)

**Milelli, DOMENICO** (\*Catanzaro 11 II 1841; †Palermo 22/23 XII 1905), Italian poet-patriot. A volunteer under Garibaldi in the Sicilian campaign of 1860, Milelli was later associated with the post-Romantic school of writers known as the SCAPIGLIATURA.

*Canzoniere* (1884); *Nuovo canzoniere* (1888); *Prometeo* (1899); *Laocoonte* (1899); *Kokodé* (1903); *Fiori d'infanzia* (1904); *Gemme sparse* (1906).—G. Gianfione, *D. M., la vita e l'opera* (1933); R. Garzia in Leonardo (Feb. 1934).

B.R.

Milescu, NICOLAE SPĂATARUL (\*Milești 1636; †Russia 1708), Moldavian boyar, who studied at the Orthodox academy in Constantinople and later settled in Russia where he was the cultural representative of the Patriarch of Constantinople. At the request of the Tsar he went on a diplomatic mission to China (1675–78) and wrote a description of China in Russian. His most important work in Rumanian was a translation of the Old Testament, which has however remained in MS.

Eng. tr. of work on China in J. E. Baddeley, *Russia, Mongolia and China* (1919).—P. Panaitescu, *N. Spătar M. 1636–1708* (Paris, 1925); R. Boureanu, *Viața Spătarului M.* (1942); D. Almas, *Neculai M. S.* (1954). D.J.D.

Milet, JACQUES (†1466), French poet and dramatist. He wrote an allegorical poem, entitled *La Forêt de tristesse*, and a play on the destruction of Troy in the style of the *Mysteries* (†1452).

*L'histoire de la destruction de Troye la Grant* (ed. E. Stengel, 1883).

E. T. Oliver, *J. Milet's Drama . . . Its Principal Source; Its Dramatic Structure* (1899). A.H.D.

Milev, GEO, orig. KASSABOV (\*Stara Zagora 15 I 1895; †Sofia 16 V 1925), Bulgarian poet. Editor of the Symbolist and 'modernist' journal *Vezni* (1919–21), then of the Marxist *Plamuk* (1925), he became known for his fierce revolutionary verse and devotion to the Party. He was seized after the St Nedelya Church explosion and never seen again.

*Antologia na jultata roza* (1919); *Ikonite spyat* (1922); *Septemvri* (1927).—Sel. works (1950).

P. Penev, G. M. (1945). V.P.

Miljković, BRANKO (\*Nis 29 I 1934; †Zagreb 12 II 1961), Serbian poet. Miljković studied in Belgrade and began publishing in 1952, although his first serious works appeared in Delo and Mladost in 1955. His brilliant, eloquent verse with its startling images and immense facility made a reputation for him almost overnight and his early death was a great loss to Yugoslav letters. He was an excellent translator of poetry, especially the French Symbolists, and Mandel'shtam\*, and also wrote some critical articles.

POETRY: *Uzalud je budim* (1957); *Smrću protiv smrti* (1959); *Poreklo nade* (1960); *Vatra i ništa* (1960); *Krv koja svetli* (1961); *Pesme* (1965).

B.J.

Mill, JAMES (\*Logie Pert, Forfar 6 IV 1773; ∞1804 Harriet Burrow; †Kensington 23 VI 1836), Scottish historian and philosopher; father of John Stuart Mill\*. He held a high position in the East India Company, contributed many articles on government to the *Encyclopædia Britannica*, and took a leading part in founding University College, London. In philosophy, he laid a psychological

foundation for Utilitarianism and developed Hartley's\* associationism.

*History of India* (1818); *Elements of Political Economy* (1821); *Analysis of the Phenomena of the Human Mind* (1829; ed. J. S. Mill, 1869); *A Fragment on Mackintosh* (1835); *The Principles of Toleration* (1837).

G. S. Bower, *Hartley and J. M.* (1881); A. Bain, *J. M.* (1882). J.K.

Mill, JOHN STUART (\*London 20 V 1806; ∞1851 Mrs Taylor; †Avignon 8 V 1873), English philosopher and political economist. Rigorously educated at home by his Benthamite philosopher father, Mill at 15 found utilitarianism an all-satisfying 'philosophy and religion'; but after a mental crisis at 20, when feeling asserted its importance, his widened intellectual sympathies acknowledged aspects of life not to be measured by empirical standards. His essays on *Bentham* (1838) and *Coleridge* (1840) show this modification of outlook, while his *Utilitarianism* (1863) admits the question of the superiority of certain pleasures. To philosophic thought he contributed *System of Logic* (1843), containing the classic analysis of inductive proof, and *Examination of Sir William Hamilton's Philosophy* (1865), which became a focus of controversy between empiricals and intuitives. *Principles of Political Economy* (1848) shows his discipleship of Ricardo\* but foresees the possibility of redistribution of wealth. His social and political essays, including *On Liberty* (1859) and *Subjection of Women* (1869), again reveal his perception of the limitations of Benthamism.

*Autobiography* (1873); *Considerations on Representative Government* (1861); *Thoughts on Parliamentary Reform* (1859); *Three Essays on Religion* (1874).

*Letters* (ed. H. S. R. Elliot, 1910); *Earlier Letters* (ed. F. E. Mineka, 1963); W. L. Courtney, *Metaphysics of J. S. M.* (1879); C. Douglas, *J. S. M.; a Study of His Philosophy* (1895); M. St J. Packe, *Life of J. S. M.* (1954). R.M.H.

Millay, EDNA ST VINCENT (\*Rockland Me., 22 II 1892; ∞1923 Eugen Boissevain; †Austerlitz, N.Y. 19 X 1950), American poet. She was still a student when her first major poem, *Renascence* (1917), stirred general interest. The title-poem in *The Harp-Weaver and Other Poems* (1923) received the Pulitzer prize in 1922; the sonnets in this volume are among her best. First recognized as the voice of rebellious and romantic youth, her poetry has held wide popularity.

*A Few Figs From Thistles* (1920); *Wine From These Grapes* (1934); *Conversation at Midnight* (1937); *The Murder of Lidice* (1942).—*Collected Lyrics* (1943); *Collected Sonnets* (1941).

E. Atkins, *E. St V. M. and Her Times* (1936); N. A. Brittin, *E. St V. M.* (1967).

H.L.C. (G.A.K.)



Miller, ARTHUR (\*New York 17 X 1915; ∞1940 Mary Slattery [o/o], ∞1956 Marilyn Monroe [o/o], ∞1962 Inge Morath), American playwright. During the Depression, which profoundly affected his view of life, he learnt his craft in the Federal Theatre Project. *Death of a Salesman* (1949), a moving study of an ordinary man disintegrating under the pressures of modern society, family tension and misplaced ideals, showed in its expressionistic form the interest in experiment that extended to verse in the first version of *A View From the Bridge* (1956) and to a stream-of-consciousness technique in *After the Fall* (1963). He has also written prose fiction, developing one short story into a film script (*The Misfits*, 1961), but the more conventional Ibsenite drama expresses well his conscientious concern with social and political problems. *The Crucible* (1953) dramatizes one incident from the Salem witch trials of 1692 so as to constitute a characteristic and topical, though oblique, comment on the integrity of the liberal in the modern world.

PLAYS: *All My Sons* (1947); *Collected Plays* (1957); *Incident at Vichy* (1964); *The Price* (1968).—FICTION: *Focus* (1945); *I Don't Need You Any More* (1967).

D. Welland, A. M. (1961); S. Huftel, A. M.: *The Burning Glass* (1961); L. Moss, A. M. (1967); B. Nelson, A. M.: *Portrait of A Playwright* (1970). D.S.R.W.

Miller, HENRY (\*New York 26 XII 1891), American novelist. He led a vagabond youth. His first books, published in Paris, had a *succès de scandale*; deliberately disordered, autobiographical, they unite a savage energy with an hallucinatory evocation of metropolitan life. In *The Air-Conditioned Nightmare* (1945) and other works he vividly attacks the sterility of contemporary life and upholds instinctive natural life. He stresses the imagination; his works explore the world of fantasy and surrealist visions. The trilogy *The Rosy Crucifixion* (*Sexus*, 1949; *Plexus*, 1953; *Nexus*, 1960), though redeemed by occasional virtuoso passages, is too episodic and disorganized to dramatize effectively his 'death as an ordinary mortal and resurrection as a writer'.

*Tropic of Cancer* (1934); *Max and the White Phagocytes* (1936); *Tropic of Capricorn* (1938); *The Cosmological Eye* (1939); *The Wisdom of the Heart* (1941); *The Colossus of Maroussi* (1941); *Remember to Remember* (1947); *Big Sur and the Oranges of Hieronymus Bosch* (1957); *Stand Still Like the Hummingbird* (1962).

Annette K. Baxter, H. M., *Expatriate* (1961). H.L.C. (D.E.Mo.)

Miller, HUGH (\*Cromarty 10 X 1802; ∞1837 Lydia Fraser; †Edinburgh 23 XII 1856), Scottish geologist and author. A stone-mason by trade, Miller became a fine prose writer and an important

popular expositor of scientific knowledge. He was editor of the Free Church paper, *The Witness*, 1839–56. *My Schools and Schoolmasters* (1854) is one of the most notable autobiographies in English.

*Poems written in the Leisure Hours of a Mason* (1829); *Scenes and Legends of the North of Scotland* (1835); contrib. to J. M. Wilson's *Tales of the Borders* (1835); *The Old Red Sandstone* (1841); *First Impressions of England* (1847); *Footprints of the Creator* (1850); *Testimony of the Rocks* (1857); *The Cruise of the Betsey* (1858); *Essays* (1862); *Tales and Sketches* (1863); *Edinburgh and its Neighbourhood* (1863).

P. Bayne, H. M. (2 vols, 1871).

J.K.

Miller, JOAQUIN, pseud. of CINCINNATUS HINER MILLER (\*Liberty, Ind. 10 III 1839; ∞1863 Minnie Dyer, ∞1883 Abbie Leland; †Oakland, Calif. 17 II 1913), American poet and playwright. His colourful early life on the Western prairies provided material for his rhetorical poetry dealing with the grandeur of the West. His *Songs of the Sierras* (1871) were briefly popular in England.

*Pacific Poems* (1870); *Life Among the Madocs* (1873); *Memorie and Rime* (1884); *Overland in a Covered Wagon: An Autobiography* (ed. S. G. Firman, 1930).—*The Complete Poetical Works of J. M.* (1897).

M. M. Marberry, *Splendid Poseur: J. M. American Poet* (1953); O. W. Frost, *J. M.* (1967). I.W.

Miller, JOHANN MARTIN (\*Ulm 3 XII 1750; †*ibid.* 21 VI 1814), German poet and novelist. At Göttingen Miller was one of the original members of the HAINBUND. In 1775 he returned to Ulm, where he spent the remainder of his life as pastor and schoolmaster. His writings belong mainly to his student years. *Siegwart* (1776; repr. 1969) enjoyed as great a success as Goethe's\* *Werther*. Proverbial for its sentimentality, it has nevertheless well-drawn characters and a basis of good sense and gives a valuable portrayal of contemporary manners.

*Gedichte* (1783).—*Geschichte Karls von Burgheim und Emilie von Reichenau* (1778–79); *Geschichte Gottfried Walthers, eines Tischlers* (1786).—Sel. ed. A. Sauer in J. Kürschner, *Dt. Nat.-Lit.*, L. (1893).

E. Schmidt, *Charakteristiken*, I (1886); H. Kraeger, M. M. (1893). H.B.G.

Miller, JOHN HENRY (\*Rheden, Waldeck 12 III 1702; †Bethlehem, Pa. 31 III 1782), one of the first German-American journalists and publishers.

Ed., *Der Neuste, Verbessert- und Zuverlässige Calender* (1762 ff.); *Der Wöchentliche Staatsbote* (1762–79).

J. Jackson in *Dictionary of American Biography*, XII (1933). E.R.

Millin, SARAH GERTRUDE, née LIEBSON (\*Barkly West District, Cape 1889; ∞Philip Millin; †6 VII 1968), South African novelist, biographer and diarist. Initially popular, her novels have an obvious racist bias which detracts from their accuracy and lasting interest.

NOVELS: *The Dark River* (1919); *God's Stepchildren* (1929); *The Sons of Mrs Aab* (1931).—*General Smuts* (biog.; 1936); *The Measure of My Days* (autobiog.; 1955). U.La.

Milman, HENRY HART (\*London 10 II 1791; ∞1824 Mary A. Cockell; †nr Ascot 24 IX 1868), English historian and poet. First Professor of poetry at Oxford, then Dean of St Paul's, Milman wrote negligible verse and scholarly Biblical history.

*The History of the Jews* (3 vols, 1829); *The Life of Edward Gibbon* (1839).—*Fazio* (a play; 1815).—*The Poetical Works of H. H. M.* (3 vols, 1840). A. Milman, *H. H. M.* (1900). B.H. (K.W.)

Milne, ALAN ALEXANDER (\*London 18 I 1882; ∞1913 Dorothy de Selincourt; †Hartfield, Sussex 31 I 1956), English playwright, essayist and author of children's books. *The Fourth Wall* (1928) was an early example of a 'thriller' play. His children's books, *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928)—immortalizing Christopher Robin and his disarming bear, Pooh—became best-sellers. *Toad of Toad Hall* (1929) is a dramatization of Kenneth Grahame's\* *The Wind in the Willows*.

*The Day's Play* (1910); *Not That it Matters* (1919); *It's Too Late Now* (autobiog.; 1939); *The Norman Church* (1948).—PLAYS: *Mr. Pim Passes By* (1919); *The Truth About Blayds* (1921); *The Dover Road* (1922).—VERSE: *When We Were Very Young* (1924); *Now We Are Six* (1927).

F. C. Crews, *The Pooh Perplex: a Student Case-book* (1964). W.R.A.

Milne, EWART (\*Dublin 1903), Irish poet; worked with Medical Aid during the Spanish Civil War; teacher, sailor, farmer; has published many volumes of poetry, the best of which is *A Garland for the Green* (1962). E.T.W.

Milnes, MONCKTON: see Houghton, RICHARD MONCKTON MILNES, 1ST BARON.

Milosz, OF OSCAR WENCESLAS DE LUBICZ-MIŁOŚZ (\*Czereša, Lithuania 28 V 1877; †Fontainebleau 2 III 1939), French poet. The last of an old and distinguished Lithuanian family, Milosz went to Paris in 1909 and from 1919 to 1926 was Lithuanian minister-resident in France. He then became naturalized and went to live at Fontainebleau in a house which he kept filled with birds. He had a profound knowledge of Eastern civilizations, and an intense feeling for metaphysics which he

expressed in a series of strange, mystical, and tormented poems. His influence has, since 1940, been on the increase.

*Le poème des décadences* (1899); *Les sept solitudes* and *Scènes de Don Juan* (1906); *L'amoureuse initiation* (1910); *Miguel Mañara* (1912); *La confession de Lemuel* (1926); *Poèmes* (1938).—*Œuvres complètes* (10 vols, 1945).

*Hommage à M.* (Brussels, 1939); 'M.' in *Poésie* 42, special no. (1942); J. Rousselot, *M.* (1949); J. Buge, *M. en quête du divin* (1963).

M.G.; J.P.R.

Milosz, CZESŁAW (\*Szczepanie 30 VI 1911), Polish poet. One of the leading exponents of the 'catastrophism' of the 1930s, he was engaged in clandestine literary activities in Warsaw during the war and published immediately afterwards a collection of poetry in which he tried to come to terms with the conflict between artistic aestheticism and war-time experiences. He settled in Paris in 1951. A leading Polish emigré intellectual, he has published both poetry and prose works analysing the political and cultural climate in Poland. He has since become Professor at Berkeley, U.S.A.

POETRY: *Poemat o czasie zastęglym* (1933); *Trzy zimy* (1936); *Ocalenie* (1945); *Światło dzienne* (Paris, 1953); *Traktat poetycki* (*ibid.*, 1957); *Miasto bez imienia* (*ibid.*, 1969).—*Wiersze* (London, 1967).—NOVELS: *Dolina Issy* (Paris, 1955); *Sur les bords de l'Issa*, tr. J. Hersch, *ibid.*, 1956; *Tal der Issa*, tr. M. Reifenberg, Cologne, 1957; *Zdobycie władzy* (Paris, 1955; *The Usurpers*, tr. C. Wieniewska, London, 1955).—ESSAYS: *Zniewolony umysł* (Paris, 1953; *The Captive Mind*, tr. J. Zielonko, London, 1953); *Rodzina Europa* (Paris, 1956; *Native Realm*, tr. C. Leach, New York, 1968).—VARIOUS: *The History of Polish Literature* (Toronto, 1969). P.H.

Milton, JOHN (\*London 9 XII 1608; ∞1642 Mary Powell, ∞*ibid.* 12 XI 1656 Katherine Woodcock, ∞*ibid.* 24 II 1662/63 Elizabeth Minshull; †*ibid.* 8 XI 1674), English poet, controversialist and scholar. From St Paul's School he went to Christ's College, Cambridge (1625–32) but instead of entering the Church, spent the next years mainly at his father's home at Hammersmith (1632–35) and Horton (1635–38) reading and preparing his art as poet. He wrote a masque (*Comus*) for performance at Ludlow Castle in 1634 (pub. 1637) and the elegy *Lycidas* on the death of his Cambridge contemporary Edward King\* in 1637 (pub. 1638). Visiting Europe in 1638–39 Milton met men of letters in Italy and Switzerland, but returned to England on hearing of the Civil War, and settled in London as a private teacher. His plans for writing a major poem were interrupted by his next 20 years of involvement in the controversies of the war and interregnum. His first pamphlet *Of Reformation* (1641) advocating reform in the Church was

followed by pamphlets advocating more liberal divorce, educational reforms, and the abolition of censorship (*Areopagitica*, 1644). His minor poems were published in 1645 but though during the next 15 years he wrote most of his sonnets, the majority of his time was taken up by his work as Secretary in Foreign Tongues to the Council of State, to which he was appointed after his defence of the regicides in *The Tenure of Kings and Magistrates* (1649). Thereafter he was involved in writing his official propagandist *Defences of the English People* (1651, 1654). His last controversial pamphlet, *The Readie and Easie Way to Establish a Free Commonwealth* (1660), was published when the Restoration was already imminent. Though under arrest briefly in 1660, and though some of his writings were burnt publicly, Milton was not excluded from the Act of Indemnity. His eyesight, impaired from 1644, failed in 1652 and from thenceforth he had to dictate. In this way he wrote *Paradise Lost* (1667) and *Paradise Regained* (1671). His early verse is often rich and ornate, but his concern with the struggles and testing of the moral life is evident from the earliest and gives the masque form of *Comus* a new seriousness. His original plans to write a patriotic epic were abandoned with the failure of the Commonwealth and he turned instead to his great examination of the origin and course of evil in the world in the supra-national epic *Paradise Lost*. Offering a Christian version of a pagan form, he presented the Christian ethic of 'patience and heroic martyrdom' to supersede the old pagan military heroism, which he identifies with Satan, though many critics have preferred Milton's Satan to his God, finding Satan's heroic defiance more appealing than the austere argumentativeness of the heavenly scenes; with Adam and Eve, Milton established the archetypal literary account of the Garden, capturing its innocence and peace, and poignantly evoking the sense of its loss; *Paradise Regained* is a bare, severe poem in comparison, a brief epic that relates Christ's withstanding of Satan's temptations. A work perhaps earlier (c. 1650), *Samson Agonistes*, loosely modelled on Greek tragedy and perhaps influenced by the Italian melodrama, deals with the climactic episode of Samson's career. Once condemned for its Latinity, Milton's style is now appreciated for its richness and complexity. Critical emphasis rests not upon the 19th century's 'organ voice' of the verse, but on its variety and flexibility, on its range from the heroics of Satan to the domestic simplicities of Adam and Eve, from the austere, unadorned manner of *Paradise Regained* to the melodious patterning of *Lycidas*; while the rationality and argumentativeness of Milton's manner are no longer thought of as alien to poetry, but as bringing to art a necessary logical rigour and seriousness.

VERSE: *Poems* (1645; expanded, 1673); *Paradise Lost* (1671; 2nd ed. 1674); *Paradise Regain'd* . . . *Samson Agonistes* (1671); *Poetical Works* (eds:

M. Y. Hughes, 1935-37; J. Carey and A. Fowler, 1968).—PROSE: *Of Reformation Touching Church-Discipline in England* (1641); *The Reason of Church-Government* (1642); *An Apology for Smectymnuus* (1642); *The Doctrine and Discipline of Divorce* (1643; rev. 1644); *Of Education* (1644); *Areopagitica* (1644); *The Tenure of Kings and Magistrates* (1649); *Eikonoklastes* (1649); *A Treatise of Civil Power* (1659); *The Readie and Easie Way to Establish a Free Commonwealth* (1660); *The Historie of Britain* (1670).—Epitaphium Damonis (Latin verse; 1640).—LATIN PROSE: *Joannis Miltoni Angli Pro Populo Anglicano Defensio* (1651); *Defensio Secunda* (1654); *Epistolae Familiarum Liber Unus* (1674); *De Doctrina Christiana* (ed. C. R. Sumner, 1825).—*Complete Works of J. M.* (general ed. F. A. Pattison, 18 vols, 1931-38, index 2 vols, 1940; Columbia ed.).—*Complete Prose Works* (ed. D. M. Wolfe et al., 8 vols, 1953- ; Yale ed.).

J. Addison, *Notes upon Paradise Lost from The Spectator* (1719); S. Johnson, *Lives of the Poets* (1779); D. Masson, *Life of M.* (1859-80); M. Pattison, *M.* (1879); W. Raleigh, *M.* (1900); D. Saurat, *M.: Man and Thinker* (1925; rev. 1944); E. M. W. Tillyard, *M.* (1930), *The Miltonic Setting* (1938) and *Studies in M.* (1951); D. H. Stevens, *Reference Guide to M.* (1930, 1960); A. Oras, *M.'s Editors and Commentators 1695-1801* (1931); H. Darbishire, *Early Lives of M.* (1932); F. R. Leavis, *Revaluation* (1936) and *The Common Pursuit* (1952); H. J. C. Grierson, *M. and Wordsworth* (1937); J. M. French, *M. in Chancery* (1939); A. Sewall, *A Study of M.'s Christian Doctrine* (1939); M. Kelley, *This Great Argument* (1941); A. Barker, *M. and the Puritan Dilemma* (1942); C. S. Lewis, *A Preface to Paradise Lost* (1942); D. Bush, *Paradise Lost in Our Time* (1945); J. H. Hanford, *A M. Handbook* (1920, 4th ed. 1946); B. Rajan, *Paradise Lost and the 17th Century Reader* (1947) and *The Lofty Rhyme* (1970); A. J. A. Waldock, *Paradise Lost and Its Critics* (1947); J. M. French, *Life Records of M.* (1949- ); C. Brooks and J. E. Hardy, *Poems of Mr. J. M.* (1951); A. Stein, *Answerable Style* (1953) and *Heroic Knowledge* (1957); R. M. Adams, *Icon: J. M. and the Modern Critics* (1955); D. P. Harding, *The Club of Hercules; Studies in the Classical Background of Paradise Lost* (1957); R. Tuve, *Images and Themes in 5 Poems by M.* (1957); T. S. Eliot, *On Poetry and Poets* (1957); I. G. MacCaffrey, *Paradise Lost as 'Myth'* (1959); *The Living M.* (ed. F. Kermode, 1960); J. B. Broadbent, *Some Graver Subject* (1960); W. Empson, *M.'s God* (1961, 1965); G. A. Wilkes, *The Thesis of Paradise Lost* (1961); J. I. Cope, *The Metaphoric Structure of Paradise Lost* (1962); C. Ricks, *M.'s Grand Style* (1963); R. Daniells, *M., Mannerism and Baroque* (1963); M. Fixler, *M. and the Kingdoms of God* (1964); L. L. Martz, *The Paradise Within* (1964); H. Gardner, *A Reading of Paradise Lost* (1965); B. Lewalski, *M.'s Brief Epic* (1966); S. E. Fish,

*Surprised by Sin* (1967); J. M. Steadman, *M. and the Renaissance Hero* (1967); D. H. Burden, *The Logical Epic* (1967); W. R. Parker, *M.* (2 vols, 1968); M. Wilding, *M.'s Paradise Lost* (1969); C. Huckaby, *J. M.: An Annotated Bibliography 1929-1968* (1969); *M., The Critical Heritage* (ed. J. Shawcross, 2 vols, 1970-72). R.M.W.

**Milutinović, SIMA** (\*Sarajevo 3 X 1791; †Belgrade 30 XII 1847), Serbian poet, whose varied, adventurous life was matched by the confusion and incongruities of his Romantic verse. His long and detailed epic *Serbijanka* (1826), dealing principally with the risings against the Turks, in which he took part, has more documentary than poetic value. Other epics, and two historical works in prose, are similarly inspired by his intense patriotism. His influence as tutor to Petar Petrović\* Njegoš was significant.

*Pjevanija cernogorska i hercegovačka* (1835); *Istorija Crne Gore* (1835); *Istorija Srbije* (1837); *Lirske pesme* (1899).—**DRAMA:** *Dika crnogorska* (1835); *Tragedija Obilic* (1837).

*S. M. Sarajlija* (ed. V. Nedic, 1959). V.J.

**Milyukov, PAVEL NIKOLAYEVICH** (\*15 I 1859; †1942), leader of the Constitutional Democratic (KD) party in the Russian Duma, author of a standard work on the history of Russian culture, of war reminiscences and even of a book on Pushkin\*—*Zhivoy Pushkin* (1937)—which he wrote as a refugee in Paris.

*Ocherki po istorii russkoy kul'tury* (1898-1903; *Outlines of Russian Culture*, tr. V. Ughet and E. Davies, 1942).—Other Eng. trs: *Russia and Its Crisis* (1905); *Russia To-Day and To-Morrow* (1922).—*Vospominaniya, 1859-1917* (2 vols, 1955). J.L.

**Mimnermus**, Greek elegiac poet (7th century B.C.), wrote in the Ionic dialect. The principal themes of the surviving fragments are the preciousness of life, the joys of sexual love, and the horror of old age.

J. M. Edmonds, *Elegy and Iambus*, I (1931; with tr.); T. Hudson-Williams, *Early Greek Elegy* (1926; with comm.).—C. M. Bowra, *Early Greek Elegists* (1938). J.T.H.

**Mináč, VLADIMÍR** (\*Klenovec 10 VIII 1922), Slovak novelist. His best work is inspired by the Slovak national rising of 1944, in which he took part. His trilogy *Generácia* is a realistic and sympathetic portrayal of Slovak society in the war and post-war period (*Dlhý čas čakania*, 1958; *Živí a mŕtvi*, 1959; *Zvony zvonila na deň*, 1961). The central volume, dealing with the rising, shows the author at his best.

*Smrt' chodí po horách* (1948). R.A.

**Minamoto NO SANETOMO** (\*17 IX 1192; †Kama-

kura 13 II 1219), Japanese author. In addition to being the third Shōgun, he was an excellent poet, returning to the style of the *Manyōshū*\*.

E.B.C.

*Kinkaishū* (1213; summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948); sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry* (1936); R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964).

O. Benl, 'M. S., Shōgun und Dichter' in *Oriens Extremus*, I (1954). E.B.C. (D.E.M.)

**Minamoto NO TOSHIYORI** (\*c. 1057; †c. 1129), Japanese *tanka* poet, very prominent in his time as a representative of the less conservative trend in poetry.

Compiled *Kin'yōshū* (1124-27); sel. poems of his tr. in A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936).—O. Benl, *Entwicklung der japanischen Poetik bis zum 16. Jahrhundert* (1951); R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961). E.B.C. (D.E.M.)

**Mingo Revulgo, COPLAS DE:** see Coplas de ¡Ay Panadera!

**Min ha-Adumin:** see De' Rossi, AZARIAH.

**Minkov, SVETOSLAV** (\*Radomir 14 II 1902; †Sofia 22 XI 1966), Bulgarian story-writer and satirist. An original and ingenious humorist, he created in his stories a curious variety of comic, macabre and even surrealist situations. These range from satire of the American modern world to the devastating send-up of the comrade dictator and his acolytes in 'Man With a Tail' and of Party bureaucracy in 'A Really Queer Tale'. Underlying all is his strong vein of human sympathy, evident also in his entertaining travelogues.

*Sinyata hrizantema* (1922); *Ognenata ptitsa* (1927); *Avtomati* (1932); *Damata s rentgenovite ochi* (1934); *Razkazi v taralejova koja* (1936); *Madrid gori* (1936); *Drugata Amerika* (1938); *Lunatin* (1945); *Kolet ot Amerika* (1950); *Brakorazvodno srajenie* (1960).—Sel. works (ed. E. Petrov, 1955-58). V.P.

**Minne, RICHARD** (\*Ghent 30 XI 1891; †St Martens Latem 1 VII 1965), Flemish poet and prose writer. One of the salient personalities of his generation, he expresses his love of life in a playful and ironic, but more often in a harsh and wanton, manner in natural and direct verse, brimming with discords.

*In den zoeten inval* (1927; 3rd enlarged ed. 1955); *Heineke Vos en zijn biograaf* (1933); *Wolffijzers en schietgeweren* (ed. R. Herreman and M. Roelants, 1942).

A. Demedts, *R. M.* (1946); Fr. Closset, *Die van*

't Fonteintje (1949); J. de Haes, R. M. (1958); H. Bossaert, R. M. (1968). R.F.L.

**Minot**, LAURENCE (\*?1300; †?1352), English poet, author of several patriotic and triumphant battle poems written in a northern dialect, celebrating the battles Edward III fought against the Scots at Halidon Hill (1333) etc.

*The Poems of L. M.* (ed. J. Hall, 3rd ed. 1914). R.W.B.

**Minsheu**, JOHN (fl. 1617), English lexicographer whose *Guide to Tongues* contains vocabularies in eleven languages. A friend of Sir Henry Spelman\*, Minsheu was probably the first person in England to publish by subscription. B.L.J.

*The Guide to Tongues* (1617; 1626), *The Guide Into The Tongues . . . with etymologies* etc. (1627). F. B. Williams in *Joseph Quincy Adams: Memorial Studies* (1948); J. L. Rosier in *Philol. Quart.*, XI (1961). B.L.J. (R.M.W.)

**Minsky**, N., pseud. of NIKOLAY MAXIMOVICH VILENKIN (\*Vilna prov. 1855; †1937), Russian poet who in the 1890s helped to promote, with A. Volynsky\* and D. Merezhkovsky\*, the modernist trend in Russian literature. His essay to this effect, *Pri svete sovesti* (1897), bears a strong imprint of Nietzsche\*. He himself failed to make a truly creative contribution to Russian modernism.

*Polnoye sobranie stikhotvoreny* (1907). J.L.

**Minucius Felix** (fl. c. 200), wrote an able defence of Christianity (*Octavius*) in dialogue form. The style is far better than that of Arnobius\*, to whom it is often ascribed in manuscripts.

Eds: C. Halm in *Corpus scriptorum ecclesiastic. Latin.*, II (1867); Migne, *Patrologia Latina*, III (1886); J. P. Waltzing (1912); eds with comm.: H. A. Holden (1853); H. von Geisau (2 vols; latest eds 1955–56); tr. G. H. Rendell (1931).

H. J. Bayliss, *M. F. and His Place Among the Early Fathers of the Latin Church* (1928). J.A.W. (J.D.)

**Minulescu**, ION (\*Bucharest 1881; †*ibid.* 1944), Rumanian Symbolist poet. Influenced by Macedonski\* and the French Symbolists, he first published verse in 1897. His early poetry (*Romanțe pentru mai tîrziu*, 1908; *De vorbă cu mine însumi*, 1913) contain the typical motifs of the Symbolist poet—the allure of exotic lands and the sea, bouts of melancholy and eroticism. Later volumes (*Strofe pentru toată lumea*, 1930; *Nu sînt ce par a fi*, 1936) show him as a clown, incapable of taking anything seriously. The striking musicality of his verse coupled with his use of neologisms and the language of the *bistro* make him the most colourful of the Rumanian Symbolists.

*Scrieri*, I (ed. M. Călinescu, 1966); *Romanțe pentru mai tîrziu* (ed. *idem*, 1967); *Versuri* (1969). C. Millian, *Despre I. M.* (1968). D.J.D.

**Mir** (\*1722/23; †1810), perhaps the greatest poet of the Urdu *ghazal*. Urdu took the form from Persian where it already had a tradition going back five centuries before Mir's time. It is a short lyric in which themes of love predominate. The lover's complete dedication to his human beloved, to his God, and to his high ideals in life is expressed in verses which can generally be interpreted simultaneously in all these ways.

R. Russell and K. Islam, *Three Mughal Poets* (1969). R.R.

**Mira Bāi** (\*1498; †1546), poetess and mystic famed throughout India. She was a Rajput princess and composed her devotional songs to Krishna in a mixture of Rajasthani and Braj Bhāṣā. There is no established text of her poetry and a vast corpus of oral material is still current in her name. S.C.R.W.

**Miracles de Notre Dame**, the chief surviving cycle of French Miracle plays. The 40 plays in the cycle formed the repertory of a single *pu*, or literary and dramatic association, which was probably located in Paris. They appear to belong to the second half of the 14th century and are the work of various authors. Their unity is in their theme—the glorification of the Virgin Mary—and in their versification: octosyllabic couplets, with interpolated *rondeaux*. Each play presents a story of human activity drawn from such varied sources as the *chansons de geste*, the lives of the saints, the courtly romances, the prose chronicles, the *fabliaux* and from Gautier\* de Coinci's *Miracles de la Sainte Vierge* (c. 1220) which were rhymed stories, not plays. Each ends with the miraculous intervention of the Virgin.

*Les Miracles de Notre Dame* (ed. G. Paris and U. Robert, 8 vols, 1876–93).

E. Roi, *La comédie sans titre* (1902; crit. interpretation); D. Penn, *Staging of the 'Miracles de Notre Dame'* (New York, 1933); G. Frank, *The Medieval French Drama* (1954). G.B.

**Mira de Amescua**, ANTONIO (\*Guadix ?1574; †*ibid.* 1644), Spanish dramatist. He was a priest who, after accompanying the Count of Lemos to Naples, lived in Madrid and became Archdeacon of Guadix. His masterpiece *El esclavo del demonio* is about a diabolic compact and the conversion of the sinner who made it. Other plays and *autos* are also excellent.

Biblioteca de Aut. Esp., XIV, XX, XLV; *El esclavo del demonio* (ed. M. A. Buchanan, Baltimore, 1905).—*Teatro* (ed. A. Valbuena Prat, 2 vols, 1926–28); *El arpa de David* (ed. C. E. Anibal,

Columbus, Ohio, 1925); *Adversa fortuna de Don Álvaro de Luna* (ed. L. de Filippo, Florence, 1960; ed. N. E. Sánchez-Arce, Mexico, 1960).

F. Sanz, 'El doctor don A. M. de A.' in *Boletín de la Real Acad. Esp.*, I (1914); E. Cotarelo y Mori, 'M. de A. y su teatro. Estudio biográfico y crítico' in *Boletín de la Real Acad. Esp.*, XVII, XVIII (1930-31).  
E.M.W. (J.E.V.)

**Miranda**, FRANCISCO DE SÁ DE (\*Coimbra 28 VIII 1481; †Tapada 1558), Portuguese poet. He studied law at Lisbon, later lecturing there and frequenting the court of King Manuel. Some of his verses of this period were included in Garcia de Resende's \**Cancioneiro Geral* (1516). Staying in Italy from 1521 to c. 1526, he became imbued with the literary and humanistic ideas of the Renaissance and introduced the Italian style of poetry into Portugal where he played a role similar to that of Boscán\* and Garcilaso\* de la Vega in Spain. He also introduced the classical comedy with his plays *Os Vilhalpandos* and *Os Estrangeiros*, both written in prose.

A noble character of stoical rectitude, Miranda was a stern critic of contemporary life and it is in his moralizing verse epistles that his best work is to be found. Despite his role as innovator he never fully mastered the Italian metres and some of his finest poems—the eclogue *Basto*, the epistle to John III, etc.—are in the short traditional metres common to Spain and Portugal.

Retiring to his country estate in 1530, Miranda maintained contact with the leading intellectual figures of the day; his influence largely established the new school of poetry that was to culminate in the work of Camões\*.

*Comédia dos Estrangeiros* (1559); *Comédia dos Vilhalpandos* (1560); *As obras do celebrado lusitano, o doutor Francisco de Sá de Miranda* (ed. Manuel de Lira, 1595); *Poesias* (ed. C. Michaëlis de Vasconcelos, with *Life*; Halle, 1885); *Obras completas* (ed. M. Rodrigues Lapa; 2nd ed., 2 vols with *Life* repro. from 1614 ed., 1942-43).—Of doubtful authorship: *A vida da egíptaca Santa Maria* (ed. T. Braga, 1913).

T. Braga, *S. de M. e a escola italiana* (1896); C. Michaëlis de Vasconcelos, 'Novos estudos sobre S. de M.' in *Boletim da segunda classe*, V (1912); A. J. Saraiva, *Historia da cultura em Portugal*, II (1955).  
T.P.W.

**Mirandola**, PICO DELLA: see Pico, GIOVANNI, COUNT OF MIRANDOLA.

**Mirbeau**, OCTAVE (\*Travières, Calvados 16 II 1850; †Paris 16 II 1917), French author. A journalist, Mirbeau attracted general attention by the violence of his political writings. As a novelist, he pushed naturalism to excess and won a name for himself by the crudity and raw vitality of his work (*Le jardin des supplices*, 1898). His plays deal for the most part with the struggle between money and

the moral sense. Probably his best creation is Isidore Lechat in his play, *Les affaires sont les affaires* (1903; Eng. tr. S. Grundy, 1905).

NOVELS: *Sébastien Roch* (1890); *Le journal d'une femme de chambre* (1900); *La 628 E. 8* (1907); *Dingo* (1913).—*Les mauvais bergers* (play; 1897).—*Œuvres complètes* (9 vols, 1934-36).

M. Revon, *O. M.* (1924). M.G.; J.P.R.

**Miriam**: see Przesmycki, ZENON.

**Mirk**, or **Myrk**, JOHN (*fl.* ?1403), Prior of Lilleshall, Salop, author of several books of homilies, elaborated by colourful *exempla*, especially the *Festial* and *Instructions for Parish Priests*.

*Festial* (ed. T. Erbe, Part I only, 1905; text and glossary); *Instructions for Parish Priests* (ed. E. Peacock, rev. F. J. Furnivall, 1902).

G. R. Owst, *Preaching in Medieval England* (1926) and *Literature and Pulpit in Medieval England* (1933).  
R.W.B.

**Mir Khwānd**, MUHAMMAD IBN KHAVAND SHĀH (\*1432; †Herat 1498), Persian historian, author of the *Rauzat al-Safā*, a universal history from the Creation to the year 1505 (the seventh part by the author's grandson Khwānd\* Mir). It is written in a florid style and, although a great compilation, is uncritical and often inaccurate.

*Rauzat al-Safā* (Bombay, 1848; Tehran, 1852; *Rauzat us-Safa or Garden of Purity*, partial tr. E. Rehatsek, 5 vols, 1891-94).

C. Rieu, *Catalogue of the Persian MSS in the British Museum*, I (1879).  
E.Y.

**Miró**, GABRIEL (\*Alicante 27 V 1879; ∞Clemencia Maignon; †Madrid 28 VII 1930), Spanish novelist. Educated at a Jesuit school, he later studied law, held minor bureaucratic posts, edited a sacred encyclopaedia and lived a humble but happy family life. The dominant feature of this formidable stylist is a Mediterranean sensuality combined with an almost pantheistic love. Cassou\* called him 'a hermit drunk with sensuality'. The brilliance of his style and richness of his imagery have blinded many critics to the tightness of his construction, the psychological depth of many of his characters, and his ironic humour. His early works are firmly based on the landscape and towns of his native Levant: *Hilván de escenas* (1903); *Del vivir* (1904), in which he first used the pseudonym SIGÜENZA; *Las cerezas del cementerio* (1910), his first great novel. *El abuelo del rey* (1912), *El libro de Sigüenza* (1917) and the important *Figuras de la Pasión del Señor* (1916), where the drama is portrayed through the eyes and minds of Christ's contemporaries, gave him a national reputation. There is an antithesis in his work between the febrile, anxious existence of modern times and the peace and serenity of a fulfilled life lived out in the context of Nature, a contrast which lies at the back of his most successful

works: *Nuestro Padre San Daniel* (1921) and its continuation *El obispo leproso* (1926).

*Obras completas* (ed. conmemorativa, 12 vols, 1932-49).—Eng. trs: C. J. Hogarth, *Figures of the Passion of Our Lord* (1925); C. Remfry-Kidd, *Our Father, St Daniel, Scenes of Clerical Life* (1930-32); 'The Man in Mourning and the Sprig of Parsley' in S. Putnam, *The European Caravan* (1931); 'The Schoolmaster' in W. B. Wells, *Great Spanish Short Stories* (1932).

L. J. Woodward, 'Les images et leur fonction dans *Nuestro Padre San Daniel*' in Bull. Hispanique, LVI (1954); C. Sánchez Gimeno, *G. M. y su obra* (1960); R. Vidal, *G. M. Le style. Les moyens d'expression* (1964); V. Ramos, *El mundo de G. M.* (1964). R.M.N. (J.E.V.)

Miron, GASTON (\*Sainte-Agathe-des-Monts, Quebec 1928), Canadian poet; highly esteemed for the artistry and emotional intensity of his work, he has had a great influence on Quebec poetry. His poems have appeared in a number of papers and journals and he has collaborated in the publication of some 70 volumes of poetry by the small press Éditions de l'Hexagone.

*Deux sangs* (with O. Marchand; 1953).

J. Brault, 'M. le magnifique' in *Culture Vivante*, II (1966). R.Su.

Mishima YUKIO, pseud. of HIRAOKA KIMITAKE (\*Tokyo 14 I 1925; †*ibid.* 25 XI 1970), Japanese novelist and dramatist. A brilliant student at the Peers' School (Gakushūin) and Tokyo Imperial University, where he studied law, he gave up a career in the Finance Ministry to write, and rapidly achieved fame with his first major work *Kamen no kokuhaku* (1949), which explores the problem of homosexuality. An abnormal psychological state is also depicted in *Kinkakuji* (1956), which is based on an actual event but which Mishima develops into a study of obsession: the story concerns a young priest who burns down his temple in order to break the hold which its beauty has upon him. Among Mishima's most interesting works are his modern treatments of themes from Nō plays (Ze'ami\* Motokiyo). The range of his writing is very wide, including even an idyllic love-story, but one must admit that the abnormal element predominates; the world of his stories is that of the post-war generation in Japan, who have grown up, if not exactly in a moral vacuum, at least amid spiritual chaos. (In his last years, Mishima was obsessed with a wish to reverse some post-war trends and foster a revival of traditional Japanese values; he formed a kind of small private army, and it was in the course of a demonstration by this group that he committed ceremonial suicide by disembowelment, a form of death which he had described in detail in one of his stories, *Yūkoku*, 'Patriotism' [see biblio.]. An hour or two before his suicide he had delivered to his publisher

the last chapters of a four-volume novel, *Hōjō no umi*, which he considered the culmination of all his literary work.) He was so prolific a writer that he was accused of being facile—but he was also spoken of as a possible eventual candidate for a Nobel prize. By any standards, he is a major figure in modern Japanese literature.

PROSE: *Kamen no kokuhaku* (1949; *Confessions of a Mask*, tr. M. Weatherby, 1956; *Geständnisse einer Maske*, tr. H. Hiltzheimer, 1964); *Ai no kawaki* (1950; *Thirst for Love*, tr. A. H. Marks, 1969); *Kinjiki* (1951-53; *Forbidden Colours*, tr. *idem*, 1968); *Manatsu no shi* (1952; 'Death in Midsummer', tr. E. G. Seidensticker in Japan Quart., III.3, 1956, repr. with foll. and 7 other stories [incl. *Yūkoku*] in *Death in Midsummer and Other Stories*, 1966); *Shigadera shōnin no koi* (1954; 'The Priest of Shiga Temple and His Love', tr. I. I. Morris in *Modern Japanese Stories*, 1961); *Shiosai* (1954; *The Sound of Waves*, tr. M. Weatherby, 1956; *Die Brandung*, tr. G. von Uslar and O. Benl, 1959); *Kinkakuji* (1956; *The Temple of the Golden Pavilion*, tr. I. I. Morris, 1959; *Le pavillon d'or*, tr. M. Mécréant, 1961; *Der Tempelbrand*, tr. W. Donat, 1961); *Utage no ato* (1960; *After the Banquet*, tr. D. L. Keene, 1963; *Après le banquet*, tr. G. Renondeau, 1965); *Gogo no eikō* (1963; *The Sailor Who Fell From Grace With the Sea*, tr. J. Nathan, 1965); 1 other story tr. G. Suzuki in *Ukiyo: Eleven Short Stories of Post-War Japan* (1954); *Hōjō no umi* (4 vols, 1965-70; *The Sea of Fertility*, tr. in prep.); *Taiyō to tetsu* (non-fiction; 1968; *Sun and Steel*, tr. J. Bester, 1970).—PLAYS: *Kindai nōgakushū* (1950-55; *Five Modern Nō Plays*, tr. D. L. Keene, 1958); *Dōjōji* (1957; one of 3 modern Nō plays additional to prec.; tr. *idem* in *Death in Midsummer and Other Stories*, 1966); *Yoru no Hyōga aoi* (1957; *Twilight Sunflower*, tr. S. Shinozaki and V. A. Warren, 1958); *Nettaiju* (1960; 'Tropical Tree', tr. K. Strong in Japan Quart., XI.2, 1964); *Sado kōshaku fūjin* (1965; *Madame de Sade*, tr. D. L. Keene, 1968).

D.E.M.

Mistral, FRÉDÉRIC (\*Maillane 8 IX 1830; †*ibid.* 25 III 1914), Provençal writer and poet. After a boyhood spent in the country, Mistral was sent to Avignon, where he became a pupil of Roumanille\* and through him made the acquaintance of Provençal poetry. After studying law at Aix-en-Provence, he threw himself into the Provençal renaissance movement which, in 1854, culminated in the founding of the *félibrige* school. After the publication of *Mireille* (1859), he became the leading figure in the movement which he expanded into an organization seeking for the whole of southern France some degree of cultural and spiritual independence. He was first recognized as a writer, outside his native province, by Lamartine\*, and soon his achievement was applauded throughout France. He was awarded the Nobel prize in

1905. Writing entirely in Provençal, he composed rustic poems of epic character (*Mirèio*; *Calendau*, 1867) and lyrics which, employing a structure of simple myths, express their author's profound sense of the grandeur of nature, and his faith in the destiny of man. He published a number of ethnographical studies and a Provençal dictionary.

*Lis Isclos d'or* (1875); *La Raço Latino* (1879); *Nerto* (1884); *La Rèino Jano* (1890); *Tresor dou Félibrige* (1878; 1885); *Lou pouèmo dou Rose* (1897; Eng. tr. *The Song of the Rhone*, 1937); *Museon Arlaten* (1899); *Memòri e raconte* (1906); *Memoirs of M.*, tr. C. E. Maud and A. Strettell, 1907); *Lis Oulivado* (1912).

P. Lasserre, F. M. (1918); E. Ripert, *Le Félibrige* (1924) and *Notes et commentaires pour le poème de Mirèio*, Chant 1 (1933); M. Coulon, *Dans l'univers de M.* (1930); A. Thibaudet, *M. ou la République du Soleil* (1930); Léo Languier, *M.* (1930); M. Girdlestone, *The Poetry of F. M.* (1937); P. Devoluy, *M. et la rédemption d'une langue* (1943); R. Aldington, *Introduction to M.* (1956); various authors, *Mélanges pour le centenaire de Mirèille* (1961). M.G.; J.P.R.

Mistral, GABRIELA, pseud. of LUCILA GODOY ALCAYAGA (\*Vicuña 7 V 1889; †1957), Chilean poet, who won the Nobel prize in 1945. The daughter of a schoolmaster, she taught for many years and became headmistress of a major Santiago school. The suicide of the man she loved left a deep impression. She never married and much of her poetry expresses frustrated motherhood. The later poems of *Tala* (1938) and *Lager* (1954) have religious overtones. She stood apart from the experimentalism of the period but attains a freshness and spontaneity through her perception of nature and her intuitive understanding of children. Much of her prose writing remains unpublished.

J.F.

*Desolación* (1922); *Ternura* (1925).—*Poesías completas* (Madrid, 1958).

G. M., *Vida y obra, Bibliografía, Antología* (New York, 1936); Margot Arce de Vázquez, G. M.: *The Poet and Her Work* (New York, 1964); F. Alegria, *Genio y figura de G. M.* (Buenos Aires, 1966).

E.Sa. (J.F.)

Mitchel, JOHN (\*Dungiven, Co. Derry 3 XI 1815; †1835 Jane Verner; †Newry 20 III 1875), Irish writer. Under the influence of Thomas Davis\* he gave up his solicitor's practice and worked on *The Nation* newspaper; later founded *The United Irishman* in support of an extreme nationalist policy; was transported to Tasmania 1848; escaped to the U.S.A. 1853. An able and trenchant political journalist, strongly influenced by his friend Carlyle\*. His *Jail Journal* (1854) is an excellent autobiographical record of his captivity.

R.McH.

*Life of Aodh O'Neill* (1846); *The Last Conquest of Ireland* (?1860); *History of Ireland* (1868).

P. S. O'Hegarty, J. M. (1917). E.T.W.

Mitchell, JAMES LESLIE; see Gibbon, LEWIS GRASSIC.

Mitchell, MARGARET (\*Atlanta, Georgia 1900; †1925 J. R. Marsh; †*ibid.* 16 VIII 1949), American novelist. She spent ten years on the long romantic novel of the Civil War and Reconstruction period, *Gone With the Wind* (1936; Pulitzer prize, 1937), which became one of the best sellers in the history of American publishing.

H.L.C.

Mitchell, WILLIAM ORMOND (\*Weyburn, Saskatchewan 13 III 1914; †1942 Merna Hirtle), Canadian writer, whose story collection *Jake and the Kid* won the Leacock Medal for humour (1962). He is best known for his highly sensitive and penetrating novel of a child's development in a small prairie town, *Who Has Seen the Wind?* (1947).

*The Kite* (1962.—W. H. New, 'A feeling of completion: aspects of W. O. M.' in *Canad. Lit.*, XVII (1963). R.Su.

Mitchison, NAOMI (\*Edinburgh 1 XI 1897; †1916 G. R. Mitchison), Scottish novelist, classical scholar and political and educational reformer, made her reputation with her moving and compassionate tales of ancient Greece and Rome, such as *The Corn King and the Spring Queen* (1931), but her most important novel is probably *The Bull Calves* (1947), a story of 18th-century Scotland. She has also written skilfully for young people.

*The Conquered* (1923); *Cloud Cuckoo Land* (1925); *Black Sparta* (1928); *The Blood of the Martyrs* (1939); *The Land the Ravens Found* (1955). W.R.A.

Mitford, BERTRAM (\*Mitford Castle, Northumberland; †4 X 1914), South African novelist, who went to South Africa in 1874 as a stock-farmer, served in the Cape civil service (1878–80) and owned the *East London Advertiser* (1886–88). His adventure stories, most of which have an African setting, achieved great popularity.

*Our Arms in Zululand* (verse; 1881).—NOVELS: *The Gun Runner* (1882); *The Weird of Deadly Hollow* (1891); *Tween Snow and Fire* (1892); *The Luck of Gerard Ridgeley* (1893); *The King's Assegai* (1894); *The Curse of Clement Waynflete* (1894); *The White Shield* (1895); *A Veldt Official* (1895); *The Sign of the Spider* (1896); *Fordham's Feud* (1897); *The Induna's Wife* (1898); *The Ruby Sword* (1898); *John Ames, Native Commissioner* (1899); *War and Arcadia* (1900); *Aletta* (1900); *The Triumph of Hilary Blachland* (1901); *The Word of the Sorceress* (1902); *A Veldt Vendetta* (1903); *In the Whirl of the Rising* (1904); *A Secret of the*



*Lebombo* (1905); *A Frontier Mystery* (1905); *The White Hand and the Black* (1907); *A Legacy of the Granite Hills* (1909).—*Through the Zulu Country* (travel; 1883). E.R.S.

Mitford, MARY RUSSELL (\*Arlesford 16 XII 1787; †Swallowfield 10 I 1855), English novelist and dramatist. Her life shaped by the necessity of supporting an irresponsible, extravagant and beloved father, she lived in a remote country cottage, working beneath constant threat of poverty. Turning from verse-tragedy, in which she achieved some success, to more lucrative writing, she produced *Our Village* (5 vols, 1824–32) and those other works evoking her own countryside and its quiet charms which show her power of miniature painting and won her friendships and fame.

PLAYS: *Julian* (1823); *Rienzi* (1828); *Charles I* (1834).—*Belford Regis* (3 vols, 1835); *Atherton and other Tales* (3 vols, 1854); *Recollections of a Literary Life* (3 vols, 1852).

A. G. L'Estrange, *Life, told in her Letters* (1870) and *Friendships of M. R. M.* (1882); H. Chorley, *Letters, Second Series* (1872); *Correspondence With Charles Boner and John Ruskin* (ed. E. Lee, 1914); V. G. Watson, *M. R. M.* (1949). R.M.H.

Mitre, BARTOLOMÉ (\*Buenos Aires 26 VI 1821; †*ibid.* 18 I 1906), Argentinian statesman and writer, founder of *La Nación* (1869). Mitre wrote some important historical works, and his collection of sources now constitutes the Museo Mitre in Buenos Aires. His intellectual influence on his country has been immense. He believed that the historical novel could be used to help form a national consciousness, and set out his ideas in the preface to his own historical novel *Soledad* (1847).

*Rimas* (1854; enlarged, 1891). E.Sa. (J.F.)

Mittelholzer, EDGAR (AUSTIN) (\*New Amsterdam, British Guiana 16 XII 1909; ∞1942 Roma Halfhide [o/o1958], ∞1960 Jacqueline Pointer; †Farnham, Surrey, England 6 V 1965), West Indian novelist. After a strict colonial Victorian upbringing in Guyana, Mittelholzer, of mixed European origins with a 'ripple of black blood', lived both in the West Indian islands and in England. Guyana, the islands and England provide the setting for his novels. Breaking through with *Corentyne Thunder* (1941), he became the most prolific West Indian novelist. His popularity was won mainly with his Kaywana trilogy, his talent for story-telling and his use of the macabre, the erotic and violence. But in intention he was a moralist; his early life helps to explain his basic anti-prudery and anti-sentimentality and his theoretic search for a system where individual liberty would co-exist with social order, spiritual stability with sexual candour. However, he lacked the imaginative control and philosophical depth to explore his

theories satisfactorily and at his worst ideas and art collapse into sensationalism and banality.

NOVELS: *A Morning at the Office* (1950); *Shadows Move Among Them* (1951; produced Broadway as *Climate of Eden*, 1953); *Children of Kaywana* (1952); *The Harrowing of Hubertus (Kaywana Stock)* (1954); *Kaywana Blood* (1958); *Thunder Returning* (1961); *The Jilkington Drama* (1965).—*With a Carib Eye* (travel book; 1958); *A Swarthy Boy* (autobiog.; 1963).

Ivan Van Sertima, *Caribbean Writers: Critical Essays* (1968); F. M. Birbalsingh, 'E. M.: moralist or pornographer?' in *Jour. Commonwealth Lit.*, VII (July 1969). A.D.Dr.

Mňačko, LADISLAV (\*Valašské Klobouky 29 I 1919), Slovak journalist and novelist. His best achievement is the novel *Smrt' sa volá Engelchen* (1959; *Death Is Called Engelchen*, tr. G. Theiner, 1961) which describes with uncompromising realism the war between Partisans and SS units in eastern Moravia. His book of sketches *Oneskorené reportáže* (1963) gives a damning picture of the excesses of the Communist régime in the 1950s and is at the same time an attempt at personal atonement. Mňačko emigrated to Israel in 1967, but returned to Czechoslovakia in 1968 when he published another novel *Ako chutí moc* which had originally appeared abroad (*The Taste of Power*, tr. P. Stevenson, 1967). Its interest is more political than literary. After the Russian invasion of Czechoslovakia Mňačko again went abroad. R.A.

Mnyampala, MATHIAS (\*Dodoma, Tanganyika Territory 1917; †Dar-es-Salaam 1969), Swahili poet and magistrate. His most important work is his *Diwani ya Mnyampala* (Dar-es-Salaam, 1963); his last work (*Waadhi wa Ushairi*, 1965) also deserves mention. His finest work is no doubt *Utenzi wa Enjili* ('The Epic of the Gospel'), a versified life of Jesus (Mnyampala was a Catholic).

J. Knappert, 'The first Christian Utenzi' in *Afrika und Uebersee*, XLVII (Hamburg, 1964). J.Kn.

Moberg, VILHELM (\*Algutsboda 20 VIII 1898; ∞1923 Margareta Törnqvist), Swedish author and dramatist. Many of Moberg's powerful novels deal with agricultural Sweden and the Swedish peasants' traditional feeling of independence, which also inspired the anti-neutral attitude implicit in his historical allegory *Rid i Natt!* (1941; *Ride This Night!*, tr. H. Alexander, 1943). His latest novels follow the fortunes of Swedish peasants who emigrated to America in the 19th century.

NOVELS: *Raskens* (1927); *De knutna händerna* (1930); *A. P. Rosell, bankdirektör* (1932); *Mans kvinna* (1933); *Sänkt sedebetyg* (1935); *Sömnlös* (1937); *Giv oss jorden* (1939); *The Earth Is Ours*, tr.

E. Björkman, 1940); *Soldat med brutet gevär* (1944; *When I Was a Child*, tr. G. Lannestock, 1957); *Utvandrarna* (1949; *The Emigrants*, tr. *idem*, 1951); *Invandrarna* (1952; *Unto a Good Land*, tr. *idem*, 1954); *Nybyggarna* (1956); *Sista brevet till Sverige* (1959; *The Last Letter Home*, tr. *idem*, 1961); *Din stund på jorden* (1963; *A Time on Earth*, tr. N. Walford, 1965).—**DRAMA:** *Dramatik* (3 vols, 1958).

S. Mårtensson, V. M. (1956). C.H.K. (I.S.)

**Mochnecki, MAURZYC** (\*Bojaniec 13 IX ?1804; †Auxerre 20 XII 1834), Polish literary critic and historian. He was active in the insurrection of 1830–31 and emigrated afterwards to France. He was the leading literary critic of Polish Romanticism and a fiery advocate of the new literature (Mickiewicz\*; Malczewski\*). His aesthetic programme is influenced by Schelling\* and emphasizes the connection between literature and nation. He was also a pianist and the first Polish music critic. P.H.

*O literaturze polskiej wieku XIX* (1830); *Powstanie narodu polskiego w r. 1830–31* (2 vols, 1834).—*Dziela* (5 vols, 1863); *Pisma po raz pierwszy edycją książkową objęte* (1910).

A. Śliwiński, M. M. *Żywo i dzieła* (1909); P. Bańkowski, M. M. *jako teoretyk i krytyk romantyzmu polskiego* (1931); J. Szacki, *Oficyna, naród, rewolucja* (1962). S.S. (P.H.)

**Mockel, ALBERT** (\*Ougrée 27 XII 1866; ∞ Marie Ledant; †Brussels 30 I 1945), Belgian poet and critic, founder of La Wallonie (1886–93), an important Symbolist review. A follower of Verlaine\* and Mallarmé\*, the poetic output of this melodious exponent of *vers libre* reflects his passion for Wagnerian themes and pre-Raphaelite idealism.

**VERSE:** *Chantefable un peu naïve* (1891); *Clarté* (1901); *La flamme immortelle* (1924).—**CRITICISM:** *Propos de littérature* (1894); *Stéphane Mallarmé, un héros* (1899); *Émile Verhaeren, poète de l'énergie* (1933). B.M.W. (J.C.D.)

**Modena, JUDAH ARYEH** [LEONE] DI (\*Venice 23 IV 1571; †*ibid.* 24 III 1648), Italian Hebrew poet and religious writer, from 1594 rabbi at Venice. An unstable character, addicted to gambling (though at the age of 13 he had written a treatise against it, *Sur me-Ra'*, Venice, 1596), he exercised, as he said, 26 different professions. He violently denounced CABBALAH and also voiced criticisms against traditional religion. It is not clear whether he did or did not write himself the anti-religious pamphlet *Kol Sakhal*, to which he composed a refutation, *Sha'agat Aryeh* (both ed. I. Reggio, 1852).

**VERSE:** *Luchot Avanim* (epitaphs; ed. A. Berliner); *Divan* (ed. S. Bernstein, 1932).—*Historia de' riti ebraici* (wr. at request of Sir Henry Wotton; Paris, 1637; *The History of the Rites ... of the*

*Jews*, tr. E. Chilmead, 1650).—*Chayei Yehudah* (autobiog.; ed. A. Kahana, 1911).

A. Geiger, *Leon da M.* (1856); S. Stern, *Der Kampf des Rabbiners gegen den Talmud* (1902); E. Ruskin, *L. da M. and the Kol Sakhal* (1952). C.R.

**Modrzewski (MODREVIUS), ANDRZEJ FRYCZ** (\*Wolborz c. 1503; †*ibid.* 1572), Polish-Latin political and religious writer. He studied in Cracow and later visited Wittenberg where he stayed for some time in Melanchthon's\* house. Later he became secretary to the Polish King. He was condemned by the Catholic Church. He is the leading political thinker of the Polish Renaissance and his progressive ideas were widely discussed in Europe at the time. P.H.

*Ad ... Regem ... Lascius sive de poena homicidii* (1543); *Ad Regem ... oratio de legatis ad concilium Christianum mittendis* (1576); *Commentariorum de re publica emendanda libri quinque* (1551; Bks IV and V only in 2nd ed. 1557; *Von Verbesserung des Gemeinen Nutz ...*; tr. 1557; 3rd ed. 1559, augmented by other works may pass as a complete ed. of his works up to 1559); *Dziela wszystkie* (5 vols, 1953–59).

W. Maliniak, A. F. M. *Ein Beitrag zur Geschichte der Staats- und Völkerrechtstheorien* (1913); S. Kot, A. F. M. *Studium z dziejów kultury polskiej XVI wieku* (2nd ed. 1923); K. Lepszy, A. F. M. (1953); A. F. M. (*monografia bibliograficzna*) (1962).

S.S. (P.H.)

**Moe, JØRGEN:** see Asbjørnsen, PETER CHRISTEN.

**Moens, PETRONELLA** (\*Kubaard 16 XI 1762; †Utrecht 4 I 1843), Dutch poet and writer of good children's books, blind from the age of four. She also wrote smooth verse and prose, sometimes with a peculiar rhythm.

**VERSE:** *De ware Christen* (1785); *H. de Groot* (1790); *Winterloveren* (1820).—**PROSE:** *De twaalf maanden des jaars* (4 vols, 1810); *'s Menschen begin, midden en einde* (with W. H. Warnsinck; 1824).

W. H. Warnsinck and J. D. Zimmerman, P. M. (1843); M. van Ackere-Doolaege, *Hollands blinde dichteres* (1872). J.W.W.

**Moens, WIES** (\*St Gillis nr Dendermonde 28 I 1898), Flemish poet and essayist, with van Ostaijen\* leader of the Flemish Expressionist movement. In his idealistic *Celbrieven* (1920) he expressed the belief, peculiar to the 1920s, in a better society, as he did also in revolutionary blank verse with a rhetorical sweep, bare of metre and rhyme, but surprisingly dynamic in rhythm and a fresh though over-ornate imagery. Since 1933 he has defended the 'new order' views in literature.

**VERSE:** *De boodschap* (1920); *De tocht* (1921); *Opgangen* (1922); *Landing* (1923); *Golfslag* (1935);

*Het vierkant* (1938); *Het spoor* (1944); *De verslagene* (1962); *Gedichten 1918-1967* (1968).—ESSAYS: *De dooden leven* (1938); *Nederlandsche letterkunde van volksch standpunt gezien* (2nd ed. 1941); *De spitsboog* (1943); *Proza*, I (1969).

W. Noë, *W. M.* (1944).

R.F.L.

Moerbeke, WILLEM VAN (\*c. 1215; †1286), Dutch philosopher, studied at Paris and entered the Dominican Order. From 1268(?) until 1278 he was penitentiary at the Papal court at Viterbo, from 1278 until his death Archbishop of Corinth. Between 1260 and 1270, at the bidding of Thomas\* Aquinas, he translated all the works of Aristotle\* from Greek. He translated also Proclus\* *Elementatio theologica* and several of Proclus' commentaries on Plato's\* dialogues, making available for the first time pure Neo-Platonism, of which he was himself an influential adherent.

*Biographie Nationale de Belgique*, VIII (1884-85); P. Glorieux, *Répertoire des maîtres en théologie de Paris au XIIIe siècle*, I (1933-34).—M. de Wulf, *Histoire de la philosophie médiévale*, II (5th ed. 1925); M. Grabmann, 'Die Proklos-Übersetzungen des W. von M.' in *Byzantinische Zeitschrift*, XXX (1929-30); F. Sassen, *De wijsbegeerte der middeleeuwen in de Nederlanden* (2nd ed. 1948).

J.J.M.

Mofolo, THOMAS (\*Khojane, Basutoland 2 VIII 1875; †Teyateyaneng 8 IX 1948), Bantu novelist, wrote in the Southern Sotho language.

*Moeti oa Bochabela* (1906; *The Traveller of the East*, tr. H. Ashton, 1934); *Pitseng* ('In the Pot'; 1910); *Chaka* (1925; *Chaka the Zulu*, tr. F. H. Dutton, 1931).

Moir, DAVID MACBETH (\*Musselburgh 5 I 1798; †1828 Catherine Bell; †*ibid.* 6 VII 1851), Scottish physician, poet and humorist. He contributed to Blackwood's Magazine under the pseudonym 'Delta', in prose and verse.

*Poems* (with memoir by T. Aird; 2 vols, 1852); *The Life of Mansie Wuach, Tailor in Dalkeith* (repr. from Blackwood's Mag., 1828; repr. 1911).

Sir G. Douglas, *The Blackwood Group* (1897); I. Jack in *English Literature 1815-1832* (1963).

J.K.

Mokuami, also called KAWATAKE (or FURUKAWA) MOKUAMI, pseud. of YOSHIMURA SHINSHICHI (\*Edo [=Tokyo] 1 III 1816; †*ibid.* 22 I 1893), Japanese playwright. Of his plays, which started up after the reopening (in 1853) of Japan from its closure, some are in the old style and some show the influence of the West. They describe life accurately and with understanding, particularly the life of the lower strata of society, including thieves, gamblers etc.

*Nezumi kozō* (1857); *Izayoi Seishin* (or *Sato*

*moyō azami no ironui*; 1859; *The Love of Izayoi and Seishin*, tr. F. Motofuji, 1966; summary in A. M. and G. S. Halford, *The Kabuki Handbook*, 1956); *Shima chidori tsuki no shiranami* (1881; 'Strolling Thieves', summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948; 'The Thieves', tr. D. L. Keene in *Modern Japanese Literature*, 1956); *Aoto Zōshi Hana no Nishikie* (or *Shiranami Gonin Otoko*; 'Benten the Thief', tr. Y. Uehara and E. Ernst in E. Ernst, *Three Japanese Plays From the Traditional Theatre*, 1959); *Youchi saga kariba no akebono* ('The Soga Brothers' Revenge', summary in Halford, *op. cit.*).

E.B.C. (D.E.M.)

Molière, assumed name of JEAN-BAPTISTE POQUELIN (\*Paris 15 I 1622; †1662 Armande-Grésinde-Claire-Élisabeth Béjart; †Paris 17 II 1673), French dramatist. Molière was the son of a prosperous Parisian *tapissier*. He lost his mother at the age of ten, was educated at the Parisian Collège de Clermont (1636-41) and may have read law at Orleans. Renouncing his right to the hereditary post of *valet-tapissier du roi*, which his father had acquired, he joined with the Béjart family and others in founding a new theatrical company, the *Illustre Théâtre* (1643-45). Having failed in Paris, they embarked on a long period in the provinces (1645-58), operating particularly in Languedoc, Provence and at Lyons. By 1652 Molière had become the leader of the troupe. At about the same date he is thought to have begun writing his first adaptations of Italian or Italian-derived farces, similar to the first two listed in his bibliography (and which are reasonably attributed to him). In X 1658 the company re-established themselves in Paris under the patronage of the King's brother, the Duke of Orleans. They played in the hall of the Petit-Bourbon (near the Louvre), later (I 1661) in the Palais-Royal, where they remained until Molière's death. From 1664 Molière became increasingly in demand for court entertainments and in 1665 Louis XIV replaced the Duke of Orleans as his company's official patron.

As a dramatist-actor-manager Molière's chief campaigns centred on *Les Précieuses Ridicules*, a one-act satire on literary and social affectation and his first wholly personal triumph (XI 1659); on *L'École des femmes*, which drew attacks from several quarters and unleashed the 'Comic War' (1662-63); on *Le Tartuffe*, an attack on religious hypocrisy, produced in a first (lost) version at Versailles in V 1664, but not officially authorized until 1669; and to a lesser degree, on *Dom Juan* (1665), a portrait of the free-thinking libertine which was withdrawn after its first run and not printed until 1682. (See T. Corneille\*). Only the doctors, his most constant target, seem never to have retaliated.

As a man, Molière was one with his company and his plays. The main biographical controversy concerns his marriage with Armande Béjart, des-

cribed in the marriage certificate as 'about 20' and here and in other documents as the sister of Madeleine Béjart. Madeleine had been a leading member of the company and a companion of Molière since 1643, and was traditionally at one time his mistress. Some modern authorities still do not entirely discount the contemporary belief that Armande was Madeleine's daughter, possibly by the Comte de Modène. Molière's marriage was not smooth, though several children were born, of whom one daughter (Esprit-Madeleine, \*1665) survived infancy. Molière's health, undermined by overwork and not impossibly by tuberculosis, deteriorated after 1665. He died a few hours after the fourth performance of *Le Malade imaginaire* (1673) in which he had played the leading part of Argan.

Molière's plays may be roughly divided into farces, comedies and court entertainments (often with ballet); in a fourth category is his one 'serious' play, *Dom Garcie de Navarre*. But no systematic classification is possible, since only a minority of the plays belong wholly to any one main type, and farce or ballet often mingles with 'pure' comedy. Nor is there a clear-cut chronological progression, since the early knock-about humour recurs in such late plays as *Les Fourberies de Scapin*, while perhaps his subtlest work, *Le Misanthrope* (1666) occurs midway through his Parisian career. His chief fame rests on the following eight full-length plays: *L'École des femmes* (verse); *Le Tartuffe* (verse); *Dom Juan* (prose); *Le Misanthrope* (verse); *L'Avare* (prose); *Le Bourgeois gentilhomme* (prose); *Les Femmes savantes* (verse); *Le Malade imaginaire* (prose).

Molière established the comedy of manners in France, and indeed in Europe. His social satire is based on humorous observation and appears tolerant rather than bitter. He created a gallery of great characters, and developed his less individualized minor characters largely from the stock types of the *commedia dell'arte*.

PLAYS (dates are those of the earliest known productions): *La Jalouse du Barbouillé* (before 1659; plausibly attrib.); *Le Médecin volant* (1659 or earlier; plausibly attrib.); *L'Étourdi* (?1653); *Le Dépit amoureux* (1656); *Les Précieuses ridicules* (1659); *Sganarelle ou Le Cocu imaginaire* (1660); *Dom Garcie de Navarre ou Le Prince jaloux* (1661; 'comédie héroïque'); *L'École des maris* (1661); *Les Fâcheux* (1661; 'comédie-ballet'); *L'École des femmes* (1662); *La Critique de l'École des femmes* (1663); *L'Impromptu de Versailles* (1663); *Le Mariage forcé* (1664); *Les Plaisirs de l'Île Enchantée* (pageant) with *La Princesse d'Élide* (1664; adapt. of Moreto's *El desdén con el desdén*); *Le Tartuffe ou l'Imposteur* (1664-69); *Dom Juan ou Le Festin de pierre* (1665); *L'Amour Médecin* (1665); *Le Médecin malgré lui* (1666); *Mélicerte* (1666, unfinished; 'comédie pastorale héroïque'); *Pastorale Comique* (1667; verses for

ballet); *Le Sicilien ou l'Amour peintre* (1667); *Amphitryon* (1668); *George Dandin* (1668); *L'Avare* (1668); *Monsieur de Pourceaugnac* (1669; 'comédie-ballet'); *Les Amants magnifiques* (1670; 'comédie-ballet'); *Le Bourgeois gentilhomme* (1670; 'comédie-ballet'); *Psyché* (1671; 'tragédie-ballet', in collab. with Quinault and P. Corneille); *Les Fourberies de Scapin* (1671); *La Comtesse d'Escarbagnas* (1671); *Les Femmes savantes* (1672).—*Euvres* (ed. E. Despois and P. Mesnard, 13 vols and 1 album, 1873-1900; ed. M. Rat, 2 vols, 1933).—IN ENGLISH: A. R. Waller, *The Plays of M.* (8 vols, Edinburgh, 1926); ed. F. C. Green (2 vols, 18th-century tr. of H. Baker and J. Miller, 1929); sel. tr. J. Wood (2 vols, 1953-59).

*Le Registre de La Grange (1659-85)* (facs. repro. ed. B. E. and G. P. Young, 2 vols, Paris, 1947); G. Michaut, *La jeunesse de M.* (1922), *Les débuts de M. à Paris* (1923) and *Les luttes de M.* (1925); J. Palmer, *M.* (London, 1930); A. Tilley, *M.* (Cambridge, 1936); R. Jasinski, *M.* (1943); H. C. Lancaster, *French Dramatic Literature in the 17th Century*, Pt III (1936); P. Bénichou, *Morales du grand siècle* (1948); A. Adam, *Histoire de la littérature française au XVIIe siècle*, II (1952).

G.B.

**Molin, PETRUS, or PELLE** (\*Multrå 8 VII 1864; †Bodö, Norway 26 IV 1896), Swedish author. Molin embarked on an ambitious novel on Lapp-land, but had not the inner compulsion to complete it. After further experiments in the romantic genre he found his style in realistic, sometimes ironically humorous, tales of primitive peasants and animals in Norrland.

*Adalens poesi* (ed. G. af Geijerstam, new ed. G. Attorps, 1934).

G. Attorps, *P. M.* (1930); T. Jonsson, *Stor-Norrland och litteraturen* (1938). C.H.K.

**Molina, TIRSO DE:** see Tirso de Molina.

**Molinet, JEAN** (\*Desvres, Pas de Calais 1435; †1507), canon of La Salle, Valenciennes, French writer. He became historiographer to Charles the Bold, Duke of Burgundy (1475), in succession to Georges Chastellain\* whose disciple he was. His well-informed prose *Chroniques* (1475-1506) lack the distinction of Chastellain's. *Les Faictz et Dictz* are mainly court poems in the moralizing tone and elaborate versification of the *rhétoriqueurs* but are redeemed by the rich language and vivid realism of the descriptions.

*L'Art de Rhétorique vulgaire in Recueil d'arts de seconde rhétorique* (ed. E. Langlois, 1902); *Le Mystère de Saint Quentin* (1501; ed. H. Chatelain, 1908); *Chroniques* (ed. G. Doutrepont and O. Jodogne, 3 vols, 1935-37); *Les Faictz et Dictz* (ed. N. Dupire, 3 vols, 1936-39).

P. Champion, *Histoire poétique du 15e siècle*, II (1923); N. Dupire, *J. M., La vie, les œuvres*

(1932) and *Étude critique des MSS et éditions des poésies de J. M.* (1932); U. Damska-Prokop, *Expression syntaxique des notions de cause et de conséquence dans les Chroniques de M.* (1965).

M.Y.

Molinos, MIGUEL DE (\*Muniesa, Saragossa 1627; †Rome 1696), Spanish theologian. He took Orders and, in 1665, went to Rome. His *Spiritual Guide* appeared in 1675. In 1687 he was compelled by the Holy Office to abjure his quietist doctrines. He spent the rest of his life imprisoned in a monastery. His prose was elegant and terse.

*Gula espiritual* (Rome, 1675; ed. Rafael Urbano, Barcelona, 1906; tr. *The Spiritual Guide*, 1688, ed. Kathleen Lyttelton, 1907).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, V; K. Vossler, *Poesie der Einsamkeit in Spanien* (1935; Span. tr. 1946); P. Dudon, *Le quietiste espagnol, Michel de M.* (1921); J. de Entrambasaguas, *M. de M.* (1935).

E.M.W. (J.E.V.)

Molle, AMBROSIVS VAN (\*?Lier; †beheaded 11 VIII 1567), Dutch poet in the REDERIJKER tradition (motto: 'Scientie verheft'), factor of the Chamber of Rhetoric De Jenette at Lier. Together with many members of this Chamber he was an adherent of the new faith, which cost him his life. Several refrains and other small works of his remain, in addition to a *suyverlijck tractaetken* (on marriage).

L. van Boeckel in Tijdschr. v. Gresch. en Folklore (1941 and 1943). J.J.M.

Møller, POUL MARTIN (\*Uldum 21 III 1794; ∞1827 Betty Berg, ∞1836 Eline Svendine Hansine Bülow; †Copenhagen 13 III 1838), Danish poet, short-story writer and essayist. At Copenhagen he was the centre of a group of undergraduates with aesthetic interests, and after graduating in theology he took a witty part in a literary feud, parodying Baggesen\* and Grundtvig\*. Some of his best poems were written during a journey to China, when he felt a nostalgic longing for Denmark and tried to recapture the atmosphere of daily life in Copenhagen. In 1824 he finished his main work, *En dansk Students Eventyr*, which was published posthumously in an incomplete form. The first Danish Novelle, it describes with charming humour student life as Møller knew it. Of great merit, also, are his aphorisms and his poetic *Blade af Dødens Dagbog* ('Leaves From Death's Diary'). In 1831 he was appointed Professor of philosophy at Copenhagen.

*Efterladte Skrifter* (6 vols, 1855–56); *Udvalgte Skrifter* (2 vols, 1930).

V. Andersen, P. M., *hans Liv og Skrifter* (1894); F. Rønning, P. M. M. (1911); J. Brøndum-Nielsen, P. M.-Studier (1940); F. Nielsen, *Om P. M.* (1961). E.B.

Möllhausen, HEINRICH BALDUIN (\*Jesuitenhof nr Bonn 27 I 1825; ∞6 II 1855 Caroline Seifert; †Berlin 28 V 1905), German novelist. Explorer and traveller, later Prussian court librarian and widely acclaimed writer of exotic novels.

NOVELS: *Das Mormonenmädchen* (6 vols, 1864); *Der Hochlandpfeiffer* (6 vols, 1868); *Der Piratenlieutenant* (4 vols, 1870); *Das Loggbuch des Kapitäns Eisenfinger* (3 vols, 1887); *Das Geheimnis des Hulks* (1889); *Kaptein Meerrose und ihre Kinder* (3 vols, 1893).—*Die Dreilinden-Lieder* (verse; 1896).—*Tagebuch einer Reise vom Mississippi nach den Küsten der Südsee* (travelogue; intro. A. von Humboldt, 1858).—*Illustrierte Romane, Reisen und Abenteuer* (ed. D. Theden, 30 vols, 1906).

P. A. Barba, B. M., *the German Cooper* (1914). E.R.

Molnár, FERENC (\*Budapest 12 I 1878; †New York 2 IV 1952), American (formerly Hungarian) playwright, novelist and short-story writer. The most widely known Hungarian playwright of the 20th century, Molnár has proved to be a virtuoso of the stage-play. His sophisticated and often symbolic language, combined with a polished economy of style, reveals him as a gifted and effective dramatist. Of his novels, *Az éhes város* (1900) and *A Pál-utcai fiúk* (1907) show him to be a keen observer and recorder of city life.

PLAYS: *Liliom* (1909; Eng. tr. B. F. Glazer, 1921); *A hatyú* (1926; *The Swan*, tr. M. P. Baker, 1929); *Olympia* (1928); *Harmonia* (1932); *Girl Unknown* (1936).—*Plays of M.* (tr. B. F. Glazer, 1927).—NOVELS: *A Pál-utcai fiúk* (1907; *The Paul Street Boys*, 1928); *Rabok* (1907; *Prisoners*, tr. J. Szebenyei, 1925); *A zenélo angyal* (1933; *Angel Making Music*, tr. V. Katona and P. Barnwell, 1934).—VARIOUS: *Companion in Exile* (1951).

E. Molnár, *Testvérek voltunk* (1958); I. Vécsei, M. F. (1966). G.F.C.

Molza, FRANCESCO MARIA (\*Modena 1489; †*ibid.* 1544), Italian humanist and poet. Among his Latin verse is an elegy on the divorce of Henry\* VIII. Of his *Rime*, *La Ninfa Tiberina* (1538), in ottave, is the most skilful. He also wrote five short stories (1549) and an obscene *capitolo* in the manner of Francesco Berni\*.

*Opere* (ed. P. A. Serassi, 3 vols, 1774; with biog.). F. Baiocchi, *Sulle poesie latine di F. M. M.* (1904). B.R.

Molza, TARQUINIA (\*Modena 1 XI 1542; ∞Paolo Porrino; †*ibid.* 8 VIII 1617), grand-daughter of the above, Italian humanist and poet. Tasso\* wrote sonnets to her and entitled a dialogue on love after her, *La Molza*. She was lady-in-waiting to Lucrezia and Leonora d'Este.

*Opuscoli* (ed. D. Vandelli, with biog., 1750).

A. Solerti, *Vita di T. Tasso*, I (1895). B.R.

Mon, FRANZ, pseud. of FRANZ LÖFFELHOLZ (\*Frankfurt am Main 6 V 1926), German concrete poet, who has been the most consistent experimenter in his country with the typographical, phonic, and semantic possibilities of literary texts. Amongst other forms, such as permutation-poems and 'text-pictures', he has evolved his system of 'articulations' (*artikulationen*, 1959), which he describes as a series of linguistic gestures. He says that his 'novel' *Herzzero* (1968) should be read 'with pencil, biro, and felt pencil'.

*Movens* (experimental miscellany; ed., together with W. Höllerer and M. de la Motte, 1960); *sehänge* (1964); *Lesebuch* (1967).

P. Schneider, 'Konkrete Dichtung' in *Sprache im technischen Zeitalter*, special no., XV (1965); S. S. Pawer, 'Some recent language games' in *Essays in German Language, Culture and Society* (ed. S. S. Pawer, R. H. Thomas and L. Forster, 1969). F.M.K.

Monaci, ERNESTO (\*Soriano nel Cimino, Viterbo 1844; †Rome 1918), Italian philologist and literary historian. His most important contributions to scholarship concern the origins of Italian literature.

*Crestomazia italiana dei primi secoli* (1889–1917).

E. M. *L'uomo, il maestro, il filologo* (ed. M. Pelaez, 1920). B.R.

Monbodo, JAMES BURNETT, LORD (\*Kincardineshire c. 1714; †Edinburgh 26 V 1799), Scottish judge (1767), philosopher and anthropologist. Eccentric, learned and original, he was a pioneer in anthropology, in studying man as an animal and in examining civilization in the light of savagery. For Johnson's\* reactions, see Boswell's\* *Life*.

*Of The Origins and Progress of Language* (3 vols, 1773–76; 6 vols, 1774–92); *Antient Metaphysics; or, the Science of Universals* (6 vols, 1779–99).

W. Knight, *Lord M. and Some of His Contemporaries* (1900). J.K.

Moncada, FRANCISCO DE, COUNT OF OSONA (\*Valencia 1586; †Goch, Cleves 1635), Spanish historian. He carried out important diplomatic missions for Philip IV. His history of the Catalan mercenaries in Constantinople and Greece, published in 1623, follows Muntaner's\* Catalan chronicle. It is a well-written and lively narration.

Biblioteca de Aut. Esp., XXI; *Expedición de los catalanes y aragoneses* (ed. S. Gili y Gaya, 1924); *Empresas y victorias* (ed. R. Foulché-Delbosc in *Rev. Hispanique*, XLV, 1919). E.M.W.

Monge de Montaudon (*fl.* c. 1180–1213), Provençal troubadour, known as the 'monk of Montaudon'—his real name is not recorded. Born at Vic-sur-Cère (Cantal) he entered the monastery at Aurillac and became Prior of Montaudon. His humorous, satirical and often improper songs and *sirventes*

won him the favour of the great, particularly of Richard\* I and Alfonso of Aragon who made him Prior of Aurillac Villafranca. A strangely worldly cleric whose witty lines are still a source of amusement.

E. Philippson, *Der Mönch von Montaudon* (1873); C. Klein, *Die Dichtungen des Mönchs von Montaudon* (1885); De la Salle Rochemaure and R. Lavaud, *Les troubadours cantaliens* (1910).

R.R.B.

Moniot d'Arras, PIERRE, 13th-century French lyric poet belonging to the Arras group; 15 songs and three *motets* are attributed to him, 18 more are of false or doubtful attribution. He was frequently confused in his own time with MONIOT DE PARIS, of whom nine songs are extant.

Ed. and historical stud. of both poets by H. Petersen Dyggve in *Mémoires de la Soc. Néophilol.*, Helsinki, XIII (1938). F.W.

Monluc, BLAISE DE (\*?Château de Saint-Puy, nr Condom c. 1500; ∞1526 Antoinette Ysalguier, ∞1564 Isabeau de Beauville; †Condom 26 VII 1577), French chronicler. A professional Gascon soldier who became Marshal of France (1574), he recounted in his *Commentaires* his 50 years of campaigning in Italy and against the Huguenots. Interesting particularly for their first-hand realism, his memoirs are also a triumph of self-portraiture. They grew out of a memorandum (*Remontrance*) addressed in self-justification to Charles IX in 1570.

*Commentaires de Messire B. de M.* (1592; crit. ed. P. Courteault, 1964; tr. C. Cotton, 1674; sel. ed. J. E. Riols de Fonclare, 1933).

P. Courteault, *B. de M. historien* (1907).

G.B.

Monnier, HENRI BONAVENTURE (\*Paris 6 VI 1799; †*ibid.* 3 I 1877), French humorist. Monnier was an excellent black-and-white artist, who from 1830 onwards took to writing humorous dialogues and created in Joseph Prudhomme the immortal type of the pompous and limited French middle-class. This character he afterwards brought upon the stage. Monnier was one of the pioneers of realistic fiction.

*Scènes populaires dessinées à la plume* (1830); *Nouvelles scènes populaires* (1835–39); *Scènes de la ville et de la campagne* (2 vols, 1841); *Les bourgeois de Paris* (1854); *Les diseurs de riens* (1855); *Les mémoires de M. Joseph Prudhomme* (2 vols, 1857); *La religion des imbéciles* (1862).—VAUDEVILLES: *Les compatriotes* (1849); *Grandeur et décadence de M. Joseph Prudhomme* (1852); *Le roman chez la portière* (1855); *Peintres et bourgeois* (1855).

E. Melcher, *Life and Times of H. M.* (1951); J. G. Marsh, *H. M.: Chronicler of the Bourgeoisie* (1951). M.G.; J.P.R.

Monnier, PHILIPPE (\*Geneva 2 XI 1864; †*ibid.* 21 VII 1911), Swiss writer and critic; the prose-poet of his beloved Geneva, celebrated by him in *Le livre de Blaise* (1904) and *Mon village* (1909), masterpieces of charm, observation and tender irony. *Le Quattrocento* (1901) and particularly *Venise au XVIII<sup>e</sup> siècle* (1907; Eng. tr. 1910) are brilliant and subtle evocations based on years of research in Italy.

*Vieilles femmes* (1895); *Jeunes ménages* (1899); *Causeries genevoises* (1902); *Mon village* (1909; with intro. P. Seippel, 1919).

P. Godet, *Pages d'hier et d'avant-hier* (1922).  
J.P.I.

Monroe, HARRIET (\*Chicago 23 XII 1860; †26 IX 1936), American poet and editor. By the founding of *Poetry: A Magazine of Verse* in 1912, which she continued to publish until her death, she gave the avant-garde of American poetry a medium in which to express itself. Pound\*, Eliot\* and Stevens\* were all published there early in their careers.

*Poets and Their Art* (1926; rev. 1932); *A Poet's Life* (autobiog.; 1937).  
D.E.Mo.

Monstereul, JEAN DE: see Montreuil, JEAN DE.

Monstrelet, ENGUERRAND DE (†Cambrai 20 VII 1453), French chronicler; a Picard nobleman. His continuation of Froissart's chronicles, divided into two books (1400–22, 1422–44), gives much interesting information about the Hundred Years' War in spite of an excessive Burgundian bias. It is indifferently written.

*La Chronique d'E. de M.* (ed. L. Douët d'Arcoq, 6 vols, 1857–62).  
A.H.D.

Mont, POL DE (\*Wambeek 15 IV 1857; †Berlin 29 VI 1931), Flemish poet, short-story writer, critic, art historian, folk-lorist and orator. A leading figure of the generation of 1880, he introduced to Flanders the ideas of individualism, sensuousness and *l'art pour l'art* in literature. He is important as a poet of impressionist verse about nature and love.

VERSE: *Gedichten* (1880); *Lentesotternijen* (1881); *Loreley* (1882); *Idyllen* (1882); *Idyllen en andere gedichten* (1884); *Fladderende vlinders* (1885); *Claribella* (1893); *Iris* (1894); *Zomervlammen* (1922).—SHORT STORIES: *Op mijn dorpen* (1886); *De amman van Antwerpen* (1903); *Vier legenden* (1903).—CRITICISM: *Drie groote Vlamingen* (1901); *Eenigen* (1914); *Een bundel letterkundige opstellen* (1914); *De schilderkunst in België van 1830 tot 1921* (1921).

G. Meir, *P. de M.* (1932); R. F. Lissens, *Het Impressionisme in de Vlaamsche letterkunde* (1934).  
R.F.L.

Montagu, ELIZABETH, née ROBINSON (\*York 2 X 1720; †1742 Edward Montagu; †London 25 VIII 1800), English critic and hostess.

*An Essay on the writings and genius of Shakespeare* (1769); *E. M., the Queen of the Blue-Stockings. Her Correspondence from 1720 to 1761* (ed. E. J. Climençon, 2 vols, 1906); *Mrs M., 'Queen of the Blues'* (ed. R. Blunt, 2 vols, 1923; contin. of Climençon's coll.).

R. Huchon, *Mrs M. and Her Friends, 1720–1800* (Eng. tr. 1907).  
B.H. (M.Bu.)

Montague, LADY MARY WORTLEY, née PIERRE-POINT (\*London c. V 1689; †1712 Edward Wortley Montagu; †*ibid.* 21 VIII 1762), English writer and traveller. Lady Mary was first taught by William Feilding, her uncle, and by Bishop Burnet\*, and after her marriage her wit and brilliance brought her social successes which she left behind in order to travel in Europe and the East, at first with her husband, later alone. Her unconventional, not to say eccentric, conduct and personality attracted spite and scandal. Her literary reputation depends mainly on her vivid and informative letters.

*Letters of the Right Hon. Lady M——y W——y M——e* (3 vols, 1763); *Letters and Works of Lady M. W. M.* (ed. Lord Wharncliffe, 3 vols, 1837; with memoir).—*The Poetical Works of Lady M. W. M.* (ed. I. Reed, 1768); *Complete Letters of Lady M. W. M.* (ed. R. Halsband, 3 vols, 1965–67).

R. Halsband, *Life of Lady M. W. M.* (1956).  
B.H. (M.Bu.)

Montague, JOHN (\*New York 1929), Irish poet, critic and short-story writer; he has lectured at Universities in Ireland and America and has worked as a journalist in Paris, where he now lives. Montague is a cosmopolitan writer and has been much influenced by American poetry. From *Poisoned Lands* (1961) through *A Chosen Light* (1967) to *Tides* (1970) his work shows a constant development. It is centred on the experience of love, which he evokes with delicacy and skill, and on the intricacies of his native Ulster. His style often presents a deceptive simplicity; it is highly sophisticated and is based on verse forms which are tautly controlled. He has also produced an excellent volume of stories, *Death of a Chieftain* (1964).  
E.T.W.

Montaigne, MICHEL DE (\*Château de Montaigne, Dordogne 28 II 1533; †1565 Françoise de la Chassaigne; †*ibid.* 13 IX 1592), French essayist. Born of a family of Gascon burghers who were rising into the aristocracy, Montaigne received a thorough classical education at home and at the Collège de Guyenne (Bordeaux), then studied law and purchased a judicial post at Bordeaux. Here he met La\* Boétie, a young fellow-judge who greatly influenced his thinking and whose early death he felt deeply. Soon after inheriting his father's estate, he sold his judicial post and retired to Montaigne to study and meditate (1571). A translation which he had completed in 1569 of a

Latin treatise by a Catalan theologian, Raimond Sebon, had already helped to crystallize his philosophical tendencies. In 1580 he published Books I and II of his own *Essais*, then turned to a more active life. Travels in Switzerland, Germany and Italy (see his *Journal de voyage*) were followed by political experience as mayor of Bordeaux (1581–85) and as a disinterested intermediary between the Catholic and Protestant factions which were disputing the mastery of France. This practical experience was reflected in Book III of the *Essais* (1588), which contains his maturest thought. Late in life he formed an attachment to the young Marie de Gournay, his *filie d'alliance*; after his death she published an edition of the *Essais* incorporating many of his latest corrections.

Montaigne is the first considerable writer of essays, and the word, as now understood, is his (see *ESSAY*). His early work suggests the deeply-read country gentleman interested in warfare, national and domestic government, individual conduct and the vagaries of human nature. Gradually he developed an introspective interest in his own personality—more exactly, in his personality as a touchstone for general truths—and a desire to find a viable philosophy. He moves from stoicism to epicureanism, but predominantly he is a sceptic, convinced only of the human incapacity to arrive at any certain truth (*Que sais-je?*). So, while sincerely respecting Catholic doctrine, he set a powerful example for sceptical materialists in the next two centuries and for inquiring minds until today.

*L'Apologie de Raimond Sebon* (crit. ed. P. Porteau, 1937); *Journal de Voyage* (ed. C. Dédéyan, 1946); *Le livre de raison de M.* (ed. A. Lefranc and J. Marchand, 1948); *Essais* (eds: F. Strowski et al., Bordeaux ed., 5 vols, 1906–33; P. Villey, 3 vols, 1922–23; A. Thibaudet, 1934; M. Rat, 1958; trs: J. Florio, 1603; C. Cotton, 1685; D. M. Frame, 1963).—*Œuvres complètes* (ed. A. Thibaudet and M. Rat, 1965).

Blaise Pascal, *Entretien avec M. de Saci* (c. 1655); P. Bonnefon, *M., l'homme et l'œuvre* (1893) and *M. et ses amis* (1898); A. Gide, *Essai sur M.* (1929); H. Janssen, *M. fidéiste* (Nimeguen, 1930); P. Villey, *Les sources et l'évolution des Essais* (new ed. 1933); A. M. Boase, *The Fortune of M. in France, 1580–1669* (1935); P. Moreau, *M., l'homme et l'œuvre* (1939); C. Dédéyan, *M. chez ses amis anglo-saxons* (1946); D. M. Frame, *M. a Biography* (New York, 1965) and *M.'s Essays, A Study*; M. Dreano, *La Religion de M.* (rev. ed. 1969).

G.B.

Montalbán, JUAN PÉREZ DE: see Pérez de Montalbán, JUAN.

Montale, EUGENIO (\*Genoa 12 X 1896), Italian poet and critic, a leading exponent of the HERMETIC school of Italian poetry. Montale was from 1929 to 1938 librarian of the Gabinetto Vieusseux

in Florence, losing his post for political reasons. In 1948 he became music critic and editor of the 'terza pagina' of *Corriere della sera*. Although his choice of symbols is at times so personal as to lead to obscurity, Montale at his best impresses by virtue of his poetic technique, the range of his imagery and the uncompromising honesty with which he expresses his bleak vision of life. His most frequent themes are those of loneliness, of time and of memory. He was one of the earliest contributors to the review *Solaria*, and one of the first Italian critics to appreciate Svevo\*.

VERSE: *Ossi di seppia* (1925); *La casa dei doganieri* (1932); *Le occasioni* (1939); *La bufera e altro* (1956); *Satura* (1971).—VARIOUS: *La farfalla di Dinard* (1956; enlarged rev. ed. 1969); *Auto da fé* (1966); *Fuori di casa* (1969).—Sel. tr. G. Kay (1964).

E. Bonora, *La poesia di M.* (2 vols, 1965); S. Ramat, *M.* (1965). B.M.

Montalvo, GARCÍ RODRÍGUEZ (or ORDÓÑEZ) DE (*f.* c. 1500), Spanish romance writer. He re-worked AMADÍS DE GAULA, and later composed a sequel. A.D.D.

Montalvo, JUAN (\*Ambato 1832; †Paris 1889), Ecuadorean essayist, whose classical style has earned him fame in the Spanish-speaking world. Under the rule of García Moreno he was exiled for his aggressive opposition, expressed in his newspaper, *El Cosmopolita*. An extreme liberal, he is not an original thinker. His most lasting work is the *Siete tratados* (2 vols, Besançon, 1882) in which he tried to set out humanist moral standards.

*Catilinarias* (12 polemical essays; 1880–82); *Mercurial eclesiástica* (Paris, 1884); *El Espectador* (3 vols, *ibid.* 1886–88); *Capítulos que se le olvidaron a Cervantes* (pastiche of *Don Quixote*; Besançon, 1895); *Geometría moral* (Madrid, 1902); *El Libro de las pasiones* (plays; 1935).—M. (ed. M. Moreno Sánchez, 1942); *M.: Páginas desconocidas* (2 vols, 1936).

E. Anderson Imbert, *El arte de la prosa en J. M.* (Mexico, 1948). E.Sa. (J.F.)

Montchrestien, ANTOINE DE (\*Falaise c. 1575; †Tourailles, nr Falaise 7 X 1621), French dramatist. His adventurous life included a duel after which he fled to England; a successful venture in the cutlery business led him to write a widely read economic treatise advocating protectionism. He was killed at an inn while trying to raise support for the Huguenots. His verse tragedies, all written before 1604, are elegiac rather than dramatic, in the humanist tradition of the 16th century. His subjects are either classical or Biblical, with the exception of his best play, *L'Ecosaise*, on the pathetic fate of Mary Queen of Scots. This was acted between 1601 and 1604 in Paris and the provinces.

*Sophonisbe* (1596, 1601); *L'Ecosaise* (1601; crit.



ed. École Normale, 1905); *Les Lacènes* (1601); *David* (1601; crit. ed. L. E. Dabney, Austin, Texas, 1963); *Aman* (1601; crit. ed. Philadelphia, 1939); *Hector* (1604).—*Tragédies* (ed. L. Petit de Julleville, 1901).—*Traité de l'économie politique* (1615; crit. ed. T. Funck-Brentano, 1889).

G. Lanson, 'A. de M.' in *Rev. des Deux Mondes* (1891) and 'Les sources historiques de *La Reine d'Ecosse*' in *Rev. Universale* (1905); R. Lebègue, *La tragédie française de la Renaissance* (1954); R. Griffiths, *The Dramatic Technique of A. de M.* (1970). G.B.

Monteiro Lobato, JOSÉ BENTO (\*Taubaté, São Paulo 18 IV 1882; †São Paulo 4 VII 1948), Brazilian short-story writer. He created the fictitious character of Jeca Tatú, of the Brazilian hinterland but nationally representative, who squats in the sun and lets others do the thinking for him—revolutions cannot disturb his squalid passivity. A master of irony, Monteiro Lobato anticipated the critical nationalism of *Modernismo*, though alien to the movement.

*Urupês* (1918); *Ideias de Jeca Tatú* (1919); *Cidades mortas* (1919); *Negrinha* (1920).—*Obras completas* (13 vols, 1946–47).

A. Conte, *M. L. o homem e a obra* (1948); Timothy Brown Jr, *M. L.* (1954); Edgard Cavalheiro, *M. L.: vida e obra* (2 vols, 1955). J.T.B.

Montemayor, JORGE DE (\*Montemor-o-Velho, Coimbra c. 1520; †Piedmont 1559), Spanish novelist and poet. He was son of a Portuguese silversmith and possibly had Jewish ancestors. He wrote chiefly in Spanish and Castilianized his surname. After holding various posts in the households of Castilian Infantas, he returned to Portugal in 1551; he went back later to Castile, took part in the wars in Flanders, returned to Spain and finally died in Italy as the result of a duel fought about a love affair. He translated the poems of Ausias March\* into Castilian and published his poems (some religious) in 1554; his poems were included in the Index of 1559, but later editions without the religious works were reprinted in 1562 and later. His fame rests on his pastoral novel *La Diana* (1559), which went through 39 editions before 1670 and was translated into French (1578), English (1598), German (1624) and Dutch (1652). Sequels were published in Spain, and it influenced Sidney's\* *Arcadia* and d'Urfé's\* *L'Astrée*. His prose was mellifluous but monotonous; his verse often recalls themes and lines from the *Cancioneros*. The novel is still readable: there is interesting psychological analysis and occasional irony in it.

*El cancionero del poeta George de M.* (ed. González Palencia, 1932); M. de Riquer, *Traducciones castellanas de Ausias March* (1946; 3rd ed. 1962); *Los siete libros de la Diana* (ed. F. López Estrada, 1946); *Diana* (tr. B. Yong, 1598; tr. T. Wilson, 1596, repr. H. Thomas, 1920).

G. Schönherr, *J. de M., sein Leben und sein Schäferroman* (1886); H. A. Rennert, *Spanish Pastoral Romances* (1892); J. B. Avallé-Arce, *La novela pastoril española* (1959). E.M.W.

Montesino, AMBROSIO (\*Huete; †1513), Spanish religious poet and translator. He was a Minim Friar in Toledo who became titular Bishop of Sardis. He translated the *Vita Christi* of Ludolf of Saxony (1501) and St Augustine's\* *Meditations*. His poems are popular in style and very charming. The first edition appeared in 1485; more poems were added in later editions.

*Coplas sobre diversas devociones* (facs. repr. ed. Sir H. Thomas, London, 1936).

K. Whinnom, 'The supposed sources of inspiration of Spanish 15th-century narrative religious verse' in *Symposium*, XVII (1963) and 'El origen de las comparaciones religiosas del siglo de oro' in *Revista de Filol. Esp.*, XLVI (1963); M. Darbord, *La poésie religieuse espagnole des Rois Catholiques à Philippe II* (Paris, 1965). E.M.W. (A.D.D.)

Montesquieu, CHARLES-LOUIS DE SECONDAT, BARON DE LA BREDE ET DE (\*La Brède nr Bordeaux 18 I 1689; ∞1715 Jeanne de Lartigues; †Paris 10 II 1755), French writer. A country gentleman and wealthy magistrate at Bordeaux, Montesquieu turned early to scientific and political studies, then won fame with his *Lettres Persanes* (1721). Ostensibly a light 'Oriental' novel, this is a penetrating and witty commentary on French manners seen through the eyes of 'Persian' visitors. A brilliant social period in Paris (1721–28), during which he wrote liberal political treatises, the hedonistic *Temple de Gnide* (1725) and (conceivably) *Le Voyage à Paphos* (1727), was followed for Montesquieu by observant travels in Europe and in England, where he stayed 18 months (1729–31). He divided the rest of his life between his native château of La Brède and intellectual Paris. His *Considérations sur la cause de la grandeur des Romains et de leur décadence* (Amsterdam, 1734) approached history rationally and ascribed the decline of ancient Rome to the loss of the early republican virtues and liberties. *L'Esprit des lois* (1748), the main work of his life, set out to show, with many examples, that laws and political institutions are products of environment and differ according to geographical, climatic and environmental conditions. As a social and political philosopher, Montesquieu leads to the French Revolution. As a writer, he is unpedantic, alert, concise.

*Lettres Persanes* (ed. P. Vernière, 1960); *Considérations sur les Romains* (crit. ed. H. Barckhausen, 1900); *L'Esprit des lois* (crit. ed. J. Brethe de La Gressaye, 4 vols, 1950–61; tr. T. Nugent, 2 vols, 1896–97).—*Œuvres* (eds: R. Caillois, 2 vols, 1949–51; A. Masson, 3 vols, 1950–55; D. Oster, 1964); *Correspondance* (ed. F. Gebelin and A. Morize, 2 vols, 1914).

F. T. H. Fletcher, *M. and English Politics* (1939); J. Dedieu, *M. l'homme et l'œuvre* (rev. ed. 1966); P. Barrière, *M.* (1946); J. Starobinski, *M. par lui-même* (1953); R. Shackleton, *M. a Critical Biography* (1961); J. R. Loy, *M.* (1968); M. H. Waddicor, *M. and the Philosophy of Natural Law* (1970).  
G.B.

**Montgomerie, ALEXANDER** (\*Beith ?c. 1556; †Edinburgh ?c. 1610), Scottish poet. He was in the service of the regent Morton and James VI and travelled in Europe. His poems are graceful love-lyrics, sonnets, religious and moral pieces; *The Flying between Montgomerie and Polwart*, a vituperative duel in the Dunbar\* tradition (1621), and *The Cherry and the Slae*, an allegory in 114 intricate 14-line stanzas (1597).

*Poems* (ed. D. Laing, 1821; ed. J. Cranstoun, 1887, supp. ed. G. Stevenson, 1910); *The Cherry and the Slae* (ed. H. H. Wood, 1937).

I. Ross in *Texas Stud.* in Eng., XXXVII (1958); H. M. Shire in *Stud. Scot. Lit.*, III (1966). J.K.

**Montgomery, LESLIE**, pseud. LYNN DOYLE (\*Downpatrick, Co. Down 1873; †1961), Irish playwright, novelist and short-story writer; especially noted for his humorous tales of Irish life. R.McH.

STORIES: *Ballygullion* (1920); *Dear Ducks* (1925); *The Ballygullion Bus* (1957).—VARIOUS: *An Ulster Childhood* (1921).  
E.T.W.

**Montgomery, LUCY MAUD** (\*Prince Edward Island 30 XI 1874; †1911 E. MacDonald; †Toronto 1942), Canadian writer. As the author of fiction for girls she achieved a great reputation.

*Anne of Green Gables* (1908); *Rilla of Ingleside* (1921); *Emily's Quest* (1928); *Anne of Ingleside* (1939).

H. M. Ridley, *The Story of L. M.* (1956).

M.H.M.M. (R.Su.)

**Montherlant, HENRY DE** (\*Neuilly 21 IV 1896; †[suicide] Paris 21 IX 1972), French novelist, from an aristocratic and Roman Catholic family. After serving in the First World War, he travelled in Spain, Africa and Italy and went in for violent sports of all kinds, but had to give them up after an accident in the bull-ring. As a writer, he has been influenced by Barrès\*, D'Annunzio\* and Gide\*. Alike in his novels and plays he exalts the masculine qualities of virility and sensual enjoyment, preaches virtue of 'service' as an end in itself, rejects the facile consolations of sentiment, especially of feminine tenderness, and seeks to promote a modern variety of chivalry based on solitary pride and aristocratic disdain. His trenchant style admirably expresses his general outlook. Member of the Académie Française (1960).

NOVELS: *La relève du Matin* (1920); *Le songe* (1922); *Les Olympiques* (1924); *Chant funèbre pour les morts de Verdun* (1924); *Les bestiaires* (1926); *The Bullfighters*, tr. E. G. Rich, 1927; *Les célibataires* (1934); *Lament for the Death of an Upper Class*, tr. T. McGreevy, 1935; *Les jeunes filles* (1936; Eng. tr. *idem*, 1937); *Pitié pour les femmes* (1936; Eng. tr. J. Rodker, 1940); *Le démon du bien* (1937); *Les lépreuses* (1939; Eng. tr. *idem*, 1940); *La rose de sable* (1954; 1968); *Le chaos et la nuit* (1963; Eng. tr. T. Kilmartin, 1964); *Un assassin est mon maître* (1971).—PLAYS: *La reine morte* (1942; tr. J. Griffin in *The Master of Santiago and Other Plays*, 1951); *Fils de personne* (1943); *Le Maître de Santiago* (1947; Eng. tr. *idem*, 1951); *Malatesta* (1948; Eng. tr. *idem*, 1963); *Celles qu'on prend dans ses bras* (1950); *Port-Royal* (1954); *Le Cardinal d'Espagne* (1960); *La guerre civile* (1965); *La ville dont le prince est un enfant* (1967).—NOTES sur mon théâtre (1950).—ESSAYS: *Service inutile* (1935); *L'équinoxe de Septembre* (1938); *Le solstice de Juin* (1941); *Carnets* (1947–48); *Va jouer avec cette poussière* (1968).—SELECTED ESSAYS (tr. J. Weightman, ed. P. Quennell, 1960).

J. N. Faure-Biguet, *Les enfances de M.* (1941); M. Saint-Pierre, *M. bourreau de soi-même* (1949); P. Sipriot, *M. par lui-même* (1953); H. Perruchot, *M.* (1959); J. W. Batchelor, *Existence and Imagination: The Theatre of H. de M.* (1967).

M.G.; J.P.R.

**Monti, VINCENZO** (\*Alfonsine, Ravenna 19 II 1754; †1791 Teresa Pikler; †Milan 13 X 1828), Italian poet and prose writer. 'Autonide Saturnino' in Arcadia; secretary to Duke Braschi, Rome (1781–97); he later held various offices under the French in Milan and became an enthusiastic supporter of Napoleon until 1815 when he declared in favour of the Austrian régime. An opportunist of considerable literary talent, Monti wrote lucid, harmonious verse of topical interest characterized by a significant assimilation of the classical literary tradition and Dantesque metre. The *Bassvilliana* (1793)—a conservative poem in *terza rima* belonging to Monti's Roman period—presents Louis XVI as an innocent victim of the French Revolution; in the *Mascheroniana* (1800), however, he heralds Napoleon as the saviour of Europe. Other works include encomiastic *Odi*, the *Feroniade*, a much-prized version of the *Iliad* (1810), the *Sermone sulla Mitologia* (1825), condemning Romantic aesthetics, three tragedies, a revealing *Epistolario* and the *Proposta di alcune correzioni ed aggiunte al Vocabolario della Crusca* (1817–26).

*Opere* (sel. ed. M. Valgimigli and C. Muscetta, 1953).—Versione dell' *Iliade* (ed. G. F. Chiodaroli, 1958; rev. ed. G. Barberisi, 1967); *Poesie* (ed. G. Bezzola, 1969); *Epistolario* (ed. A. Bertoldi, 6 vols, 1928–31).—*Opere* (6 vols, 1839–42).

A. Pompeati, *V. M.* (1928); G. Bustico, *La vita e l'opera di V. M.* (1928); F. Allevi, *V. M.* (1954);

C. Angelini, *Carriera poetica di V. M.* (1960); G. Colicchia, *Il Saggio di Poesie del 1779 e la prima poetica montiana* (1961); L. Fontana, 'V. M.' in *I classici italiani nella storia della critica*, II (rev. ed. W. Binni, 1962); D. Chiomenti Vassalli, *V. M. nel dramma dei suoi tempi* (1968). M.W.

Montiano y Luyando, Agustín (\*Valladolid 1 III 1697; †Madrid 1 XI 1764), Spanish dramatist and critic, the first director of the Academy of History. He began writing in the late 17th-century manner (*El robo de Dina*, 1727). *Virginia* (1750) and *Ataulfo* (1753) are fastidious plays based on French neo-classic models. *Discurso sobre las tragedias españolas* (1750), with a continuation printed in 1753, is his contribution to the polemics round the Spanish theatre.

*Poesías* (ed. L. A. de Cueto in Biblioteca de Aut. Esp., LXVII).

N. Alonso Cortés, *Miscelánea Vallisoletana* (1912); F. Uhagón y Guardamino, Marqués de Laurencín, *Don A. de M. y L.* (1926); J. A. Cook, *Neo-Classic Drama in Spain: Theory and Practice* (Dallas, 1959). R.M.N. (J.E.V.)

Montoro, ANTÓN DE, called 'EL ROPERO' (\*Montoro, Córdoba 1404; †c. 1480), Spanish poet; a converted Jew, who enjoyed the patronage of the Aguilar family. His serious verses are unreadable, but he had talent for lampoons and jocular verse.

*Cancionero* (ed. E. Cotarelo y Mori, 1900).

R. O. Jones, 'Isabel la Católica y el amor cortés' in *Rev. de Literatura*, XXI (1962); C. V. Aubrun, 'Conversos del siglo XVI (a propósito de A. de M.)' in *Filología*, XIII (1968-69).

E.M.W. (A.D.D.)

Montreuil (or Monstereuil), JEAN DE (\*?1354; †Paris 1418), French humanist; secretary to Charles VI. He possessed a deep knowledge of classical literature and was prominent in the literary controversies at the beginning of the 15th century.

A. Thomas, *De Joannis de Monsterialo vita et operibus* (1883); A. Combes, *J. de M. et le chancelier Gerson* (1942). A.H.D.

Montrose, JAMES GRAHAM, 1ST MARQUESS OF (\*1612; ∞1629 Magdalene Carnegie; †Edinburgh 21 V 1650), Scottish statesman, soldier and poet. A Presbyterian and originally a Covenanter, Montrose joined the Royalist cause in 1644 and fought a brilliant series of campaigns; he was executed by his enemies in the Grassmarket, Edinburgh. A man of heroic courage, a soldier of genius, Montrose had a gentleman's skill in poetry, and his few extant poems are graceful lyrics, passionate and beautifully clear in expression.

Poems in James Watson's *Choice Collection of ... Scots Poems* (1711) and ed. J. L. Weir (1938). G. Wishart, *James, First Marquis of M.* (1903);

John Buchan, *M.* (1928); C. V. Wedgwood, *M.* (1952) and in *Essays and Stud.*, XIII (1960). J.K.

Moody, WILLIAM VAUGHN (\*Spencer, Ind. 8 VII 1869; ∞1909 Mrs Harriet Brainerd; †Colorado Springs, Col. 17 X 1910), American poet and playwright. He won wide popularity with his prose plays. His three poetic dramas treat the problem of sin and point to the modern symbolic drama of spiritual struggle.

*The Masque of Judgment* (1900); *The Fire-Bringer* (1904); *The Great Divide: A Play* (1909); *The Faith Healer: A Play* (1909).—*The Poems and Plays of W. V. M.* (ed. J. M. Manly, 2 vols, 1912). D. D. Henry, *W. V. M.: A Study* (1934).

H.L.C.

Moonen, ARNOLD (\*Zwolle 1644; †Deventer 17 XII 1711), Dutch parson and poet, philologist and historian. He continued the tradition of the 17th century. J.W.W.

VERSE: *Poëzy* (1700); *Dauids trapzangen* (1700); *Vervolg op de poëzij* (ed. H. Poot Czn., 1720).—*Nederduytsche spraackkunst* (1706).

J. Lindeboom, *A. M.* (1958).

J.W.W. (J.Sm.)

Moore, BRIAN (\*Belfast 1921), Irish novelist and short-story writer, after much travelling now a Canadian citizen. His first novel *The Lonely Passion of Miss Judith Hearne* (1958) is set in Belfast and presents a compassionate picture of sexual frustration against a background of Irish Catholicism. *The Feast of Lupercal* (1958) and *The Emperor of Ice-Cream* (1965) also investigate the possibilities of loneliness and failure in a Belfast setting. His other novels are set in Canada, *The Luck of Ginger Coffey* (1960), *I Am Mary Dunne* (1968), or America, *An Answer From Limbo* (1962), but deal with characters of Irish origin whose restlessness and uncertainty reflect an inability to abandon the old world for the new. *Mary Dunne* is a bravura impersonation of a woman's consciousness and his most complex and technically satisfying novel.

*Fergus* (1971); *The Revolution Script* (1971).

E.T.W.

Moore, EDWARD (\*Abingdon 22 III 1712; ∞1749 Jenny Hamilton; †London 1 III 1757), English writer of poems, fables and plays, including the successful *The Gamester* (1753) with prologue by Garrick\*. He edited *The World* (1753-57).

*Fables for the Female Sex* (1744); *Poems, Fables and Plays* (1756); *Dramatic Works* (1788).

J. H. Caskey, *Life and Works of E. M.* (with biblio.; 1927); A. Sherbo, *English Sentimental Drama* (1957). R.M.H. (M.Bu.)

Moore, GEORGE (\*Moore Hall, Co. Mayo 24 II 1852; †London 20 I 1933), Irish novelist, essayist and autobiographer; educated Oscott, Birmingham; dabbled in art in London and Paris; worked as a journalist and art-critic in London; gained a reputation with his novel *Esther Waters* (1894), a naturalistic but thin enough work. From 1899 he was associated with the Irish literary revival, writing fiction with an Irish setting and collaborating with Edward Martyn\* in the theatre. His spiteful but amusing autobiographical trilogy (*Ave*, 1911; *Salve*, 1912; *Vale*, 1914) is an indispensable record of the revival's chief figures and is the best of his early work. His later prose works had much subtlety and power.

NOVELS AND STORIES: *A Drama in Muslin* (1886); *Evelyn Innes* (1898); *The Untilled Field* (1903); *The Lake* (1905); *The Brook Kerith* (1916); *Héloïse and Abélard* (1921); *Aphrodite in Aulis* (1923); *Celibate Lives* (1927).—AUTOBIOGRAPHICAL: *Confessions of a Young Man* (1888); *Impressions and Opinions* (1891); *Memoirs of My Dead Life* (1906); *Conversations in Ebury Street* (1924).—PLAYS: *The Strike at Arlingford* (1892); *The Bending of the Bough* (1900).—WORKS (Ebury ed., 1936–37).—*Letters to Lady Cunard* (1957).

Walter D. Ferguson, *The Influence of Flaubert on G. M.* (1934); J. M. Hone, *Life of G. M.* (1936); M. J. Brown, *G. M.* (1955); Nancy Cunard, *G. M.* (1956); G. P. Collet, *G. M. et la France* (Paris, 1957); Jean C. Noel, *G. M.* (Paris, 1966); *G. M.'s Mind and Art* (ed. Graham Owens, 1968).—H. E. Gerber, *G. M.: A Bibliography of Writings About Him* (1959). E.T.W.

Moore, JOHN (\*Stirling X 1729; ∞1769 Jean Simson; †Richmond 21 I 1802), Scottish physician, traveller and novelist; father of General Sir John Moore. Accompanied the Duke of Hamilton abroad (1773–78) and went with Lord Lauderdale to France in 1792. *Zeluco: Various Views of Human Nature* (1786), a rake's progress, is the best of his novels; Byron\* declared that his intention in *Childe Harold* had been to portray 'a poetical Zeluco'.

*A View of Society and Manners in France, Switzerland and Germany* (1779); *A View . . . Italy* (1781); *Journal during a Residence in France* (1792–93); *Edward* (1796); *Mordaunt: Sketches of Life, Character, and Manners* (1800; ed. W. L. Renwick, 1965).—WORKS (7 vols, 1820); letters in *Intimate Society Letters of the 18th Century* (ed. the Duke of Argyll, 1910) and *Records of the Carrick M. Family* (ed. G. Heath, 1912).

Carola Oman, *Life of Sir John M.* (1953); J. M. S. Tompkins, *The Popular Novel in England 1700–1800* (1932). J.K.

Moore, MARIANNE CRAIG (\*St Louis, Mo. 15 XI 1887; †New York 5 II 1972), American poet. Her poetry is characterized by its disciplined, uncon-

ventional use of metrics, its detached impersonality and its witty, ironic attitude. William Carlos Williams\* described her poetry as 'a brittle, highly set-off porcelain garden' suggesting that mixture of a sophisticated surface and naiveté which produces effects of startling insight.

*Poems* (1921); *Observations* (1924); *Selected Poems* (1935; intro. T. S. Eliot); *The Pangolin and Other Verse* (1936); *What Are Years* (1941); *Nevertheless* (1944); *Collected Poems* (1951); *The Fables of La Fontaine* (tr.; 1954); *Like to a Bulwark* (1956); *O To Be a Dragon* (1959); *Complete Poems* (1968).—PROSE: *Predilections* (1955); *Three Classic Tales* (1963).

Y. Winters, *In Defense of Reason* (1947); R. P. Blackmur, *Language as Gesture* (1952); R. Jarrell, *Poetry and the Age* (1953); A. Tate, *Sixty American Poets, 1896–1944* (1954); J. Garrigue, *M. M.* (1965); G. W. Nitchie, *M. M.: An Introduction to the Poetry* (1969). H.L.C. (G.A.K.)

Moore, THOMAS (\*Dublin 27 V 1779; ∞25 III 1811 Elizabeth Dyke; †Devizes, Wilts 26 II 1852), Irish song-writer. Educated at Trinity College, Dublin. He studied law in London, where his poetry won him popularity in polite society; and held a government post in Bermuda before settling in England. He was known in his own day as a biographer and satirist; today he is chiefly remembered for his *Irish Melodies* (1807–34), based on traditional Irish airs. Divorced from their music, his poems are conventional and sentimental; several were notably influenced by Irish rhythms and cadences. R.McH.

VERSE: *Odes of Anacreon* (tr.; 1800); *Lallah Rookh* (1817); *The Fudge Family in Paris* (1818).—*Poetical Works* (ed. A. D. Godley, 1910).—VARIOUS: *Life of Sheridan* (1825); *Byron's Works* (ed. 1835); *The Journal of T. M. 1818–41* (ed. P. Quennell, 1964); *Letters of T. M.* (ed. W. S. Dowden, 2 vols, 1964).

W. Trench, *T. M.* (1934); H. O. Mackey, *The Life of T. M.* (1951). E.T.W.

Móra, FERENC (\*Kiskunfélegyháza 19 VII 1879; ∞1902 Ilona Wallerhausen; †Szeged 8 II 1934), Hungarian author. Móra spent his whole life in the Szeged region, and his works reveal his intimate knowledge of that area. A gifted story-teller rather than a mere stylist, he gained great popularity throughout Hungary.

NOVELS: *Ének a búzamezőkről* (1927; *Song of the Wheatfields*, tr. G. Halász, 1930); *Aranykoporsó* (1933); *The Gold Coffin*, tr. E. Rácz, 1964); *Hannibál feltámasztása* (1949).—VERSE: *Könyves könyv* (1920).

J. Gaál, *M. F.* (1938); A. Földes, *M. F.* (1958). G.F.C.

Mora, JOSÉ JOAQUÍN DE (\*Cádiz 1783; †Madrid 1864), Spanish poet and critic. He lived mainly in

America. Though he claimed to be neither a classicist nor a Romantic, his *Poestas* (1836; 2nd ed. 1853) are in fact neo-classic in form. His *Memorias históricas sobre Fernando VII* (1824) is an interesting and valuable document. His *Leyendas españolas* (London, 1840) are good examples of narrative poetry, though lacking in atmosphere.

M. L. Amunátegui, *Don J. J. de M.: Apunte biográfico* (1897); C. Pitoulet, *La querelle calderonienne* (1909); L. Monguié, *Don J. J. de M. y el Perú del ochocientos* (1967). R.M.N. (J.E.V.)

Morais, FRANCISCO DE (\*c. 1500; †Evora 1572), Portuguese novelist. Courtier, and for a time treasurer, to John III, in 1540 he went to Paris as secretary to the Portuguese ambassador. He became infatuated with a lady of the French court but only succeeded in drawing ridicule on himself. The affair seems to have inspired certain anti-feminist passages in his novel, *Palmeirim de Inglaterra*. Morais was murdered for reasons still obscure.

*Palmeirim de Inglaterra*, a romance of chivalry, achieved immense popularity, second only to that of the AMADÍS DE GAULA (1508), the Spanish novel that renewed the taste for this type of literature in 16th-century Europe. Highly praised by Cervantes\* in his general condemnation of the genre, Morais' work owes much to the *Amadís*, both directly and through the other Spanish romances—*Palmerín de Oliva* (1511), *Primalción* (1512) and *Platir* (1533)—of which the *Palmeirim de Inglaterra* is a continuation. Notable for its clear, attractive style and for the interest of certain episodes (particularly that of Miraguarda, the insensitive beauty who seems to symbolize Morais' concept of female indifference), the first edition of this novel was in a Spanish translation, the Portuguese original only appearing some 20 years later. Morais also left three moral dialogues.

*Primeira e segunda parte do Palmeirim de Inglaterra* (1567; ed. G. de Ulhoa Cintra, *Crônica de Palmeirim de Inglaterra*, São Paulo, 1946; Span. tr. 1547-48, ed. A. Bonilla de San Martín in Nueva Biblioteca de Aut. Esp., XI; *The history of Prince Palmerin of England*, tr. A. Munday, 1602-09; tr. R. Southey, 4 vols, 1807); *Diálogos* (1624). —*Obras* (3 vols, 1852).

W. E. Purser, *Palmerin of England* (Dublin, 1904); Jordão de Freitas, *F. de M., O Palmeirim* (1910); Sir H. Thomas, *The Palmerin Romances* (1916) and *Spanish and Portuguese Romances of Chivalry* (1920). T.P.W.

Morais, VENCESLAU JOSÉ DE SOUSA (\*Lisbon 30 V 1854; †Tokushima 1 VII 1929), Portuguese writer who began his career in the navy; he later settled in Japan and became an enthusiastic exponent of Japanese life.

*Traços do extremo oriente* (1895); *Dai-Nippon*

(1897); *Cartas do Japão* (1904); *O culto do chá* (1905); *Paisagens da China e do Japão* (1906); *Bon-Odori em Tokushima* (1918); *O-Yoné e Ko-Haru* (1923); *Serões do Japão* (1926); *Relance da alma japonesa* (1926).

Castelo Branco Chaves, 'W. de M.' in *Estudos críticos* (1932). T.P.W.

Morales, AMBROSIO DE (\*Cordoba 1513; †ibid. 1591), Spanish humanist and antiquarian. He was nephew to Pérez\* de Oliva, whose works he edited (1586). He was a Professor at Alcalá and a priest. Besides continuing Ocampo's chronicle, he wrote an excellent antiquarian work on Spanish cities, in which he made full use of documents, inscriptions and medals.

*Discursos sobre las antigüedades de Castilla* (1577); *Crónica general de España que continuaba A. de M.* (6 vols, 1791-92).

E. Redel, *A. de M. Estudio biográfico* (1908). E.M.W. (J.E.V.)

Morales, TOMÁS (\*Moya de la Gran Canaria 1885; †Las Palmas 1921), Spanish poet; studied medicine at Cádiz and Madrid. The Canary Islands provide the main themes for his virile, sonorous poetry; sea, ports, maritime life. Sometimes, as in *Oda al Atlántico*, he creates a poetical-mythological vision of the sea in which ancient and modern elements intermingle. He created a poetical school in the Islands.

*Poemas de la gloria, del amor y del mar* (1908); *Las rosas de Hércules* (1919; enlarged ed., with pref. E. Díez-Canedo, 1922). R.M.N.

Morand, PAUL (\*Paris 13 III 1888), French writer. Morand began to travel—in particular to England—at an early age and became a professional diplomat. He won international literary fame as the brilliant and impertinent commentator of post-war Europe in the 'crazy '20s', the legend of which he helped to swell (*Ouvert la nuit*, 1922; *Fermé la nuit*, 1923). His talent took a more serious turn in *Bouddha vivant* (1927), in which he set himself to grapple with moral problems. His travel books (*Rien que la terre*, 1926) show the same condensed brilliance of style and observation as his novels and short stories. He loved cities, and wrote evocative books on *Londres* (1933) and on Paris.

VERSE: *Lampes à arc* (1919); *Feuilles de température* (1920); *Tendres Stocks* (1921).—NOVELS, STORIES, ETC.: *L'Europe galante* (1925); *Magie noire* (1928); *Paris Tombouctou* (1928); *Hiver carathe* (1929); *Papiers d'identité* (1931); *Air Indien* (1932); *Milady* (1937); *Vie de Maupassant* (1943); *Journal d'un attaché d'ambassade* (1948); *Giraudoux* (Geneva, 1948); *Tais-toi* (1965).

B. Delvaille, *P. M.* (1966). M.G.; J.P.R.

Moratin: see Fernández de Moratin.

**Moravia, ALBERTO (PINCHERLE)** (\*Rome 28 XI 1907), Italian novelist and short-story writer. Moravia's first novel, *Gli indifferenti* (1929; *Time of Indifference*, tr. A. Davidson, 1953), was outstandingly successful and is thought to have influenced Sartre\*. Its characters were drawn from the Roman middle class which has provided the background to most of his works, with the main exceptions of the 'proletarian' novels, *La romana* (1947; *The Woman of Rome*, tr. L. Holland, 1949) and *La ciociara* (1957; *Two Women*, tr. A. Davidson, 1958) and some of the tales in the *Racconti romani* (1954; *Roman Tales*, tr. *idem*, 1956). Moravia's themes are those of alienation (although only in recent novels has he used the terminology of EXISTENTIALISM), of sexual relations and the relationship between the corruption of the individual and that of the social system of which he is seen to be a product. Moravia has always limited his range, excluding from consideration whole areas of experience, but he has been remarkably consistent within his chosen limits. In technique, he is highly professional and is a master of the short story and the 'romanzo breve'. At times over-preoccupied with sex, and with a weakness for the melodramatic, his work is uneven in quality, but he is rightly regarded as one of the most important Italian novelists of his century.

*I sogni del pigro* (1940); *La mascherata* (1940; *The Fancy Dress Party*, tr. A. Davidson, 1947); *Agostino* (1944; tr. B. de Zoete, 1947); *La disubbidienza* (1948; *Disobedience*, tr. A. Davidson, 1950); *L'amore coniugale e altri racconti* (1949; *Conjugal Love*, tr. *idem*, 1950); *La noia* (1960; *The Empty Canvas*, tr. *idem*, 1961); *L'attenzione* (1965; *The Lie*, tr. *idem*, 1966).

A. Limentani, *A. M. tra esistenza e realtà* (1962); F. Longobardi, *M.* (1970). B.M.

**Moravský, GUSTAV** PFLEGER: see **Pfleger Moravský, GUSTAV**.

**Morax, RENÉ** (\*Morges 11 V 1873; †*ibid.* 1963), Swiss playwright, author of *La Nuit des Quatre-Temps* (1901), *Aliénor* (1910) and others to whom Switzerland's dramatic revival owes much. *La Dîme* (1903) was the first play he produced at Mézières (Vaud) where he founded the Théâtre du Jorat in 1908. This people's theatre was an original enterprise and a remarkable example of co-operation between writer, actors, musicians, artists and audience. Besides *Guillaume Tell* (1914) and *Charles le Téméraire* (1944) Morax produced Old Testament plays, full of pageantry and grandeur; for *Le Roi David* (1921) Honegger wrote the music.

G. Bridel, *Le théâtre en Suisse romande* (1937); P. Kohler, *Le théâtre et la Suisse romande* (1943); *Le théâtre du Jorat et R. M.* (sel. recollections ed. Stéphane Audel, 1963); Pierre Meylan, *R. M. et Arthur Honegger au théâtre du Jorat* (1966).

J.P.I. (G.G.)

**Mordovtsev, DANIL LUKICH** (\*Don territory 1830; †1905), Russian radical novelist and pamphleteer. His principal novel, *Znamiya vremeni* (1896), written in a populist spirit, was one of the outstanding successes of the period. He also wrote historical novels one of which, *Derzhavny plotnik* (1899), idealizes Peter\* the Great.

*Polnoye sobranie istoricheskikh romanov, povestey i rasskazov* (25 vols, 1914); *Znamiya vremeni* (1923); *Zhelyezom i krovyn* (1954).

I. V. Vladislavlev, *Russkie pisateli*, IV (1924). J.L.

**More, CHARLES C.** (\*Allentown, Pa. 1851; †*ibid.* II 1940), leading Pennsylvania-German narrator.

Sel. in *The Pennsylvania-German*, VIII–XI (1907–10).

H. H. Reichard, *Pennsylvania-German Dialect Writings and Their Writers* (1918) and *Pennsylvania German Verse* (1940). E.R.

**More, HANNAH** (\*Stapledon 2 II 1745; †Clifton 7 IX 1833), English writer and humanitarian. After considerable theatrical success as dramatist and social success as wit—she was a friend of Johnson\* and Reynolds—Miss More applied her gifts to the writing of sacred plays and poems and tracts, and to energetic work amongst the poor of Gloucestershire. B.H.

*The inflexible captive: a tragedy* (1774); *Percy* (1777); *Sacred dramas* (1782); *Coelebs in Search of a Wife* (2 vols, 1809); *The Shepherd of Salisbury Plain* (1810); *Practical Piety* (2 vols, 1811); *Christian Morals* (2 vols, 1813).—*The Letters of H. M.* (ed. R. B. Johnson, 1925).

W. Roberts, *Memoirs of the Life and Correspondence of H. M.* (4 vols, 1835); H. Thompson, *Life of H. M. with Notices of Her Sisters* (1838); M. A. Hopkins, *H. M. and Her Circle* (1947); M. G. Jones, *The Life of H. M.* (1952). B.H. (M.Bu.)

**More, HENRY** (\*Grantham 12 X 1614; †Cambridge 1 IX 1681), English philosopher and poet, one of the Cambridge Platonists. From Eton he went to Christ's College, Cambridge (1631), where he indulged his love of poetry and religious argument, tutored by Robert Gell and influenced by Whichcote. In 1639 More was elected to a fellowship; much influenced by Plato\*, Plotinus\*, Ficino\* and Luther\*, he was not involved in political controversy, taking orders but refusing preferment, combining pleasant sociability with his mystical faith and temporary asceticism. His allegorical *Psycho-zoia* shows Spenserian and other Elizabethan influence.

*Psychodia Platonica* (1642); *Democritus Platonis-sans* (1646; ed. P. G. Stanwood, 1968); both with other works in *Philosophical Poems* (1647; sel. ed. G. Bullough, 1931); *Complete Poems* (ed. A. B.

Grosart, 1878).—*Philosophical Writings* (1662); *Opera* (3 vols, 1675–79); *Theological Works* (1708); *Philosophical Writings of H. M.* (ed. F. I. MacKinnon, 1925).

R. Ward, *Life of H. M.* (1710; ed. M. H. Howard, 1911); F. J. Powicke, *The Cambridge Platonists* (1926); R. L. Colie, *Light and Enlightenment: A Study of Cambridge Platonists and the Dutch Arminians* (1957); A. Lichtenstein, *H. M.: The Rational Theology of a Cambridge Platonist* (1962); M. S. Røstvig, *The Hidden Sense* (1964); S. Hutin, *H. M.: essai sur les doctrines théosophiques chez les platoniciens de Cambridge* (1966).—Biblio. in G. R. Guffey, *Traherne and the 17th-Century English Platonists 1900–1966* (1969).

B.L.J. (R.M.W.)

More, PAUL ELMER (\*St Louis, Mo. 12 XII 1864; †Princeton, N.J. 9 III 1937), American critic. He taught Sanskrit at Harvard and Bryn Mawr, held editorial positions in New York, retired to Princeton to teach philosophy. With Irving Babbitt\* he led the new humanist movement of the 1920s which advocated classical standards. In the *Shelburne Essays* (11 vols, 1904–21) More criticized literature on humanistic principles, strongly attacked the naturalism of modern American and French works.

*Benjamin Franklin* (1900); *The Drift of Romanticism* (1912); *Aristocracy and Justice* (1915); *Platonism* (1917); *Hellenistic Philosophies* (1923); *The Christ of the New Testament* (1924); *The Demon of the Absolute* (1928); *The Sceptical Approach to Religion* (1934); *On Being Human* (1936); *Pages From an Oxford Diary* (1937).

R. Shafter, *P. E. M. and American Criticism* (1935).  
H.L.C. (D.E.Mo.)

More, SIR THOMAS (\*1478; †Tyburn 6 VII 1535), English humanist. Friend of Erasmus\*, Colet\* and Holbein, More was a distinguished translator, biographer and controversialist, and also an eminent lawyer who became Chancellor (1529), but was executed for denying the King's headship of the Church. In his *Utopia* he censures luxury, enclosures and war, associating the good life with equal work and leisure, education for all and hygienic town-planning.

*Utopia* (Latin text, Louvain, 1516; R. Robinson's tr., 1551, ed. G. Sampson and A. Guthkelch, 1910; mod. tr. G. C. Richards, 1923; mod. tr. ed. E. Surtz, 1964); *Omnia Opera* (coll. Latin works; Louvain, 1565); *The lyfe of Johan Picus Erle of Myrandula* (?1510; ed. J. M. Rigg, 1890); *A dialoge of Syr Thomas More* (1529); *The confutation of Tyndales answere* (2 pts, 1532, 1533); *The apologye of Syr T. M. Kryght* (1533; ed. A. I. Taft, 1929); *A dialoge of comfort against tribulacion* (1533); *The Workes of Sir T. M. wrytten by him in the Englyshe tonge* (1557; facs. ed. with mod. ver-

sion W. E. Campbell, intro. R. W. Chambers, notes A. W. Reed, 2 vols, 1931); *Correspondence of Sir T. M.* (ed. E. F. Rogers, 1948); *Complete Works of Sir T. M.* (exec. ed. R. S. Sylvester, 1963).

N. Harpsfield, *The Life and Death of Sir T. M.* (ed. from MS E. V. Hitchcock, 1932, repr. 1963); W. Roper, *The Life of Sir T. M.* (Paris, 1625; ed. E. V. Hitchcock, 1935; ed. E. E. Reynolds, 1963); F. Seebohm, *The Oxford Reformers of 1498* (1867); G. E. Dermenghem, *Thomas Morus et les Utopistes de la Renaissance* (1927); W. E. Campbell, *M.'s Utopia and His Social Teaching* (1930); R. W. Chambers, *Sir T. M.* (1935) and *The Place of Sir T. M. in English Literature and History* (1937); J. H. Hexter, *M.'s Utopia: The Biography of an Idea* (1952); E. Surtz, *The Praise of Pleasure* (1958); P. Holhře, *The Sir T. M. Circle* (1959); *Moreana* (ed. G. Marc'hadour, 1962–); G. Marc'hadour, *L'Univers de T. M.* (1963); E. E. Reynolds, *The Trial of Sir T. M.* (1964) and *T. M. and Erasmus* (1965).  
W.A.A.

Moréas, JEAN, pseud. of JANNIS PAPADIAMANTOPOULOS (\*Athens 15 IV 1856; †Paris 31 III 1910), French poet of Greek birth. Moréas had a French education, travelled in Europe, and settled finally in Paris in 1880. His first poems, somewhat artificial, show a full acceptance of SYMBOLISM (*Les Syrtes*, 1884). In 1891, however, he joined with Maurras\*, M. Du Plessys, R. de La Tailhède and others in founding the École Romane, which advocated a return to a more strictly classical technique and looked to Rome and Greece for its general inspiration. His subsequent writing was direct and vigorous. In *Les stances* (probably his masterpiece) he details the stages in his intellectual journey towards self-discipline. His novels and essays are now sadly dated.

VERSE: *Premières poésies* (1907); *Le pèlerin passionné* (1891); *Enone au clair visage* (1893); *Ériphile* (1894); *Sylves and Sylves Nouvelles* (1894–95; coll. as *Poèmes et Sylves*, 1907); *Les stances* (1899–1901; 6 vols, 1905).—*Iphigénie* (play; 1904).—NOVELS: *Le thé chez Miranda* (1886); *Les demoiselles Gaubet* (1887).—*Les premières armes du Symbolisme* (essays; 1889).

E. Raynaud, *J. M. et les stances* (1929); R. Niklaus, *J. M., poète lyrique* (1936); A. Embiricos, *Les étapes de J. M.* (1955).  
M.G.; J.P.R.

Moreno Villa, José (\*Málaga 1887; ∞ Consuelo Estrada; †Mexico 1955), Spanish poet, critic and artist. He lived in Mexico from the Civil War. Thoughtful but humorous, his poetry lies somehow outside the general trend of the period. The series of *Carambas* (1931) are representative of his work. He has written an interesting autobiography—*Vida en claro* (1944)—and a valuable study on Spanish court dwarfs.

*El pasajero* (1914); *Evoluciones* (1918); *Jacinta la*

*Pelirroja* (1929); *Locos, enanos, negros y niños palaciegos* (1939).

J. F. Cirre, *La poesía de J. M. V.* (1963).

R.M.N. (J.E.V.)

**Moreto y Cavana**, AGUSTÍN (\*Madrid 9 IV 1618; †Toledo 28 X 1669), Spanish dramatist. His parents were Italians. He studied at Alcalá and became a priest. Probably most of his plays were written before 1656 when he became chaplain to the Archbishop of Toledo. He then took charge of a hospital in Toledo. His plays are generally elegant in style and relatively simple in plot. He frequently refurbished plays by his predecessors. His brilliant comedy *El lindo don Diego* owes many of its details to Guillén de Castro\* y Bellvis' *El Narciso en su opinión. El desdén con el desdén* is recognized as his masterpiece; it resembles vaguely several earlier plays by Lope de Vega\* and Tirso\* de Molina, but no precise source has been discovered. This play was the source of Molière's\* *La Princesse d'Élide*. Thomas Corneille\* and John Crowne\* owed something to his works.

Biblioteca de Aut. Esp., XXXIX, LVIII; *Teatro (El lindo don Diego and El desdén con el desdén)*, ed. N. Alonso Cortés, 1916, 2nd ed. 1937; *El poder de la amistad* (ed. D. E. Dedrick, Valencia, 1968).

R. L. Kennedy, *The Dramatic Art of M.* (Northampton, Mass. 1932); E. Caldera, *Il teatro di M.* (Pisa, 1960); F. P. Casa, *The Dramatic Craftsmanship of M.* (1966). E.M.W. (J.E.V.)

**Moretti, MARINO** (\*Cesenatico 18 VII 1885), Italian poet, novelist and short-story writer. As a poet, Moretti began by writing in the 'crepuscular' manner (Gozzano\*). His early prose works are also crepuscular in tone, but subsequently describe with freshness and sympathy scenes from provincial life. Moretti has great compassion for the oppressed and admires their moral courage.

POETRY: *Poesie scritte col lapis* (1910); *Tutte le poesie* (1966).—SHORT STORIES: *I lestofanti* (1910); *Uomini soli* (1954); 1945 (1956); *Tutte le novelle* (1959).—NOVELS: *Il sole del sabato* (1916); *La voce di Dio* (1920); *Il romanzo della mamma* (1924); *La vedova Fioravanti* (1941); *Romanzi della mia terra* (1961); *I romanzi dell'amorino* (1968).—*Tutti i ricordi* (memoirs; 1962). B.M.

**Morgan, CHARLES LANGBRIDGE** (\*Kent 22 I 1894; †1923 Hilda Vaughan; †London 6 II 1958), English novelist, for many years dramatic critic of *The Times*. In his novels his elaborate, rather mannered, literary style gives a cachet to his romantic presentation of sensational events and emotions. *The Fountain* (1932) made his reputation in America. He is much admired in France.

NOVELS: *Portrait in a Mirror* (1929); *Sparken-broke* (1936); *The Voyage* (1940); *The Judge's Story* (1947); *The River Line* (1949; play, 1952);

*A Breeze of Morning* (1951); *Challenge to Venus* (1957).—PLAYS: *The Flashing Stream* (1938); *The Burning Glass* (1953).—GENERAL: *Reflections in a Mirror* (2 ser., 1944–46); *Liberties of the Mind* (1951); *The Writer and His World* (1960).—*Selected Letters* (ed. E. Lewis, 1967).

H. C. Duffin, *The Novels and Plays of C. M.* (1959). R.A.S.-J. (W.R.A.)

**Morgan, EDWIN** (\*Glasgow 27 IV 1920), one of the most versatile of contemporary Scottish poets, and a considerable writer of Concrete Poetry. He is also a translator of ability and ingenuity.

*The Second Life: Selected Poems* (1968); in *Penguin Modern Poets*, XV (1969); *The Whittrick* (1970). W.R.A.

**Morgan, WILLIAM** (\*Wybrnant, Caernarvonshire c. 1545; †Catherine Lloyd; †10 IX 1604), translator of the Bible into Welsh. Educated at Cambridge, he was vicar of Llanbadarn, Welshpool and Llanrhaeadr-ym-Mochnant, before becoming Bishop of Llandaff and later of St Asaph. At Llanrhaeadr he completed his translation of the Bible (*Y Beibl Cyssegrlan*, 1588). A classic of Welsh literature, it has had an immeasurable influence upon the language and the literature as well as upon the religious life of the nation. Its style is founded mainly upon the scholarly language of bardic poetry.

C. Ashton, *Bywyd a Gwaith yr Esgob Morgan* (1891); J. Ballinger and J. I. Jones, *The Bible in Wales* (1906); W. J. Gruffydd, 'Y Cyfieithiadau Cymraeg' in *Geiriadur Beiblaidd* (1926); J. Lloyd-Jones, *Y Beibl Cymraeg* (1938). B.Re.

**Morgann, MAURICE** (\*London 1726; †*ibid.* 1802), English literary critic. His essay on Falstaff initiated the psychological study of Shakespeare's\* characters.

*Shakespearean Criticism* (ed. D. A. Fineman, 1972; incl., with variant MS readings, *An Essay on the Dramatic Character of Sir John Falstaff*, 1777).

S. M. Tave, 'Notes on the influence of M.'s essay' in *Rev. Eng. Stud.* (1952). B.H. (M.Bu.)

**Morgenstern, CHRISTIAN** (\*Munich 6 V 1871; †Merano 30 III 1914), German poet. A would-be painter, he suffered prolonged illness and died prematurely. He is best remembered for his nonsense verse. Initially influenced by Ibsen\* and Nietzsche\* (whose dithyrambic style and vitalistic affirmation of life and suffering he followed), he turned after 1906 to mysticism and, under the impact of Rudolf Steiner, anthroposophism. His nature and love lyrics tend toward the sentimental, and it is chiefly in his now naïve, now grotesque, ironic comic verse that he reveals his mastery of rhythm and capacity to play imaginatively with language. His games with conventional language



anticipate the Surrealists, his use of distortion the Expressionists. The comic in his poetry not only satirizes convention, but also serves to communicate his mystical vision of reality.

*Galgenlieder* (1905; with *Palmström*, 1910); *Palma Kunkel* (1916); *Der Gingsanz* (1919); all 3 coll. in *Alle Galgenlieder* (1951; sel. tr. 1963).—*Melancholie* (1906); *Einkehr* (1910); *Ich und Du* (1911); *Wir fanden einen Pfad* (1914); *Stufen* (aphorisms; 1918); *Mensch Wanderer* (1927).—*Werke* (2 vols, 1959–60); *Gesammelte Briefe* (1962).

L. Spitzer, 'Die groteske Gestaltungs- und Sprachkunst M.s.' in *Motiv und Wort* (1918); W. Griffel, *M. als Mystiker* (1931); W. Witte, 'Humour and mysticism in C. M.'s poetry' in *Ger. Life and Letters*, I (1936); M. Bauer, *M.s. Leben und Werk* (5th ed. 1954); F. Hiebel, *C. M.* (1957); J. Walter, *Sprache und Spiel in C. M.s. 'Galgenliedern'* (1966); M. Beheim-Schwarzbach, *C. M.* (3rd ed. 1967). K.P.

Mori ŌGAI, pseud. of MORI RINTARŌ (\*Tsuwano, Shimane 17 II 1862; †Tokyo 9 VII 1922), Japanese writer. After becoming an army doctor, he was sent in 1884 to Germany for four years to study German army hygiene. He remained an army surgeon until 1916, but his German visit had stimulated an inherent literary talent and his first novel, *Maihime* (1890), was based upon his experiences there. Over 60 novels and short stories followed. In 1902 he began to write successful plays. From 1909 he translated numerous German classics into Japanese (doing what Tsubouchi\* Shōyō, Horiguchi Daigaku and Futabatei\* Shimei did for English, French and Russian classics respectively). Writing in a lucid classical style, he exercised a great influence on modern Japanese literature. E.B.C.

NOVELS: *Maihime* (1890; *The Dancing Girl*, tr. F. W. Eastlake, 1907; 'The Girl Who Danced', tr. L. Zolbrod in *The Language of Love*, 1964); *Vita sexualis* (1909); *Asobi* (1910; summary of this and prec. in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Fushinchū* (1910; 'Under Reconstruction', tr. I. I. Morris in *Modern Japanese Stories*, 1961); *Seinen* (1910–11; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Gan* (1911–13; 'The Wild Goose', extr. tr. B. Watson in *Modern Japanese Literature*, ed. D. L. Keene, 1956; *The Wild Geese*, tr. K. Ochiai and S. Goldstein, 1959; *Die Wildgans*, tr. F. Vogelsang, 1962); *Abe Ichizoku* (1913; 'Der Untergang des Hauses Abe', tr. W. Donat in *Die fünfstockige Pagode*, 1960); *Sanshō dayū* (1915; tr. T. Fukuda, 1952; tr. S. Masaki in *Asia Scene*, I, 4–6, 1956); *Takasebune* (1916; tr. E. W. Paschall in *The Heart is Alone*, ed. R. N. McKinnon, 1957).—G. M. Sinclair and K. Suita, *Tokyo People* (1925).—PLAYS: *Kamen* (1909; summary in Kokusai Bunka Shinkōkai, *op. cit.*); *Ikutagawa* (1910). E.B.C. (D.E.M.)

Móricz, ZSIGMOND (\*Tiszacsécse 30 VI 1879; ∞1905 Eugenia Holics, ∞1926 Mária Simonyi; †Budapest 4 IX 1942), Hungarian novelist, short-story writer and playwright. One of the Nyugat circle, Móricz shattered the idyllic pictures of peasant life described by Mikszáth\* and Gárdonyi\*. Being himself of peasant stock, he wrote of the stark reality of village life in an eruptive style that dispelled fantasy and compelled thought.

NOVELS: *Sárány* (1910; *Gold im Kote*, tr. A. Schwartz, 1921); *A fákllya* (1917; *The Torch*, tr. E. Lengyel, 1931); *Légy jó mindhalálig* (1920; *Be Faithful Unto Death*, tr. S. Körösi László, 1963); *Erdély* (1935; *Siebenbürgen*, tr. G. Kaethe, 1936).—SHORT STORIES: *Hét krajcár* (1909); *Barbárok* (1933).—*M. Z. regényei és elbeszélései* (12 vols, 1962–65).

G. Feja, *M. Z.* (1939); J. Reményi, 'Z. M., Hungarian realist' in *Amer. Slavic Rev.*, IV (1945); K. Vargha, *M. Z.* (1967); M. Czine, *M. Z.* (1968). G.F.C.

Mörike, EDUARD (\*Ludwigsburg 8 IX 1804; ∞1851 Margarethe von Speeth; †Stuttgart 4 VI 1875), German poet. The son of a doctor, Mörike entered the Tübinger Stift (1822), where he and his friends lived in a private world of poetic fantasy. His student love-affair with the problematic Maria Meyer affected him deeply. Reluctantly he entered upon a round of curacies, amongst others at Plattenhardt, where he became engaged—though never married—to Luise Rau, and in 1834 became vicar of Cleversulzbach. His hypochondriacal disinclination for his duties growing increasingly marked, he retired in 1843 on a small pension, and from 1851 taught literature at a Stuttgart girls' school. His closest relationship had always been with his sister Klara: his marriage ended in separation in 1872. He had the gift of friendship—and of letter-writing—and his many friends, among them Justinus Kerner\*, Hermann Kurz\*, Theodor Storm\*, F. T. Vischer\* and M. von Schwind, fully recognized his quality. His earlier poetry has much in common with the Romantics, but also anticipates by its form-consciousness his later classical metres. In masterpieces like 'Auf eine Lampe' and 'Erinna an Sappho' immediacy and reflection are perfectly blended. Through the *Idylle vom Bodensee* (1846) runs impish country humour, seen in its perfection in the prose fairy-tale *Das Stuttgarter Hutmännlein* (1853). *Maler Nolten* (2 vols, 1832) and the *Novelle Mozart auf der Reise nach Prag* (1856; Eng. tr. W. and C. A. Phillips, 1934) reach greater depths.

His *Gedichte* were first published in 1838; in 1888 Hugo Wolf set a large number to music; these *Mörike Lieder* mark the beginning of a new understanding of the poet. But it has been left to the 20th century to rediscover the full significance of his genius.

*Anakreon* (1864).—*Sämtliche Werke* (ed. G.

Baumann, 2 vols, 1954, new ed., 3 vols, 1961; ed. H. G. Göpfert, 1954, 1958, 1964); *Historisch-kritische Gesamtausgabe* (ed. H. H. Krummacker, H. Meyer and B. Zeller, 1967 ff.).—*Briefe* (ed. F. Seebass, 1939); *Unveröffentlichte Briefe* (ed. idem, 1941, 1945); *Briefe* (ed. W. Zemp, 1949).—*Poems by E. M.* (tr. N. K. Cruickshank and G. F. Cunningham, 1959).

H. Maync, E. M. (1902; 5th ed. 1944); A. Goes, M. (1938, 1954); B. von Wiese, E. M. (1950); M. Mare, E. M., *the Man and the Poet* (1957); H. Meyer, E. M. (1961, 1964); V. G. Doerksen, M.'s *Elegien und Epigramme—eine Interpretation* (1964); G. Storz, E. M. (1967).—H. Unger, M.—*Kommentar zu sämtlichen Werken* (incl. biblio.; 1970).

H.A.P. (K.W.M.)

Morisseau-Leroy, FÉLIX: see HAITIAN LITERATURE.

Moritake: see Arakida MORITAKE.

Moritz, KARL PHILIPP (\*Hamelin 15 IX 1756; †Berlin 26 VI 1793), German novelist. Of humble origin, Moritz, after an unhappy childhood, became an actor, then a schoolmaster at Dessau. He visited England in 1782 and then became editor of the *Vossische Zeitung* in Berlin. In 1786 he met Goethe\* in Italy. He was appointed Professor at the Academy of Arts in Berlin in 1789. Moritz's largely autobiographical novel *Anton Reiser* (1785–90; tr. P. E. Mathieson, 1926) records the inner stresses of its hero with remarkable depth and penetration.

*Blunt, oder der Gast* (novel; 1781).—AESTHETIC: *Versuch einer deutschen Prosodie* (1787); *Über die bildende Nachahmung des Schönen* (1788); *Vorlesungen über den Stil* (1791).—VARIOUS: *Reisen eines Deutschen in England* (1792); *Reisen eines Deutschen in Italien* (1792–93).

M. Dessoir, K. P. M. als Ästhetiker (1889); H. Eybisch, *Anton Reiser* (1909); C. Ziegler, M. und sein psychologischer Roman *Anton Reiser* (1913); W. Rose, *From Goethe to Byron* (1924). H.B.G.

Mörk, JACOB (\*Stockholm 12 I 1714; †Bro 26 VI 1763), Swedish cleric and virtually the first Swedish novelist. *Adalriks och Giöthildas äfventyr* (1742–44), written with a boyhood friend, had an early-Norse setting and urged democratic patriotism. *Thecla* (1749–58) showed considerable advance in composition and characterization, and its attacks on the clergy illustrated Mörk's opposition to rationalism.

F. Bökk, *Romanens och prosaberättelsens historia i Sverige intill 1809* (1907). C.H.K.

Morley, CHRISTOPHER DARLINGTON (\*Haverford, Pa. 5 V 1890; ∞1914 Helen Fairchild; †28 III 1957), American poet, novelist and essayist. His novels range from straightforward narrative to the fanciful and satiric. His novel *The Man Who Made*

*Friends With Himself* (1949) unites these elements in his work, being a serious fantasy of the conflict between reality and imagination.

NOVELS: *The Eighth Sin* (1912); *The Haunted Book Shop* (1919); *Swiss Family Manhattan* (1932); *Kitty Foyle* (1939); *The Ironing Board* (1949).—*Spirit Level* (verse; 1946). H.L.C. (G.A.K.)

Morley, JOHN, VISCOUNT MORLEY (\*Blackburn 24 XII 1838; ∞1870 Mary Ayling; †Wimbledon 23 IX 1923), English man of letters, journalist and politician. Morley's vigorous editorship of *The Fortnightly Review* (1867–82) was distinguished for its progressive radical approach to a wide range of contemporary issues.

*Voltaire* (1872); *Life of Cobden* (1881); *Life of W. E. Gladstone* (1903); *Literary Essays* (1906); *Recollections* (1917).

F. W. Hirst, *Early Life and Letters of M.* (2 vols, 1927); W. Staebler, *Liberal Mind of J. M.* (1943); D. A. Hamer, *J. M.* (1968); J. Gross, *Rise and Fall of the Man of Letters* (1969). M.A.

Mormon, BOOK OF: see SACRED BOOKS.

Mörne, ARVID (\*Kuopio 6 V 1876; †15 VI 1946), Finnish-Swedish author. He became head of a folk high-school at Finns in 1899, and, inspired by radical sympathy, worked for the independence of Finland. His early poetry is fired by radical sentiments (*Ny tid*, 1903); after 1910 his verse betrays his increasing disillusionment and he turns to the skerries and sea for consolation (*Skärgårdens vår*, 1913). After 1924, under the influence of Modernism, Mörne experienced a new period of creativeness, publishing numerous collections of pessimistically subjective lyrics and some weighty prose works.

VERSE: *Rytm och rim* (1899); *Nya sånger* (1901); *Döda år* (1910); *Sommarnatten* (1916); *Höstlig dikt* (1919); *Vandringen och vägen* (1924); *Mörkret och lågan* (1926); *Den förborgade källan* (1930); *Under vintergatan* (1934); *Vandringsdagen* (sel. poems; 1936); *Atlantisk bränning* (1937); *Sånger i världsskymning* (1941).—PLAYS: *Den helige Henrik* (1914); *Fädernearvet* (1918); *Solens återkomst* (1920).—NOVELS AND SHORT STORIES: *Den svenska jorden* (1915); *Lotsarnas kamp* (1917); *Inför havets anlete* (1921); *Kristina Bjur* (1922; historical novel); *Ett liv* (1925; semi-autobiog. novel); *Det förlorade landet* (1945).—*Samlade Dikter* (6 vols, 1919).

H. Ruin, A. M. (1946); P. O. Barck, A. M. och *sekelskiftets Finland* (1953). B.M.E.M. (I.S.)

Morpurgo, RAHEL (\*Trieste 6 IV 1790; †ibid. 22 VIII 1871), Hebrew poet. She wrote mostly songs for special occasions, like her famous poems dedicated to the revolutionary year 1848. She was hailed in her time as the first modern Hebrew poetess.

*Ugab Rahel* (coll. poems and letters; ed. V. Castiglione, Cracow, 1890; new ed., Tel Aviv, S.A. (M.Ge.; Y.F.) 1943).

Morriën, ADRIAAN (\*Velsen 5 VI 1912), Dutch poet, critic and prose writer. A sensitive critic of poetry, his own work shows a preference for carefully phrased anecdotes, typical of his generation. At first he used conventional forms and static imagery, later more unexpected images and associations. His central themes, however (woman, love, children, pregnancy), varied little.

*Verzamelde gedichten* (coll. verse; 1961); *Het gebruik van een wandspiegel* (verse; 1968).—*Een slordig mens* (prose; 1951). J.J.O.

Morris, WILLIAM (\*Walthamstow 24 III 1834; ∞1859 Jane Burden; †Hammersmith 3 X 1896), English craftsman and writer. Morris was educated at Marlborough and at Exeter College, Oxford. His interest in art—greatly influenced by Ruskin\*—found fresh stimulus in the architecture of northern France and in his association with Burne-Jones and Rossetti\*. Under Rossetti's influence he gave up architecture (he had been articled to Street) for painting and soon became interested in domestic design. Morris was a maker as well as a designer and his insistence on the inseparability of design and craft was shown most productively in the firm of Morris, Marshall, Faulkner and Webb, which engaged to supply anything from a drinking-glass to a fire-place, and in the Kelmscott Press, founded by Morris in 1890. He was perhaps tempted to regard poetry as merely another form of decoration, but his dramatic power and simple language saves the best of his verse from triviality. His interest in fantasy is seen at its best in the socialist idyll, *News From Nowhere* (1891), which is negligible if inspected for political solutions, but profoundly moving when recognized as a bright and childlike dream. But Morris did more than dream. He founded The Socialist League (1884) and edited *The Commonweal*, its journal; he made translations from Norse and Anglo-Saxon as well as imitating their literatures; and in both precept and practice his varied energies provided new instances of Ruskin's belief that the artist (and the craftsman) have an essential part to play in the making of the good society.

VERSE: *The Defence of Guenevere and other Poems* (1858); *The Life and Death of Jason* (1867); *The Earthly Paradise* (1868–70); *The Story of Sigurd the Volsung* (1876); *Chants for Socialists* (1884–85).—PROSE: *A Dream of John Ball* (1888).—*The Collected Works of W. M.* (intro. M. Morris, 24 vols, 1910–15); *W. M.* (Nonesuch Ed., 1934); *The Letters of M.* (ed. with intro. P. Henderson, 1950).

A. Vallance, *W. M., His Art, His Writings, and His Public Life* (1897); J. W. Mackail, *W. M.* (1899); L. F. Day, 'The art of W. M.' in *Art*

*Journal*, extra no. (1899); J. B. Glasier, *W. M. and the Early Days of the Socialist Movement* (1921); H. H. Sparling, *The Kelmscott Press and W. M.* (1924); B. I. Evans, *W. M. and His Poetry* (1925); F. L. Lucas, *Eight Victorian Poets* (1930); P. Bloomfield, *W. M.* (1934); R. P. Arnot, *M.* (1964); P. Thompson, *The Work of W. M.* (1967); P. Henderson, *W. M.* (1967).

B.H. (M.A.)

Morris, WRIGHT (\*Central City, Nebraska 6 I 1910; ∞1934 Mary Finfrock [o/o1961], ∞1961 Josephine Kantor), American novelist. Mostly set in his native Nebraska, his work avoids provincialism. His style has wit, ingenuity and tact, contrasting sharply with his sardonic analysis of the absurdity of life and keeping a delicate balance between horror and comedy.

*The Man Who Was There* (1945); *My Uncle Dudley* (1952); *The Huge Season* (1954); *The Field of Vision* (1956); *Love Among the Cannibals* (1957); *Ceremony in Lone Tree* (1960); *The Mississippi River Reader* (1961); *God's Country and My People* (1968).—*The Territory Ahead* (criticism; 1968).

G.A.K.

Morris-Jones, SIR JOHN (\*Trefor, Anglesey 17 X 1864; ∞1897 Mary Hughes; †Llanfair Pwllgwyn-gyll, Anglesey 16 IV 1929), Welsh scholar and poet; the first Professor of Welsh at the University College of North Wales. His Welsh grammar and his authoritative book on the Welsh poetic art of the Middle Ages are his chief claim to fame as a scholar. He was the only editor of the quarterly review *Y Beirniad* (1911–20), and through his eisteddfod adjudications, his teaching and his writings he did more than any one else to restore to Welsh poetry the standards which had been lost sight of during the 19th century. His own verse includes two long odes in the bardic metres, several fine lyrics, and translations from Heine\* and from Omar\* Khayyām.

*Gwledigaethu y Bardd Cwsc* (ed.; 1898); *Caniadau* (1907); *A Welsh Grammar* (1913); 'Taliesin' in *Y Cymmrodor*, XXVIII (1918); *Cerdd Dafod* (1925); *Welsh Syntax* (1931).

J. Lloyd-Jones, 'The late Sir J. M.-J.' in *Y Cymmrodor*, XL (1929); T. Parry, *J. M.-J.* (1958); J. E. C. Williams, 'Sir J. M.-J.' in *Trans. Hon. Soc. Cymmrodorion* (1965–66). B.Re.

Morsztyn, JAN ANDRZEJ, COUNT (\*c. 1613; †Châteauvilain 8 I 1693), Polish poet. A courtier and diplomat, charged with high treason he escaped to France (1683). He is the best Polish baroque poet and the most gifted 17th-century lyricist. The Italian Marino\* was his great model. He translated some works of Corneille\* and Tasso\* into Polish.

VERSE: *Lutnia...* (1661; ed. W. Serebyński,

1875); *Kanikula albo psia gwiazda* (1844); *Psyche z Lucjana, Apulejusza, Marina* (1696).—*Poezja oryginalna i tłumaczona* (1883); *Wybór poezji* (ed. J. Dürer Durski, 1949); *Wybór poezji* (1963).

E. Porębowicz, *A. M. przedstawiciel baroku w poezji polskiej* (1893); A. Mansuy, 'A. M.' in *Le monde slave et les classiques français aux XVI-XVIIe siècles* (1912); J. Sobolowska, *J. A. M.* (1965). S.S. (P.H.)

**Morsztyn, ZBIGNIEW** (\*1628; †Königsberg 13 XII 1689), Polish poet. Attached to the army of the Protestant Radziwiłł family in Lithuania, he fought (1646–57) in the wars against the Cossacks, Russians and Swedes. After the expulsion of the Unitarians from Poland he settled in 1661 in East Prussia. His collection of poetry *Muza domowa* contains a cycle of poems for a book of emblems which establishes him as a leading Polish baroque writer of religious poetry. His other work is strongly influenced by J. Kochanowski\*.

*Pieśń w ucisku* (1671).—*Muza domowa* (ed. J. Dürer-Durski, 2 vols, 1954).

Z. Mianowska, *Z. M., Życie i twórczość poetycka* (1930); J. Pelc, *Z. M., Arianin i poeta* (1966).

P.H.

**Morys, HUW** (\*1622; □Llansilin, Denbighshire 31 VIII 1709), Welsh poet. He spent most of his life on the farm of Pontymeibion, Llansilin. A staunch churchman and Royalist, he was a prolific writer of poems in a variety of song metres. He also wrote *cywyddau* and scores of *englynion*. His songs, which include Christmas carols, love-songs, solicitations for gifts and poems on contemporary events, are remarkable for their intricate interplay of rhyme and consonance and their musical quality.

*Eos Ceiriog* (ed. W. Davies, 2 vols, 1823); *Gwath H. M.* (ed. O. M. Edwards, 1902).

D. Jenkins, 'Rhai o Lawysgrifau H. M.' in *The National Lib. of Wales Jour.*, VII (1951).

B.Re.

**Moryson, or Morison, FYNES** (\*?Cadeby 1566; †1630), English traveller whose *Itinerary*, a sober, unimaginative, but detailed account of places visited, is a valuable record of contemporary conditions.

*An Itinerary... Containing His Ten Yeares Travell Through... Germany, Bohmerland, Switzerland, Netherland, Denmarke, Poland, Italy, Turkey, France, Scotland, and Ireland* (1617; repr. 4 vols, 1907–08; sel. ed. C. Hughes, *Shakespeare's Europe*, 1903).

B. Penrose, *Urbane Travellers* (1942); T. J. B. Spencer, *Fair Greece Sad Relic* (1954).

B.L.J. (R.M.W.)

**Moscherosch, JOHANN MICHAEL** (\*Willstädt, nr Strasbourg 7 III 1601; †Worms 4 IV 1669), German satirist and moralist. As a student at

Strasbourg Moscherosch met M. Bernegger, Zinzendorf\* and others who desired a German literary renaissance. His later life was unhappy. He suffered personal hardship and found no security in the various administrative posts which he occupied from 1630 until his death. But his *Gesichte* established his literary reputation and he was elected a member of the Fruchtbringende Gesellschaft in 1645. The first series of *Gesichte* is adapted from Quevedo's\* *Sueños*; the second is largely original and contains two patriotic satires, outstanding for their time: *Alamode Kehraus* attacks extravagant fashions in dress, speech and manners; *Soldatenleben*, an indictment of the freebooting soldiers of the time, foreshadows Grimmelshausen's\* *Simplicissimus* by its subject and picaresque treatment. Moscherosch's religious work, *Insomnis Cura Parentum*, reflects his strict Lutheranism.

*Gesichte Philanders von Sittewald* (1643; sel. ed. F. Bobertag, 1883); *Insomnis Cura Parentum* (1643; ed. L. Pariser, 1893); *Patientia* (MS ed. idem, 1897); *Sex Centuriae Epigrammatum* (1665).

L. Pariser, *Beiträge zu einer Biographie von H. M. M.* (diss. Munich, 1891); A. Bechtold, *Kritisches Verzeichnis der Schriften J. M. M.s* (1922); J. Cellarius, *Die politischen Anschauungen J. M. M.s* (diss. Frankfurt, 1925); E. Vogt, *Die gegenhöfische Strömung in der deutschen Barockliteratur* (1932); J. Koltermann, 'Neue Nachrichten über Vorfahren des Dichters M. und sein Leben' in *Zschr. f. d. Gesch. d. Oberrheins*, XLVI (1932); K. G. Knight, 'J. M. M.' in *Mod. Lang. Rev.* (1954); C. von Faber du Faur, 'J. M. M., der Geängstigte' in *Euphorion*, LI (1957).

K.G.K.

**Moschion**, Greek tragic poet (late 4th and early 3rd century B.C.). Titles include *Themistocles* and *Men of Pherae*, i.e. dramas on historical subjects (like the Gyges fragment discovered in 1949 which also has the strict and somewhat archaic versification found in the fragments of Moschion).

B. Snell, *Fragmenta tragicorum Graecorum*, I (1971).—T. B. L. Webster, *Art and Literature in Fourth Century Athens* (1956).

M.L.C. (S.A.B.)

**Moschopulos**: see Manuel Moschopulos.

**Moschus** (2nd century B.C.), Greek bucolic poet from Syracuse. His longest and best surviving poem is *Europa*; *Runaway Eros* is a neat little piece, and *Megara* may be his. Four further poems are also preserved.

A. S. F. Gow, *Bucolici Graeci* (1952) and *The Greek Bucolic Poets* (tr.; 1953); W. Bühler, *Die Europa des M.* (with comm.; 1960); T. Breitenstein, *Recherches sur le poème Mégara* (with comm.; 1966).

A.H.G.

Moschus, JOHN: see John Moschus.

Moser, HANS ALBRECHT (\*Gorizia 7 IX 1882), Swiss novelist. Moser studied music at the Conservatories of Basle, Cologne and Berlin and then moved to Berne as a piano teacher. Deeply concerned for the future of civilization, he is a most insistent critic of the superficiality of modern life, describing and extolling the dignity of the 'infidel', of the man who refuses to accept the dictates of conventional thought and behaviour but instead adheres to a rigid standard of truthfulness and Christian love. A profusion of aphoristic comments gives his works insight and wisdom.

*Geschichten einer eingeschnittenen Tafelrunde* (1935); *Alleingänger* (1943); *Vineta* (1955); *Regenbogen der Liebe* (1959); *Thomas Zweifel* (1968).

J. Steiner, *H. A. M. Zur Struktur seines dichterischen Werks* (1966). H.B.

Möser, JUSTUS (\*Osnabrück 14 XII 1720; †*ibid.* 8 I 1794), German historian, prominent in the administration of Osnabrück. His writings on local history are set against the broad German background. His national outlook commended him to STURM UND DRANG.

HISTORICAL: *Osnabrückische Geschichte* (1768); *Patriotische Phantasien* (1774-78).—*Arminius (tragedy)*; 1749).—CRITICAL: *Harlekin oder Verteidigung des Grotesk-Komischen* (1761); *Über die deutsche Sprache und Literatur* (1787).—*Sämtliche Werke* (10 vols, 1842-44; sel. ed. K. Brandi, 1921).

F. Kreyssig, *J. M.* (1857); L. Rupprecht, *J. M.s soziale und wirtschaftliche Anschauungen* (1892); H. Schierbaum, *M.s Stellung zur Literatur des 18. Jh.* (1908); K. Brandi, *M.* (1944); L. Bäte, *J. M. Advocatus patriae* (1961). H.B.G.

Moses ben Maimon: see Maimonides.

Moses ben Nachman Gerondi: see Nachmanides.

Moses de León (\*León c. 1250; †Arevalo 1305), Spanish Hebrew mystic. He wrote a number of works on CABALLAH under his own name (*Ha-Nefesh ha-Hakhamah*, 1608; *Shegel ha-Qodesh*, ed. A. W. Greenup, 1911), but his main contribution is the *Zohar* (1st ed., Mantua, 1560), purporting to have been written c. A.D. 100, but which is now believed by most scholars to have been written by Moses de León. This work, written in an artificial Aramaic based on that of the *Targums* (the ancient Bible translation), consists of over 19 distinct treatises, which add up to a commentary on the Pentateuch, Song of Songs and Ruth. It advances in a highly unsystematic but effective way a theosophic doctrine, which has exercised a profound influence on Jews, and also on Christians, until modern times.

*Zohar* (1st ed. Mantua, 1560).—Selections: *Midreshe ha-Zohar* (ed. N. S. Libowitz, 1933); *Mishnat ha-Zohar* (the whole book rearranged by subjects; ed. P. Lachover and I. Tishbi, 2 vols, 1949-61); *The Zohar* (tr. H. Sperling and M. Simon, 5 vols, 1949; about half of the entire book); *Der Sohar* (sel. and tr. E. Müller, 1932).

A. Franck, *La Kabbale, ou la philosophie religieuse des Hébreux* (Paris, 1843); A. E. Waiter, *The Secret Doctrine in Israel* (1913); *The Kabbalah* (rev. and enlarged tr. J. L. Sossnitz, New York, 1926; new ed., *ibid.*, 1967); A. Bension, *The Zohar in Moslem and Christian Spain* (1932); G. G. Scholem, *Major Trends in Jewish Mysticism* (2nd ed. 1946). C.R.

Moses di Rieti: see Rieti, MOSES DI.

Moses of Chorene: see Movsēs Khorenatzi.

Mostacci, JACOPO (\*Messina ?c. 1210; †?after 1262), Italian poet of the SICILIAN SCHOOL. Probably an official at the court of Frederick\* II, he has been perhaps plausibly identified with an ambassador whom Frederick's son Manfred sent to Aragon in 1262. Five or six *canzoni* are ascribed to him and some correspondence sonnets on the nature of love.

*Antologia dei primi secoli della letteratura italiana*, II (ed. G. Lazzari, 1942); *Crestomazia italiana dei primi secoli* (ed. E. Monaci; 2nd ed. rev. F. Arese, 1955).—S. Santangelo, *Le tenzoni poetiche nella letteratura italiana delle origini* (1928); B. Nardi, *Dante e la cultura medievale* (2nd ed. 1949). K.F.

Mostaert, DANIEL (\*Amsterdam 1590 or 1591; ∞1616 Maria Jansd.; †*ibid.* 1646), Dutch poet, writer and playwright; from 1622 secretary of Amsterdam. He frequented the MUIDERKRING and was friendly with the great poets of the Golden Age. Vondel\* collaborated with him on the translation of Horace\*.

*Van't Saligh leven en tegens 't valsche beklagh over 't kort leven . . .* (tr. of Seneca; 1631); *Nederduytsche Secretaris ofte Zendbriefschrijver met een Tytel-boexken* (1635); *De moord der Onnoozelen* (1639) and *Marianne* (1640; classicist plays).

J. Prinsen Jln. in *Nieuw Nederl. Biographisch Woordenboek*, X (1937). J.J.M.

Mota, ANRIQUE DA (fl. 1500), Portuguese satirist and poet. His poems were published in the *Cancioneiro Geral* (1516; see CANCIONEIROs). Written in dialogue form and full of witty characterization, they are in fact comic sketches and foreshadow the popular farces of Gil Vicente\*, founder of the Portuguese theatre.

*Cancioneiro Geral*, IV (ed. A. J. Gonçalves Guimarães, 1917); *Farsa do alfaiate* (ed. J. Leite de Vasconcelos, 1924).

A. Crabbé Rocha, *Esboços dramáticos no Cancioneiro Geral* (1951). T.P.W.

Motoori NORINAGA (\*Matsuzaka, Ise 21 VI 1730; ∞Tamiko 10 II 1762; †Kyoto 5 XI 1801), Japanese scholar, poet and writer. In 1752 he went to Kyoto to study medicine, returning to Matsuzaka in 1757 as a doctor. Soon after, attracted by the writings of Kamo Mabuchi, he started scholarly research and in 1763 produced his first work. For the rest of his life he wrote prolifically, publishing in all 55 books. Most famous of these was the *Kojikiden* (1764–96), an extensive commentary on the *Kojiki*\*, and his commentaries on Japanese classical works are the basis of most later editions. His scholarly contributions cover all fields of learning. The influence of his writings was immense; he restored the prestige of classical Japanese literature; he attacked all forms of Chinese influence and defended traditional Japanese ways and beliefs; and he brought about a revival of Shintoism and of confidence in the imperial family that paved the way for the 1868 restoration. E.B.C.

*Naobi no mitama* (1771; Ger. tr. H. Stolte in Monumenta Nipponica, II, 1939); *Mojigoe no kanazukai* (1776); *Kanji san on kō* (1785; summary by J. R. McEwan, 'M.'s view of phonetics and linguistics' in Asia Major, new ser., I, 1949); *Tamakatsuma* (1794–1801; extracts tr. B. H. Chamberlain in Trans. Asiat. Soc. Japan, XII, 1885; other extracts tr. in *Selections from Japanese Literature*, ed. F. J. Daniels, 1959); *Tamakushige* (1790); *Genji monogatari tama no ogushi* (1796); *Kuzubana* (1803); *Isonokami sasamegato* (1816; extracts from this and prec. 3 tr. in R. Tsunoda et al., *Sources of the Japanese Tradition*, 1958).

E. M. Satow, 'The revival of pure Shintō' in Trans. Asiat. Soc. Japan, III (1874); O. Katō, 'The Shintō studies of Jiun and M.' in Monumenta Nipponica, I (1938); T. Muraoka, *Studies in Shinto Thought* (1964). E.B.C. (D.E.M.)

Motteux, PETER ANTHONY (\*Rouen 18 II 1659/60; ∞Priscilla; †London 18 II 1717/18), English editor and translator who emigrated in 1685 from France. He edited The Gentleman's Journal (1692–94), wrote occasional verse and became prominent in the theatre as a dramatist and writer of masques and opera libretti. He revised and completed Urquhart's\* translation of *Rabelais* (1694), translated *Don Quixote* (4 vols, 1700–03) and published a collection of short novels, *A Banquet for Gentlemen and Ladies* (1701).

R. N. Cunningham, 'Nine tales by M.' in Mod. Lang. Notes, XLVI (1931), *P. A. M.* (1933) and 'A bibliography of the writings of P. A. M.' in Proc. Oxford Biblio. Soc., III (1933); R. Wieder, *P. M. et les débuts du journalisme* . . . (1944).

B.L.J. (R.M.W.)

Mo-tzū, 'MASTER MO', title of Mo Tī (\*?c. 465;

†?c. 390 B.C.), Chinese philosopher. Mo-tzū's birth and death cannot be dated with certainty. He was a generation younger than Confucius\* younger disciples. His doctrine of 'universal love' (i.e. without regard to relationships) was derived from the Confucian supreme virtue, 'love', but justified by the argument of its expediency. This rationalism dominated his theism (he believed in a personal moral deity) and his social thinking (he advocated the care of the governed by the governing within a rigid system and the abolition of aggressive war). It was at once the weakness of his ethics and, historically, his most important contribution, for the Mohist school introduced logic into Chinese philosophy.

The book *Mo-tzū* contains the work of the whole school (5th–3rd century B.C.), not of Mo-tzū alone, as well as some alien material. The present version lacks 18 chapters of that extant in the 1st century B.C. Much more would have been lost but for the book's inclusion in the Taoist canon.

*Mê-ti: des Sozialethikers und seiner Schüler philosophische Werke* (tr. A. Forke, 1922); *The Ethical and Political Works of Motse* (part. tr. Y. P. Mei, 1929).

Y. P. Mei, *Motse, the Neglected Rival of Confucius* (1934); further biblio. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969). A.R.D.

Mounier, EMMANUEL (\*Grenoble 1 IV 1905; †Paris 22 III 1950), French philosopher and essayist. Mounier was trained as a philosopher but abandoned University teaching in order to devote himself, like his master Péguy\*, to the defence of spiritual values and human individuality. He founded and edited the periodical *Esprit* (1932) and was the prime exponent of personalism—a doctrine based on a form of Christian socialism. He behaved with great courage during the Resistance and after the war continued to conduct a triple campaign against abstract idealism, Marxist materialism and atheistic existentialism. In this work he wore himself out and died prematurely.

*Révolution personaliste et communautaire* (1935); *De la propriété capitaliste à la propriété humaine* (1936); *Manifeste au service du personalisme* (1936); *A Personalist Manifesto*, tr. monks of St John's Abbey, 1938); *L'affrontement chrétien* (1944); *Traité du caractère* (1946); *Introduction aux existentialismes* (1947); *La petite peur du XXe siècle* (1948); *Be Not Afraid*, tr. C. Rowland, 1951); *Le personalisme* (1949).

Special no. of *Esprit* (1950); Éditions du Seuil, *M. et sa génération* (1956); C. Moix, *La pensée d'E. M.* (1960); L. Guissard, *M.* (1962); J. Conilh, *E. M.* (1966). M.G.; J.P.R.

Movsēs Khorenatzi (MOSES OF KHOREN), Armenian historian, traditionally called the Father of Armenian literature (*Qerthoghahayr*) and assigned

to the 5th century, though modern research, basing itself mainly on anachronisms in the text of the *History of Armenia* bearing his name, suggests he belongs to the 8th century. The *History* states that he was sent by SS Sahak and Mesrop to study at Edessa, Alexandria, Constantinople, Athens etc., and that he wrote it at the request of the governor Sahak Bagratuni (481–482). He traces the history of the Armenians from their supposed ancestor Hayk among the close descendants of Japhet to the death of Sahak and Mesrop (c. 439), drawing on minor Greek and Syriac sources, Iranian legends and pagan Armenian ballads. He has a lively, if loose, style, and treats history as a branch of imaginative prose. Other works dubiously attributed to him are a *Geography*, the *Book of Chreia*, a *Homily on the Transfiguration* etc.

*Patmuthium Hayotz* (crit. ed., Tiflis, 1913; ed. with Lat. tr. W. and G. Whiston, London, 1736; Ital. tr. N. Tommaseo, 1850; Ger. tr. M. Lauer, 1869).—On dating: A. O. Sarkissian in *Jour. Amer. Orient. Soc.* (1940). C.J.F.D.

Mowat, FARLEY (\*Belleville, Ontario 12 V 1921; ∞1947 Frances Elizabeth Thornhill), Canadian writer and popularizer whose books cover a wide range of material, including wild life, the problems of North American aborigines and the activities of explorers.

*People of the Deer* (1952); *Lost in the Barrens* (1956); *Desperate People* (1959); *Serpent's Coil* (1961); *Never Cry Wolf* (1963); *Westvikings* (1965). R.Su.

Mowatt, ANNA CORA (\*Bordeaux, France 5 III 1819; ∞1834 James Mowatt, ∞1854 William Ritchie; †Twickenham, England 21 VII 1870), American actress, playwright and novelist. Her best play, *Fashion; or Life in New York* (1850), is an American comedy of manners. She wrote romantic novels of stage life.

NOVELS: *The Fortune Hunter* (1844); *Mimic Life* (1856); *Twin Roses* (1857).—*Autobiography of an Actress* (1854).

R. S. Hammer, *A Daughter of Firenze* (1924). H.L.C.

Mphahlele, EZEKIEL (\*Pretoria 17 XII 1919), South African critic, novelist and short-story writer. Starting life as a cattle boy, he obtained a good education, becoming first a teacher, then a journalist. His post-graduate thesis, *The African Image* (1962), was the first critical work published by a black South African. He left South Africa in 1957, worked in various parts of Africa and now lives in the U.S.A.

SHORT STORIES: *Man Must Live* (1946); *The Living and the Dead* (1960); *In Corner B* (1967).—*Down Second Avenue* (autobiog.; 1959); *The Wanderers* (novel; 1971). U.La.

Mrożek, SŁAWOMIR (\*Boręcina 21 VI 1930), Polish prose writer and playwright. His elegant and witty satirical short stories gained him wide popularity for their attacks on the bureaucratic provincialism of Polish life in the 1950s. He has become very well known internationally for his short plays which are deeply influenced by the drama of the absurd and the Polish tradition of the grotesque. His most ambitious play *Tango* (1965) seems dependent on the work of W. Gombrowicz\*.

PROSE: *Słoń* (1957; *The Elephant*, tr. K. Syrop, New York, 1952); *Deszcz* (1962); *Opowiadania* (1964).—PLAYS: *Utwory sceniczne* (1963); *Six Plays* (tr. N. Bethell, New York, 1967). P.H.

Mrštk Brothers, ALOIS (\*Jimramov 14 X 1861; †Brno 24 II 1925), and VILÉM (\*Jimramov 14 V 1863; †Diváky 2 III 1912), Czech novelists. Two of Vilém's novels have gained a lasting place in Czech literature: a passionate and carefree evocation of spring-time and young love, *Pohádka máje*, and a sombre tragedy of Prague, *Santa Lucia*. The brothers collaborated in a number of works, notably *Rok na vsi* (1903–04), a chronicle of Moravian Slovak peasant life.

*Spisy bratří Mrštků* (coll. works of A. and V. M.; 14 vols, 1914–26).—F. X. Šalda, *Duše a dílo* (1913); V. Justl, *Bratři M.ové* (with biblio.; 1963).

R.A.

Mu'allagāt ('suspended odes'); by this title are known seven celebrated pre-Islamic Arabian poems by seven different poets. The choice was made by Hammad al-Rawiya, a famous rhapsodist who flourished in the latter half of the 8th century. The poems are by Imru' al-Qais, Tarafa, Zuhair\*, Labid\*, 'Amr ibn Kulthoum, 'Antar\*, Hārith ibn Hillizah. The collection is sometimes enlarged by the inclusion of poems by A'sha\*, Nābighah\* and 'Abid ibn al-Abras. The original reason for the title is not quite certain; perhaps it means 'hung up' in a place of honour, in a metaphorical sense, i.e. distinguished. According to a legend (quite untrustworthy) they were so called from having been hung up in the Ka'ba on account of their merit and that this distinction was awarded by the judges at the fair of 'Ukāz.

*The Seven Golden Odes of Pagan Arabia* (tr. Lady A. Blunt, Eng. verses by W. S. Blunt, 1903).—A. J. Arberry, *The Seven Odes* (1957).

S.M.S. (R.O.)

Much, HANS (\*Zechlin, Brandenburg 24 III 1880; †Hamburg 28 XI 1932), German writer and poet (partly in Low German), art historian, traveller and Professor of medicine.

*Zwei Tage vor Damaskus* (1912); *Jerusalem. Reisebriefe* (1913); *Norddeutsche Backsteingotik* (1917); *Vom Sinn der Gotik* (1923).—*Denken und Schauen. Gedichte* (1913); *To Hus* (1917); *En*

*nedderdüitschen Doodendanz* (1919); *Der Vogel Phönix* (1925).

F. Guggenheim, H. M. (1923).

G.C.

**Mucha, Jiří** (\*Prague 12 III 1915), Czech novelist. The son of the painter Alphonse Mucha, about whom he wrote a study (*A. M.*, tr. S. Jolly, 1966), Mucha has spent a good deal of his life abroad. He spent the period 1940–45 partly in England and partly with the Czechoslovak and British forces in various theatres of war. These experiences are reflected in his work, most effectively in his stories *Problémy nadporučíka Knapa* (1946; *The Problems of Lieutenant Knap*, tr. E. Osers, 1945) and *Spálená setba* (1948; *Scorched Crop*, tr. *idem*, 1950). His experiences in a forced labour camp in the 1950s gave rise to the moving and sensitive memoir *Studené slunce* (1968; *Living and Partly Living*, tr. E. Osers, 1967).

R.A.

**Mudarrisi, Tāqī** (\*Tehran 1934), Persian novelist. He studied medicine in Tehran and practises in the U.S.A. He owes his fame to his first novel *Yakuliya va Tanhā'i-i u* (1956), set in Biblical times and discussing the question of good and evil in searching and lyrical terms. His *Sharifian Sharifian* (1965), a novel of social change and family crisis, shows a diversification of style and content.

H. Kamshad, *Modern Persian Prose Literature* (1966).

E.Y.

**Múgica, RAFAEL** (\*Hernani, Guipúzcoa, 1911), prolific Spanish poet writing under the name of GABRIEL CELAYA. Múgica believes that poetry is an instrument, not an end in itself, and that it should argue and seek to convince.

*Poesías completas* (ed. V. Aleixandre, 1969).—*Los espejos transparentes* (1968).

P.-O. Seora, G. C. (1970).

J.E.V.

**Muḥammad 'Abduh** (\*nr Tanṭā 1849; †Alexandria 11 VII 1905), Egyptian Arab modernist and religious reformer. First attracted to mysticism, he became a partisan of the reform of Islam through contact with the pan-Islamic modernist Jamāl al-Dīn al-Afghānī. He was banished 1881–84 because of his partisanship of 'Urābī Pasha, but in 1899 he became Mufti of Egypt, which gave him full scope for putting his reforms into practice. He exercised an immense influence on all subsequent literature owing to his rationalist interpretation of the Muslim religion and scriptures, which made it possible to adopt Western standards without abandoning Islam.

C.R.

*Risālat al-Wārīdāt* (1874); *Risālat al-Tauḥīd* (1897; *Exposé de la religion Musulmane*, tr. B. Michel and M. Abdel Razik, 1925; *The Theology of Unity*, tr. K. Cragg, 1966); *Tafsīr al-Qur'ān* (begun by M. 'A.; 10 vols, 1931).—*Tārīkh al-ustādh al-imām* (coll. works with biog.; ed. Muḥammad Ridā, 3 vols, 1908–31).

C. C. Adams, *Islam and Modernism in Egypt* (1933); M. U. Amin, *Muhammad 'Abduh* (Cairo, 1946); A. H. Hourani, *Arabic Thought in the Liberal Age: 1798–1939* (1962); E. Kedourie, *Afghani and Abduh* (1966).

C.R. (M.M.B.)

**Muḥammad-i Munavvar**, 11th- and 12th-century Persian author. His *Asrār al-Tauḥīd* is the biography of the eminent mystic Abū Sa'id-i Abī'l-Khair, written in a simple and moving style.

*Asrār al-Tauḥīd* (intro. V. A. Zhukovsky, St Petersburg, 1899).

E.Y.

**Muhammadu Na Birnin Gwari** (\*Birnin Gwari, Nigeria 1880), a prolific Hausa poet whose extant works are entirely religious homily. His best-known work is a Hausa versification, with the Gbari title *Dunbulu* (meaning unknown), a version of which is given in C. H. Robinson, *Specimens of Hausa Literature* (Cambridge, 1896). He is often regarded as the champion of the Hausa against Fulani misrule.

M.H.

**Muhammadu Tukur** (*fi*. Zamfara, Nigeria c. 1800), a scholar, holy man and companion of Usman\* dan Fodio; he composed prose in Arabic, also two important Hausa religious homilies, *Baḳin mari* ('The Black Leg-Irons') and *Sharifiya* ('The Noble').

*Wakokin wa'azi*, III (Zaria, 1959).

M.H.

**Muḥāsibī, Ḥārith** (\*Basra c. 781; †Baghdad 857), Arab mystic theologian. Born of a wealthy Magian father, he chose to live in poverty. He studied jurisprudence and theology at Baghdad, where he became a famous lecturer and preacher. Exiled by the orthodox to Kufa, he later returned to a secluded life in Baghdad.

His most important mystical works are written in the form of counsels given to a disciple in reply to questions. One such collection is prefaced by an autobiographical note. He also wrote a very graphic eschatological work depicting the Last Judgement and the horrors of hell. He laid great emphasis on self-examination and purification of the soul, and he combined a rigorously dialectical intellect with a fervid, almost naïve simplicity of faith.

*Kitāb al-Ri'ayah lihuquq Allah wal qiyam biha* ('Book of Observance of What Is Due to God and Abiding Therein'; crit. ed. M. Smith, 1940); *Kitāb al-Sabr* ('Book of Patience'; ed. O. Spies in *Islamica*, VI, 1934); *Kitāb al-Tawahhum* ('Book of Supposition'; crit. ed. A. J. Arberry, 1937).

M. Smith, *An Early Mystic of Baghdad* (best work, 1935); L. Massignon, *Essai sur les origines du Lexique Technique de la Mystique Musulmane* (1922) and *La Passion d'al Hallaj* (1922); A. H. Mahmoud, *al-Muḥāsibī* (1940).

W.A. el K. (R.W.J.A.)

**Muhtashim of Kāshān** (†1588), Persian poet of the



Safavid period, best known for his religious odes and his elegies on Shi'ite martyrs.

*Divān* (Bombay, 1887).

E.Y.

Muir, EDWIN (\*Deerness, Orkney 15 V 1887; ∞1919 Willa Anderson; †Cambridge 3 I 1959), Scottish poet and critic. He began as a clerk in Glasgow, became a journalist in London and then lived for several years on the Continent. He was director of the British Institute, Rome, 1949 and Warden of Newbattle Abbey College, Midlothian, 1950. With his wife, he translated the works of Feuchtwanger\* and Kafka\*. His poetry is subdued in tone but gravely metaphysical.

*Collected Poems, 1921-58* (1960; 2nd ed. 1964).—PROSE: *The Structure of the Novel* (1928); *John Knox* (1929); *Scottish Journey* (1935); *Scott and Scotland* (1936); *The Present Age, From 1914* (1939); *Essays on Literature and Society* (1949; rev. ed. 1965).—*An Autobiography* (1954).

P. H. Butter, E. M.: *Man and Poet* (1966); W. Muir, *Belonging: A Memoir* (1968).—Biblio. by E. Mellown (1964; 2nd ed. 1966).

G.W.C. (W.R.A.)

Mu'izzī, MUHAMMAD, AMĪR (\*1048; †Marv 1147), Persian poet. He was attached to the court of the Seljuks, and became poet laureate to Sanjar (1118-57). In his poems, mainly panegyrics, he follows the rigorous style of the Ghaznavid poets rather than the more elaborate style of his own time.

*Divān-i M.* (intro. A. Eqbal, Tehran, 1939).

J. Rypka, *History of Iranian Literature* (1968).  
E.Y.

Mukai KYORAI: see Kyorai.

Mulder, LODEWIJK, pseud. LODEWYK (\*The Hague 9 IV 1822; ∞1851 Johanna A. de Villeneuve; †*ibid.* 14 V 1907), Dutch novelist, playwright and poet, until 1867 an army officer, then an inspector of primary schools. He belonged to the circle of *De Nederlandsche Spectator*, wrote an excellent historical novel, *Jan Faassen* (1856), a play, *De kiesvereniging van Stellendijk* (1880), and a witty extension to Vosmaer's\* *Londinias* (1878).

*Afdrukken van indrukken* (with M. P. Lindo; 1854).—J. Gram in *Levensber. Maatschappij Nederl. Letterk.* (1907).  
J.W.W.

Mulgrave, EARL OF: see Sheffield, JOHN.

Mulisch, HARRY KURT VICTOR (\*Haarlem 29 VII 1927), Dutch novelist, story writer and playwright. Until recent years, when he became engaged in political writing in defence of the Cuban and other revolutionary movements, he did not belong to any special group. His prose is a vivid, now lyrical, now realistic, evocation of unreal situations; rich in

symbolism, it sometimes amounts to a kind of modern mythology. The background to his abundant fantasies is extremely varied (India, Rome, China and Paris in one symbolical novel). He also wrote an interesting report of the Eichmann trial, a book on the Amsterdam Provo movement, autobiographical sketches and a play about a medieval heretic.

*Tussen hamen en aambeeld* (1952); *Archibald Strohalm* (1952); *Chantage op het leven* (1953); *De diamant* (1954); *Het mirakel* (1955); *Het zwarte licht* (1956); *De versierde mens* (1957); *Het stenen bruidsbed* (1959; Eng. tr. Adrienne Dixon, 1962); *Voer voor psychologen* (1961).—PLAYS: *Tanchelijn* (1960); *De knop* (1960).—ESSAYS AND REPORTAGE: *De zaak 40/61* (1961); *Bericht aan de rattenkoning* (1966); *Wenken voor de Jongste Dag* (1967); *Het woord bij de daad* (1968).

J. H. Donner, 'Het stenen bruidsbed' in *Podium* (1960-61); Hella Haasse, *Leestekens* (1965); R. A. Cornets de Groot, *De zevensprong* (1967); Dr. J. van Ham, H. M. (1969).—Nol Gregoor, *In gesprek met H. M.* (interview; 1965).  
J.J.O.

Müller, FOOKE HOISSEN (\*Aurich 15 VII 1798; †Berlin 8 X 1856), East Frisian poet. Occasionally successful in melodious small poems, especially those spiced with irony and humour.

*Dönjes un Vertellsels in Brookmerlander Taal* (1857); *Tjark Allena* (ed. O. Bremer, 1933).

C. Borchling in *Niederdt. Jahrb.*, XXVIII (1902); O. Bremer, *ibid.* (1935); O. Terzieff, *F. H. M. und seine Dichtung* (diss. Hamburg, 1937).  
G.C.

Müller, FRIEDRICH, 'MALER MÜLLER' (\*Kreuznach 13 I 1749; †Rome 23 IV 1825), German poet and dramatist. A poor country boy, Müller was discovered to have a gift for drawing and was trained at Zweibrücken. In 1775, while a successful painter at Mannheim, he met Goethe\*. He went to Rome in 1778 and never returned. He acted as a guide to visitors. In his last years he received a Bavarian pension.

Müller wrote chiefly in the years 1774-78. His best works are his last two prose idylls, slightly sentimental yet convincing pictures of rural life.

IDYLLS: *Der Faun* (1775); *Der erschlagene Abel* (1775); *Der Satyr Mopsus* (1775); *Die Schafschur* (1776); *Das Nusskern* (1774; pub. 1811).—TRAGEDIES: *Die Pfalzgräfin Genoveva* (1775-78; pub. 1811); *Fausts Leben dramatisiert* (1778).—*Maler Müllers Werke* (3 vols, 1811); sel. ed. M. Oeser (2 vols, 1916); ed. K. Freye, *Sturm und Drang* (1911).

B. Seuffert, *Maler Müller* (1871); W. Oeser, *Maler Müller* (1925).  
H.B.G.

Müller, NICLAS (\*Langenau nr Ulm 15 XI 1809; †New York 15 VIII 1875), German-American poet.

Involved in the Baden revolution of 1848–49, he went to America in 1853.

*Lieder* (1837); *Neuere Lieder und Gedichte* (1867); *Das Thränenparadies* ('The Paradise of Tears') tr. in W. C. Bryant, *Collected Poems* (1883); *Zehn gepanzerte Sonnete* ('Ten Sonnets in Armor') tr. C. T. Brooks in P. A. Shelley, 'N. M., German American poet and patriot' in *Studies in Honor of John Albrecht Walz* (1941). E.R.

Müller, WILHELM (\*Dessau 7 X 1794; †*ibid.* 30 IX 1827), German lyric poet. He moved in Berlin literary circles, earned the title 'Griechen-Müller' for his philhellenic verse, whilst numbers of his simpler lyrics survive as songs by Schubert (*Müllerlieder*, *Winterreise*), Brahms, and others.

*Rom, Römer und Römerinnen* (2 vols, 1820); *Siebenundsiebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten* (2 vols, 1821–24); *Lieder der Griechen* (5 vols, 1821–24).—*Vermischte Schriften* (ed. G. Schwab, 5 vols, 1830); *Gedichte* (ed. J. T. Hatfield, 1906); *Tagebuch und Briefe* (ed. P. S. Allen and J. T. Hatfield, 1903).

P. S. Allen, *W. M. and the German Volkslied* (diss., 1901); H. Lohre, *W. M. als Kritiker und Erzähler* (1927); A. Wirth, *Studien zu W. M.* (1928). H.A.P. (K.W.M.)

Müller, WILHELM, pseud. FRATER JOCUNDUS (\*Heppenheim, Hessen 9 IV 1845; †1869 Flora Kuntz; †*ibid.* 1931), German-American author, teacher and journalist.

NOVELS: *Der Arbeiterdirektor* (1876); *Dichter und Kavalier* (1887).—VERSE: *Schabade, Leben und Taten des Fritz Schabig* (1871); *Lustige Emigranten* (1882); *Am Wege gepflückt* (1888).—DRAMA: *Im gelobten Lande* (1882); *Roger Williams* (1883); *Kenilworth* (opera; 1893); *Hagar* (opera; tr. 1894).—VARIOUS: *Amerikanisches Volksbildungswesen* (1909); *Das religiöse Leben in Amerika* (1911); *Benjamin Franklin* (1915).

H. H. Fick, 'W. M.' in *Monatshefte für dt. Unterricht*, XXIII (Wisc., 1931); W. Guyot, 'W. M. writer' in *Amer.-Ger. Rev.*, XXVIII (1962). E.R.

Müllner, GOTTFRIED ADOLF (\*Langendorf nr Weissenfels 18 X 1774; †Weissenfels 11 VI 1829), German playwright. A nephew of G. A. Bürger\*, Müllner was a lawyer in Weissenfels, where he founded a private theatre. After a number of comedies he wrote a fate-tragedy, *Der 29. Februar* (1812), modelled upon Werner's\* *Der 24. Februar*. *Die Schuld* (1815; Eng. tr. J. Cockle, 1888) was even more successful. These three plays set a fashion which swamped the theatres for many years with worthless imitations.

*Vermischte Schriften* (2 vols, 1824–26); *Dramatische Werke* (7 vols, 1828; supp. 1830).

J. Minor, *Die Schicksalstragödie* (1883); G. Koch, *A. M. als Theaterkritiker, Journalist und literarischer Organisator* (1939).

H.A.P. (K.W.M.)

Multatuli, pseud. of EDUARD DOUWES DEKKER (\*Amsterdam 2 III 1820; †1846 Everdine van Wijnbergen, †1875 Mimi Hamminck Schepel; †Nieder-Ingelheim 19 II 1887), Dutch novelist and essayist, the most brilliant prose writer in Holland in the 19th century. In 1838 he went to Indonesia where he held various posts in the colonial service. In 1856 he was appointed Assistant Resident of Lebak in West Java. After four weeks in office he brought a charge of corruption against the Regent, one of the native princes under his jurisdiction. When the Government did not support his charge he resigned angrily. He returned to Europe, travelled through France and Germany, and finally settled in Brussels where in 1859 he wrote his masterpiece *Max Havelaar*. The book sharply attacks Dutch colonial policy, makes an impassioned plea for better treatment for the Javanese and also offers an explanation of Dekker's actions in Lebak. There is a great variety of styles ranging from the serious to the comic, from matter-of-fact narration to lyricism and satire. Its composition seems chaotic, yet beneath the surface lies a very firm construction which is designed to persuade the reader to accept Max Havelaar and all he stands for. The book had a profound influence, not only on literature, but also on colonial policy. It made Dekker famous overnight but never brought him rehabilitation as an administrator. Problems of power and authority became the central themes of his later work. In *Minnebrieven*, a sequel to *Max Havelaar*, he included nine *Geschiedenissen van gezag* in which he questioned the traditional views on authority. In 1865 he began to publish his *Ideën*, eventually collected in seven volumes. They contain essays, sketches, aphorisms, a full-length novel (*Woutertje Pieterse*) and a play (*Vorstenschool*). In the *Ideën* Dekker put on record his opinions on a wide range of subjects (politics, religion, education, government, literature), and they show him as a completely independent, undogmatic, iconoclastic and highly intelligent critic of the constituted order of things. Though always a controversial writer, he acquired a large following and exercised a lasting influence on the thought and style of the next generation.

*Max Havelaar of de Koffij-veilingen der Nederlandsche Handelmaatschappij* (2 vols, 1860; Eng. tr. A. Nahuys, 1868; tr. W. Siebenhaar with intro. D. H. Lawrence, 1927; tr. R. Edwards with repr. of intro. by Lawrence, 1967; new ed. from the MS, G. Stuiveling, 1949); *Indrukken van den dag* (2 vols, 1860); *Minnebrieven* (1861); *Wijs mij de plaats waar ik gezaaid heb* (1861); *Over vrijen arbeid in Nederlandsch Indie* (1862); *Ideën* (7 vols, 1862–77); *De Bruid Daarboven. Toneelspel in vijf*

bedrijven (1864); *Nog eens: Vrije arbeid in Nederlandsch Indie* (1870; tr. N. Steelink, 1948); *Duizenden-eenige hoofdstukken over specialiteiten* (1871); *Millioenen-studiën* (2 vols, 1872-73); *Vorstenschool* (in *Ideën*, IV, 1872); *De geschiedenis van Woutertje Pieterse* (Eng. tr. H. Evans, 1904; ed. M. Hamminck Schepel, 1890; ed. N. A. Donkersloot, 1938; ed. G. Stuiveling, 1950; ed. H. A. Ett, 1958).

*Verzamelde Werken van M.* (10 vols, 1888-89), *Brieven van M.* (10 vols, 1890-96) and *Briefwisseling tusschen M. en S. E. W. Roorda van Eysinga* (1907; all ed. M. Hamminck Schepel); *Volledige Werken* (ed. G. Stuiveling, 1950-; I-X pub.); *M. en zijn zoon. Brieven van M. aan J. van der Hoeven* (ed. M. ter Braak, 1937); *Reisbrieven aan Mimi* (1942) and *Brieven van M. aan Mr. C. Vosmaer e. a.* (1942; both ed. J. Pée); *Briefwisseling tusschen M. en G. L. Funke* (ed. G. L. Funke, 1947); *Brieven aan J. Waltman* (1947) and *Twee brieven uit Menado* (1948; both ed. H. A. Ett).

C. Busken Huet, 'M.' in *Litterarische Fantasiën en Kritieken*, II, XV, XVI, XXII (1881-88); A. J. [Lodewijk van Deyssel], *M.* (1891; 2nd rev. ed. 1922); A. S. Kok, *Multatuliana* (incl. L. D. Petit, 'Bibliografisch overzicht der geschriften van M.' 1903); J. Prinsen, *M. en de Romantiek* (1909); J. B. Meerkerk, *M.* (2nd rev. ed. 1912); J. de Gruyter, *Het leven en de werken van E. D. D.* (2 vols, 1920); J. Saks, *E. D. D., zijn jeugd en Indische jaren* (1937); J. and A. Romein, 'M.' in *Erflaters van onze beschaving* (1940); G. Stuiveling, 'Van Douwes Dekker tot Max Havelaar' in *Rekenschap* (1941) and *M. en de welsprekendheid* (1952); H. A. Ett, *De betekenis van M. voor onzen tijd* (1947); A. J. de Mare, *M.-literatuur. Lijst der geschriften van en over M.* (1948); H. H. J. de Leeuwe, *M., het drama en het toneel* (1949); E. du Perron, *De Man van Lebak* (rev. ed. 1949); P. Spigt, *De ballingschap van M., 1865-1868* (1955); G. Brom, *M.* (1958); P. King, 'M.'s psyche' in *Mod. Lang. Rev.*, LIII (1958); H. A. Gomperts, 'M.' in *De Schok der Herkenning* (1959); R. Nieuwenhuys, 'De Zaak van Lebak' in *Tussen Twee vaderlanden* (1959); R. P. Meijer, *Max Havelaar 1860-1960* (1960; in Eng.); F. W. Driessen, *M., aanklager, strijder, realist; zijn leven, werk en betekenis* (1960); 'Max Havelaar—Batavus Droogstoppel' in *De Nieuwe Stem*, XV.6-7 (1960); P. H. Dubois, G. Stuiveling, D. de Vries et al., *100 jaar Max Havelaar; essays over M.* (1962); J. J. Oversteegen, 'De organisatie van Max Havelaar' in *Merlyn*, I (1963); A. L. Sötemann, *De structuur van Max Havelaar* (2 vols, 1966). R.P.M.

Mumford, LEWIS (\*Flushing, Long Is., N.Y. 19 X 1895; ∞1921 Sophia Wittenberg), American critic. In *Sticks and Stones* (1924) he interpreted American culture in terms of its architecture and in *The Golden Day* (1926) in relation to its literature. His later works analyse the culture of cities and make a plea for moral regeneration through closer family ties and relation to the soil.

*The Story of Utopias* (1922); Herman Melville (1929); *The Brown Decades, a Study of the Arts in America, 1865-1895* (1931); *Technics and Civilization* (1934); *The Culture of Cities* (1938); *The Conduct of Life* (1951); *From the Ground Up* (1956); *The Transformation of Man* (1956); *The City in History* (1961); *The Myth of the Machine* (1967); *The Urban Prospect* (1968).

H.L.C. (D.E.Mo.)

Munday, ANTHONY (\*London 1553; ∞?1583; *ibid.* 10 VIII 1633), English poet and playwright. The son of a draper, Munday began his writing career with anti-Catholic pamphlets. He became an actor and began writing for the stage about 1584. He is best known for his 'Robin Hood' plays (the *Downfall* and *Death of Robert Earl of Huntingdon*). These represent a transition from the 'folk play' to more professional and sophisticated drama; they were very popular. Munday wrote or collaborated in a number of other plays, and also wrote pageants for the City. (He was regarded as 'the City dramatist'.) His ballads, for which he was famous, are now lost. He also translated popular romances, and was in general one of the best known of the earlier Elizabethan 'hack' writers. Jonson\* satirized him as 'Antonio Balladino' in *The Case is Altered*.

PLAYS: *John a Kent and John a Cumber* (acted c. 1594); *The Downfall of Robert Earl of Huntingdon* (1601); *The Death of Robert Earl of Huntingdon* (1601; with Chettle).—TRANSLATIONS: *Palladine of England* (1588); *Amadis de Gaule* (?1590); *Palmerin of England* (1596-1602).

C. Turner, *A. M.: an Elizabethan Man of Letters* (1928). J.B.B.

Mundt, THEODOR (\*Potsdam 19 IX 1808; ∞1839 Luise Mühlbach; †Berlin 30 XI 1861), German critic and novelist, with Wienbarg\* a theorist of Young Germany. An insignificant writer, he shared with other Young Germans a veneration for the suicidal Charlotte Stieglitz.

NOVELS: *Madonna* (1835); *Thomas Münzer* (3 vols, 1841); *Graf Mirabeau* (4 vols, 1858); *Robespierre* (3 vols, 1859).—MISCELLANEOUS: *Moderne Lebenswirren* (1834); *Charlotte Stieglitz* (1835); *Die Kunst der deutschen Prosa* (1837; facs. ed. 1969); *Spaziergänge und Weltfahrten* (3 vols, 1838 ff.); *Aesthetik* (1845; facs. ed. 1966).

O. Draeger, *T. M. und seine Beziehungen zum Jungen Deutschland* (1909); E. C. Cumings, *Women in the Life and Work of M.* (1936).

H.A.P. (K.W.M.)

Munk, KAJ HARALD LEININGER (\*Maribo 13 I 1898; ∞1929 Elise Marie Jørgensen; †Hørbylunde, nr Silkeborg 4 I 1944), Danish playwright, poet and essayist. A parson on the western coast of Jutland, he had his first play produced in 1928, and a few years later he was regarded as Den-

mark's leading dramatist. An early sympathy with Fascist dictatorship vanished completely, and he became a daring and violent spokesman for the Resistance. Several of his books were banned, he was officially silenced, and in 1944 was murdered (by the Germans) in a ditch not far from his vicarage. He is a dramatist of unusual qualities, and some of his plays, such as *En Idealist* (1928)—about Herod the Great; *Ordet* (1932)—about the reality of miracles; *Han sidder ved Smeltediglen* (1938)—inspired by the persecution of the Jews; and the small one-act play, *Før Cannae* (1943)—about power versus humanism—are landmarks in the history of Danish drama.

PLAYS: *I Brændingen* (1929); *Cant* (1931); *De Udvalgte* (1933); *Sejren* (1936); *Pilatus* (1937); *Fugl Fønix* (1939); *Egelykke* (1940); *Niels Ebbesen* (1942); *Ewalds Død* (1943); *Døden* (1946); *Alverdens-Urostifterne* (1947).—VERSE: *Os bærer den himmelske Glæde* (1934); *Knaldperler* (1936); *Tempelvers* (1939); *Navigare Necesse* (1941); *Sværg det, Dreng* (1941); *Det unge Nord* (1942); *Vers* (1943); *Den blaa Anemone* (1943); *8 nye Digte* (1944); *Den Skæbne ej til os. Sidste Digt* (1945); *Saml dig, Norden* (1945); *Et norsk Digt om Norge* (1946).—ESSAYS, TRAVEL BOOKS AND VARIOUS: *Vedersø-Jerusalem retur* (1934); *10 Oxford-Snapshots* (1936); *Liv og glade Dage* (1936); *Himmel og Jord* (1938); *Dette Dødsens Legeme* (1938); *Ved Babylons Floder* (1941); *By the Waters of Babylon*, tr. J. M. Jensen, (1945); *Med Ordets Sværd* (1942); *Med Sol og megen Glæde* (1942); *Tre Prædikener* (1943); *I Guds Bismær* (1946); *Saa fast en Borg* (1946); *Ansigtet* (1947).—MEMOIRS: *Foraaret saa sagte kommer* (1942).—*Mindeudgave* (9 vols, 1948-49).—K. M., Playwright, Priest and Patriot (tr. and ed. R. P. Keigwin, 1944).—PLAYS IN ENGLISH: *Scandinavian Plays of the 20th Century* (1945); *The Norseman*, Nos 1 and 5 (1949); *Five Plays* (tr. R. P. Keigwin, 1953); *Contemporary Danish Plays* (1955).

Bo Bojesen Rud, K. M. (1938); O. Palsbo, K. M. (1940); H. H. Siegmundfeldt, K. M., *en Mindetale* (1944); M. Neiiendam, *Præsten K. M.* (1945) and *K. M. som Forfatter* (1945); Alf Henriques, K. M. (1945); E. Neergaard, *Vildt afsted over himmel og jord* (1945); O. Marcussen, K. M. *Bibliografi* (1945); Finn H. Blædel, K. M. *En Bibliografi* (1945); N. Nøjgaard, K. M. *Digter og Præst* (1945) and K. M. *Papirer* (1948); O. Geismar, *Om Mennesket K. M.* (1945); G. Albeck, K. M. (1946); *Bogen om K. M., skrevet af hans Venner* (1946); H. Brix, —*hurtig svandt den lyse Sommer* (1946); A. Drewsen Christensen, K. M. *paa Tomandshaand* (1947); H. Mogensen, K. M. *på Teatret* (1953); S. Holm, K. M. (1961).—R. P. Keigwin, 'K. M. and his plays' in *Drama* (1949) and intro. to *Five Plays by K. M.* (1953).

E.B.

Muñoz Seca, PEDRO (\*Puerto de Santa María,

Cádiz 20 II 1881; †Madrid 28 XI 1936), Spanish playwright. With him the *género chico* degenerates into *astracán*: plays of absurd, comic situations, loaded with repartee. However, *La venganza de Don Mendo* (1918) is a superb verse parody of classic tragedy, and *Los extremeños se tocan* (1926) a most original satire of musical comedy. He was assassinated in the Civil War.

*El contrabando* (1904); *Usted es Ortiz* (1927); *La oca* (1931).—*Obras completas* (7 vols, repr. 1969).

J. Montero Alonso, P. M. S. (1940).

R.M.N. (J.E.V.)

Munro, HECTOR HUGH: see Saki.

Munro, NEIL (\*Inverary 3 VI 1864; †Helensburgh 22 XII 1930), Scottish novelist and poet. He became a law clerk, then took up newspaper work and was editor of the Glasgow Evening News 1918-27. He wrote romantic novels where absorbing interest of theme is mated with the ancient dignity of the Highlander and his speech. His poetry at its best has an impressively melancholy lilt. As 'Hugh Foulis' he created 'Para Handy', a classic figure of shrewd Highland humour.

NOVELS: *John Splendid* (1898); *Gilian the Dreamer* (1899); *Doom Castle* (1901); *Children of Tempest* (1903); *The New Road* (1914).—HUMOROUS: *Erchie* (1904); *The Vital Spark* (1906); *The Daft Days* (1907).—*The Poetry of N. M.* (1931).—*The Brave Days* (papers; with biog. intro. G. Blake, 1931).

G.W.C. (W.R.A.)

Munster, DIRC COELDE VAN (\*Münster, Westphalia c. 1435; †after 1502), Dutch poet and writer. Erasmus\*, among others, praised him as a scholarly, industrious and holy Franciscan. He was active as a reformer of monasteries and a preacher, especially in the southern Netherlands. In 1492 the Archbishop of Cologne appointed him *predicator generalis* in his diocese. Most famous among his contemporaries was his *Kerstenspiegel* (1470), the first catechism in Dutch. His *Sermoenen* are outstanding. He is also the author of at least one excellent spiritual love poem *Och edel stiele wilt mercken*; he may have been the anthologist of the oldest printed book of spiritual songs in the Dutch language, *Suwerlijc Boecxken* (1508). J.J.M.

*Christenspiegel* (ed. Cl. Drees, 1954); *Suwerlijc Boecxken* (ed. J. J. Mak, 1957).

W. Schmitz, *Het aandeel der minderbroeders in onze middeleeuwse literatuur* (1936); St. Axters in *Geschiedenis van de vroomheid in de Nederlanden*, III (1956).

A.v.E.

Muntaner, RAMON (\*Peralada 1265; †Ibiza 1336), author of one of the four main Catalan chronicles. He was a soldier for most of his life, taking part in the Catalan expedition of the *almogàvers* to

Greece and the conquest of Sicily. Later he settled in Valencia, and at 60 wrote the chronicle based on his memories. It covers half a century and the reigns of six Catalan sovereigns personally known to him. The outstanding quality of Muntaner as a chronicler is his loyalty to his King and country. His narrative is vivid and enthusiastic, the style approaching that of the novel of adventure.

*Expedició dels Catalans a Orient* (abbr. ed. with notes L. N. d'Olwer, 1926); *Crònica* (9 vols, 1927–52; *The Chronicle of M.*, tr. Lady Goodenough, 1920). J.M.B.i R. (G.W.R.)

Munthe, AXEL (PUCK) (\*Oskarshamn 31 X 1857; †Stockholm 11 II 1949), Swedish physician and author. Munthe's best-known book is his autobiographical *Story of San Michele* (1929; Swed. version, 1930), originally written in English and subsequently translated into 44 languages. He also wrote a number of travel sketches and essays dealing with his varied and cosmopolitan life.

*Red Cross and Iron Cross* (1917); *En gammal bok om människor och djur* (1931); *Memories and vagaries* (1908; 3rd enlarged ed. 1930).

*Boken om A. M., Capri och San Michele* (ed. A. Andrén, 1957). C.H.K. (I.S.)

Muoth, GIACHEN CASPAR (\*Breil 29 IX 1844; †Chur 6 VII 1906), Ræto-Romansch poet. His publications include historical studies and a considerable number of lyrics and particularly epic poems, which reveal a personality of scarcely restrained vigour and power; he abandons himself completely to his own surging rhythms and the images which arise from them. The chief source of his inspiration is the struggle of the free peasantry to defend its liberties against internal oppressors and foreign intruders—which he praises in the romantic grandiloquence of his historical ballads; then the idyllic, but hard, life of the peasant, which he describes with evident relish with the full detail of epic treatment.

*Poesias* in *Annalas da la Soc. Retorum.*, XXII (1908); *Ovras* (ed. L. Cagianut, 1931); *La poesia de G. C. M.* (centenary ed.; 1945).

C. Decurtins, 'G. C. M.' in *Igl Ischi*, I (1901); F. Camathias, 'La poesia de G. C. M.', *ibid.*, XIV (1912); G. B. Derungs, 'Vita de G. C. M.' in *Annalas da la Soc. Retorum.*, XXII (1908); A. Cahannes, 'G. C. M.', *ibid.*, LIX (1946); F. D. Vieli, 'G. C. M.' in *Archivum Romanicum*, III (1919); P. Tuor, 'Prof G. C. M.' in *Ischi*, XXXII (1947); R. R. Bezzola in *The Curly-Horned Cow* (1971; with text and tr. of a poem). R.R.B.

Murasaki SHIKIBU, pseud. (\*c. 978; ∞998 Fujiwara no Nobutaka [†1001]; †?1031), Japanese novelist, diarist and poet. Her real name is unknown, except that she belonged to the powerful Fujiwara clan. She lived most of her life in close contact with the

Emperor's court at Kyoto. After a happy but short married life, in 1005 she entered the service of the Empress Akiko, in which she appears to have remained until her death.

Her main work, *Genji monogatari* (*The Tale of Genji*), in 54 books or sections, is probably the greatest Japanese novel. It is a long story of court life, told in a polished style, which at the same time is poetic and full of sensitivity, reflecting every gradation of emotion in all the characters depicted. Its plot is complex, and its treatment realistic. But in keeping with the tradition of the court, reflected in contemporary poetry, the tempo is quiet and reflective; dramatic scenes, vigorous action and startling or terrifying events are few. The novel describes the life and loves of Prince Genji, an elegant and talented noble. It is not certain when it was written: some authorities ascribe it to 1001–04, others to 1005–08; but its composition may have been spread over up to fifteen years starting in 1001. The translation by Arthur Waley\* (6 vols, 1925–33; new 1-vol. ed. 1952) has become an English classic.

Her diary, *Murasaki Shikibu nikki*, covering the years 1007–10, throws an intimate light on her character: although a series of disconnected jottings, it has much literary merit. Murasaki was also well known as a poet: her poems are to be found in the above works, in *Murasaki Shikibu kashū*, and in later anthologies. E.B.C.

GENJI MONOGATARI: *Le G. M.: introduction et traduction du livre I* (tr. C. Haguenauer, 1959); *Die schönsten Liebesgeschichten des Prinzen G.* (tr. H. E. Herlitschka, 1963); *Die Geschichte vom Prinzen G.* (tr. O. Benl, 2 vols, 1966).—'The Diary of M. S.' (tr. A. E. Omori and Kochi Doi in *Diaries of Court Ladies of Old Japan*, 1920, repr. 1961; extract in *Anthology of Japanese Literature*, ed. D. L. Keene, 1955).

J. M. Maki, 'Lady M. and the G. M.' in *Monumenta Nipponica*, III (1940); O. Benl, 'Der Schicksalsbegriff im G.-m.' in *Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens*, LXXVII (1955); A. Oyama, 'How was the G. M. written?' in *Acta Asiatica*, II (1961); I. I. Morris, *The World of the Shining Prince* (1964); E. R. Miner, 'Some thematic and structural features of the G. M.' in *Monumenta Nipponica*, XXIV.1–2 (1969). E.B.C. (D.E.M.)

Muratori, LUDOVICO ANTONIO (\*Vignola 21 X 1672; †Modena 23 I 1750), Italian scholar; priest; a doctor of law; librarian of the Biblioteca Ambrosiana, Milan (1695) and archivist at the Estense court, Modena (1700); the founder of modern Italian historiography and a central figure in the intellectual ferment of pre-Illuminist Italy. Muratori published the *Rerum Italicarum scriptores* (I–XXVII, 1723–38; XXVIII, 1751)—a vast collection of medieval chronicles, poems, laws, letters and inscriptions—and the *Antiquitates*

*Italice medii aevi* (6 vols, 1738–43), 75 dissertations elucidating the customs and institutions of the same period. Other works include *Antichità Estensi* (2 vols, 1717; 1740), *Della carità cristiana* (1723), the *Annali d'Italia* (12 vols, 1744–49)—a popular history from the beginning of the Christian era, *Dei difetti della giurisprudenza* (1742), *Della pubblica felicità* (1749), the *Epistolario* and various important treatises on aesthetics: *Della perfetta poesia italiana* (1706), *Riflessioni sopra il buon gusto* (1708) and *Della forza della fantasia umana* (1745).

*Opere di L. A. M.* (ed. G. Falco and F. Forti, 2 vols, 1964; bio-biblio. note).—*Scritti inediti* (ed. C. Ricci, 1880); *Scritti autobiografici* (ed. T. Sorbelli, 1950); *Scritti politici postumi* (ed. D. Donati, 1950); *Epistolario* (ed. M. Campori, 14 vols, 1901–22).—*Opere varie* (36 vols, 1767–80).

G. F. Soli Muratori, *Vita del proposto L. A. M.* (1756).—G. Bertoni, *L. A. M.* (1926); *Miscellanea di studi muratoriani* (3 vols, 1933, 1951, 1963); G. Cavazzuti, *L. A. M.* (1950); F. Forti, *L. A. M. fra antichi e moderni* (1953); M. Fubini, *Dal M. al Baretti* (1954); S. Bertelli, *Erudizione e storia in L. A. M.* (1960); G. F. Falco, 'L. A. M. e il preilluminismo' in *La cultura illuministica in Italia* (rev. ed. M. Fubini, 1964).—T. Sorbelli, *Bibliografia Muratoriana* (2 vols, 1943–44).

M.W.

Muraton, PAVEL PAVLOVICH (\*1881; †1950), Russian short-story writer and essayist writing principally about art. He was one of the brilliant team of men responsible for the aesthetic education and reorientation of the Russian intelligentsia between 1890 and 1914.

*Fra Angelico* (tr. E. Law-Gisico, 1929); Fr. trs: *L'ancienne peinture russe* (1925); *Les Icones russes* (1927); *Trente-cinq primitifs russes* (1931).

J.L.

Murdoch, IRIS (\*Dublin 15 VII 1919; ∞1956 John Oliver Bayley), English philosopher turned novelist, whose work is notable for its wit, intricacy, imagination and narrative power, seen at their best in *The Bell* (1958) and *A Severed Head* (1961). *The Red and the Green* (1965) is a more realistic story of an Anglo-Irish family on the fringe of the Easter Rising of 1916.

*Under the Net* (1954); *The Flight From the Enchanter* (1956); *The Unicorn* (1963); *The Time of the Angels* (1966); *The Nice and the Good* (1968); *A Fairly Honourable Defeat* (1970).—Sartre, *Romantic Rationalist* (1953); *The Sovereignty of Good* (1970).

A. S. Byatt, *Degrees of Freedom* (1965); R. Rabinovitz, *I. M.* (1968).

W.R.A.

Murdoch, WALTER LOGIE FORBES (\*Pitsligo, Scotland 17 IX 1874; †Perth 30 VII 1970), Australian essayist. He arrived in Australia in 1884, and was Professor of English at the University of Western

Australia (1912–39). He combines unpedantic scholarship with a comprehension of the contemporary scene, and humour is balanced with a moralistic seriousness.

*Collected Essays* (1938). F.T.M. (A.M.G.)

Mure, SIR WILLIAM (\*Rowallan, Ayrshire 1594; ∞c. 1615 Anna Dundas; †?1657), Scottish poet. He translated Boyd's *Hecatombe Christiana* in verse (1628) and wrote a fine version of the Psalms, *The True Crucifixe for True Catholickes* (1629).

*The History of the House of Rowallan* (pub. 1825).—*Works* (ed. W. Tough, 1898). J.K.

Muret (MURETUS), MARC-ANTOINE (\*Muret, Limoges 12 IV 1526; †Rome 4 VI 1585), French scholar, resident in Italy after 1555. Intimate with the poets of the PLÉIADE, he was celebrated for his Latin style.

*Variae lectiones* (Venice, 1559); *Opera* (ed. D. Ruhnken, 4 vols, 1789).

C. Dejob, *M.-A. M.* (1881); M. Pattison, *Essays*, I (1889). D.H.

Murger, HENRY (\*Paris 22 III 1822; †*ibid.* 28 I 1861), French novelist, whose realistic accounts of the hand-to-mouth existence of artists and writers in the Paris Latin Quarter created a legend. His *Scènes de la vie de Bohême* (*The Bohemians of the Latin Quarter*, tr. E. Marriage and J. Selwyn, 1901) first appeared serially (1847–49). Successfully dramatized as *La vie de Bohême* (1849), they provided the libretto for Puccini's and Leoncavallo's operas (1896–97).

*Le pays latin* (1852); *Les buveurs d'eau* (1855); *Le sabot rouge* (1858).

G. Montorgueil, *H. M., romancier de la Bohême* (1929); A. Cabanès, *Autour de la vie de bohême* (1938); A. Warnod, *La vraie Bohême de H. M.* (1947); R. Baldick, *The First Bohemian, The Life of H. M.* (1961). T.W.

Murn, JOSIP (pseud. ALEKSANDROV) (\*Ljubljana 4 III 1879; †*ibid.* 18 VI 1901), Slovene poet whose instantaneous lyrical pictures reflect in contrasting lights the pride of creation and the inextricable deadlock of life from which only resignation or despair will bring release. Of all poets of the Slovene modern period he has had the strongest influence on succeeding generations up to the present day.

Aleksandrov, *Pesmi in romance* (ed. with biog. I. Prijatelj, 1903); *J. M.-A.-A. izbrani spisi* (sel. works; 1933); *Zbrano delo* (coll. works; 2 vols, 1954). A.S. (tr. H.Lc.)

Murner, THOMAS (\*Oberehnheim, Alsace 1475; †*ibid.* 1537), German satirist. The greatest 16th-century Catholic satirist, Murner became a

Franciscan Friar (1490), wandered restlessly through the Universities of Europe, was turned out of Strasbourg and Lucerne by the Lutheran Reformers, and died a priest in his home village. In his early satires (*Narrenbeschwörung*, 1512; *Schelmenzunft*, 1512; *Geuchmatt*, 1519; *Mühle zu Schwindelsheim*, 1515) he attacks social and Church abuses in the style of Brant's\* *Narrenschiff*, but surpassing Brant in his inventiveness, power, coarseness and use of homely phrases. He attacked Wimpfeling's\* *Germania*, defended Henry\* VIII, by whom he was well regarded, against Luther\*, and in *Von dem grossen Lutherischen Narren* (1522) wrote the best Catholic satire against Luther and his supporters. Vain and quarrelsome, universally hated, but having a passionate, often reckless respect for truth, Murner is a brilliant satirist, witty, vigorous, deadly, whose superficial coarseness conceals a passionately sincere and almost tragic genius.

*Germania nova* (1502; ed. K. Schmidt, 1875); *Ein andechtig geistliche Badenfahrt* (1514; ed. E. Martin, 1887); *Ob der König aus England ein Lügner sei oder Luther* (1522); *Narrenbeschwörung* (ed. K. Goedeke, 1879; ed. M. Spanier, 2nd ed. 1912); *Die Mühle zu Schwindelsheim* (ed. P. Albrecht, 1883); *Die Schelmenzunft* (ed. E. Matthias, 1890; facs. ed. H. Rupé, 1926); *Die Geuchmatt* (ed. W. Uhl, 1896; ed. E. Fuchs, 1931); *Von dem grossen lutherischen Narren* (ed. P. Merker, 1918; ed. A. E. Berger in *Dt. Lit. in Entw.-Reihen*, III, 1933).—*Ausgewählte Werke* (ed. G. Balke in J. Kürschner, *Dt. Nat.-Lit.*, XVII, 1890).

Th. von Liebenau, *Der Franziskaner T. M.* (1913); G. Schumann, *M. und seine Dichtungen* (1917); R. Newald, 'Wandlungen des M.-Bilds' in *Schultz-Festschrift* (1938) and *Elsässische Charakterköpfe* (1941); R. Gruenter, 'T. M.s satirischer Wortschatz' in *Euphoriion*, LXXIII (1959); B. Könniker, *Wesen und Wandlung der Narrenidee im Zeitalter des Humanismus. Brant-M.-Erasmus* (1966). D.G.D.

Murphy, ARTHUR (\*Clooniquin, Co. Roscommon 1727; †Knightsbridge VI 1805), Irish dramatist and biographer. After some years as actor and barrister, he wrote for the London stage such plays as *The Way to Keep Him* (1760) and *Three Weeks after Marriage* (1764). He also adapted Molière\* and translated Sallust\* and Tacitus\* with some skill.

*Works* (7 vols, 1786).—J. P. Emery, *A. M.* (1946). E.T.W.

Murphy, RICHARD (\*Co. Mayo, Ireland 1927), Irish poet; educated at Oxford and the Sorbonne; lives in the West of Ireland. His considerable personal knowledge of the sea is reflected in some of his best work, notably 'The Last Galway Hooker' and 'The Cleggan Disaster', both included in *Sailing to an Island* (1963). His interest in tradition and his talent as a narrative poet are both

evident in the long poem *The Battle of Aughrim* (1968).

*The Archaeology of Love* (1955). E.T.W.

Murray, CHARLES (\*Alford, Aberdeenshire 28 IX 1864; ∞1895 Edith Rogers; †Banchory, Kincardineshire 12 IV 1941), Scottish poet. He spent many years in public employment in South Africa. Written in the dialect of his native district, his poetry is homely, vigorous and natural, unambitious in its aim and scope.

*Hamewith* (1900); *A Sough o' War* (1917); *In the Country Places* (1920); *The Last Poems* (1969).

C. Christie, *Some Memories of C. M.* (Pretoria, 1943). G.W.C. (W.R.A.)

Murray, (GEORGE) GILBERT (AIMÉ) (\*Sydney, New South Wales 2 I 1866; ∞1889 Lady Mary Henrietta Howard; †Oxford 20 V 1957), British man of letters, scholar and humanist; Regius Professor of Greek, Oxford (1908–36). His life-work has been to interpret the spirit of ancient Greece to the modern world. This he has done through verse renderings of the Greek dramatists, through beautifully written books on Greek thought and literature, and by translating the nobler Greek views of just citizenship into an active public life on behalf of the League of Nations and other liberal movements.

CLASSICAL STUDIES: *A History of Ancient Greek Literature* (1897); *The Rise of the Greek Epic* (1907; 4th ed. 1934); *Five Stages of Greek Religion* (1925); *The Classical Tradition in Poetry* (1927); *Aristophanes* (1933); *Aeschylus* (1940); *Euripides and His Age* (2nd ed. 1946); *Greek Studies* (1946).—TRANSLATIONS: Euripides (1905–54); Aristophanes (1908–56); Sophocles (1911–48); Aeschylus (1920–39); Menander (1942–45).—*An Unfinished Autobiography* (1960); *Humanist Essays* (1964).

J. A. K. Thomson, *G. M.* (1958). R.A.S.-J. (W.R.A.)

Murray, THOMAS C. (\*Cork 1873; †1959), Irish dramatist. A teacher by profession, Murray wrote for the Abbey Theatre some of the best realistic plays of its early years, focusing the types and conflicts of rural Irish society in simply drawn but powerful situations. He and Lennox Robinson\* were known as 'the Cork realists' but their art was more selective than the term implies. R.McH.

*Birthright* (1910); *Maurice Harte* (1912); *The Briary Gap* (1917); *Aftermath* (1922); *Autumn Fire* (1924); *Michaelmas Eve* (1932). E.T.W.

Murry, JOHN MIDDLETON (\*Peckham 6 VIII 1889; ∞1918 Kathleen Beauchamp, 'Katherine Mansfield'\* [†1923], ∞1924 Violet le Maistre [†1931], ∞Elizabeth Cockbayne, ∞Mary Gamble; †Bury St Edmunds 13 III 1957), English essayist, editor of *The Athenaeum* (1919–21) and *The Adelphi*

(1923–48). A sensitive, romantic critic of literature, with a penchant for the esoteric and mystical, he has written much on religious themes; is often unconventional, challenging.

Fyodor Dostoevsky (1916); *To the Unknown God* (1924); *Keats and Shakespeare* (1925); *Life of Jesus* (1926); *Studies in Keats* (1930; 1955); *The Life of Katherine Mansfield* (with R. E. Mantz; 1933); *Shakespeare* (1936); *The Mystery of Keats* (1949); *Katherine Mansfield and Other Literary Portraits* (1949); *Jonathan Swift* (1954); *Selected Criticism* (ed. R. Rees, 1960).—*Between Two Worlds* (autobiog.; 1935).

F. A. Lea, *The Life of J. M. M.* (1959); Mary M. Murry, *To Keep Faith* (1959).

R.A.S.-J. (W.R.A.)

Musaeus (fl. late 5th century A.D.), Greek poet, of the school of Nonnus\*. Author of the miniature epic *Hero and Leander* in 343 hexameters. Though rhetorical in places, the poem is one of the most charming productions of late antiquity, and has inspired many later poets (HERO AND LEANDER).

M.: *Hero und Leandros* (ed. A. Ludwich, 1912); *Museo: Ero e Leandro* (ed. E. Malcovati, 1948).—Trs: J. M. Edmonds, *The Greek Bucolic Poets* (1912); E. H. Blakeney, M.: *Hero and Leander* (1935); F. L. Lucas, M.: *Hero and Leander* (1949); H. Faerber, *Hero und Leander* (1961); P. Orsini, M.: *Hero et Léandre* (1968).

M. H. Jellinek, *Die Sage von Hero und Leander in der Dichtung* (1890).

R.B.

Musäus, JOHANN KARL AUGUST (\*Jena 29 III 1735; †Weimar 28 X 1787), German novelist and fairy-tale writer. A clergyman, Musäus became a schoolmaster in Weimar, after being rejected as a parish pastor because he had danced. His novels satirize literary fashions. His graceful, delicately ironical fairy-tales enjoyed an enormous vogue.

*Grandison der Zweite* (1760–62); *Physiognomische Reisen* (1778–79); *Die Volksmärchen der Deutschen* (1782–86).

A. Ohlmer, M. als satirischer Romanschriftsteller (diss. Munich, 1912); E. Jahn, *Die Volksmärchen der Deutschen* (1914); A. Richli, M. (1957).

H.B.G.

Muschg, ADOLF (\*Zollikon 13 V 1934), Swiss novelist. He taught at Universities in Germany, U.S.A. and Japan and is now Professor of German at the Federal Institute of Technology in Zürich. With his bold forays into the complexities of modern life and the problems of youth, and with his highly imaginative and idiomatic use of language he imparts great vigour to Swiss prose.

*Im Sommer des Hasen* (1965); *Gegenzauber* (1968); *Mitgespielt* (1969).

H.B.

Mushanokōji SANEATSU (\*Tokyo 12 V 1885; †1912 Takeo Fusako), Japanese author. After

leaving Tokyo Imperial University in 1907 before graduating, he immediately embarked on a long and illustrious career of writing. His work expresses strong idealism, a spiritual outlook, individualism and humanity, and was unconventional in method and treatment. His plots, however, sometimes tended to uniformity as a result of his prolific output.

E.B.C.

NOVELS: *Yūjō* (1919; *Friendship*, tr. R. Matsu-moto, 1958; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Kōfukumono* (1919); *Yaso* (1920; summary of this and prec. in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Ai to shi* (1939; *Love and Death*, tr. S. Yamamura, 1967); *Shinri sensei* ('Professor Truth'; 1949–50; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959).—PLAYS: *Aru katei* (1909; 'A Family Affair', tr. Y. T. Iwasaki and G. Hughes in *New Plays From Japan*, 1930); *Sono imōto* (1915; *The Sister*, tr. K. Nishi, 1935); *Ningen banzai* (1923; 'Three Cheers for Man', tr. K. Strong in *Japan Quart.*, X.1, 1963); *Aiyoku* ('Passion'; 1926; summary in Kokusai Bunka Shinkōkai, *op. cit.*, 1939).

E.B.C. (D.E.M.)

Mušicki, LUKJAN (\*Temein 27 I 1777; †Karlovac 15 III 1837), Serbian poet and erudite churchman. His verse is in the pseudo-classical style, and he was one of the last prominent Serbian writers to employ Old Slavonic.

*Stihotvorenija* (4 vols, 1838–47).

V.J.

Musil, ROBERT (\*Klagenfurt 6 XI 1880; †Geneva 15 IV 1942), Austrian novelist, playwright and essayist. His first novel, *Die Verwirrungen des Zöglings Törless* (1906; *Young Törless*, tr. E. Wilkins and E. Kaiser, 1955), examines the psychology of an adolescent and uncannily anticipates some of the more dangerous aspects of later irrationalism. His reputation rests mainly on his one great novel, rewritten several times, *Der Mann ohne Eigenschaften* (3 vols, 1930–33; *The Man Without Qualities*, tr. *idem*, I–II, 1953–54; III, 1965), a huge encyclopaedia about pre-war Austria, and the spiritual biography and utopian vision of a unique individual, Ulrich, the 'man without qualities' and modern anti-hero. It is a radical attempt to combine fiction and reality.

STORIES: *Vereinigungen* (1911); *Drei Frauen* (1923).—PLAYS: *Die Schwärmer* (1921); *Vinzenz oder Die Freundin bedeutender Männer* (1923).—*Gesammelte Werke* (coll. works; ed. A. Frisé, 3 vols, 1952–57).

R. M. *Leben, Werk, Wirkung* (ed. K. Dinklage, 1960); B. Pike, R. M. *An Introduction to His Work* (1961); E. Kaiser and E. Wilkins, R. M. *Eine Einführung in das Werk* (1962) and *M.-Bibliographie* (1962); W. Berghahn, R. M. in *Selbstzeugnissen und Bilddokumenten* (1963); W. Bausinger,



*Studien zu einer historisch-kritischen Ausgabe von R. M.'s 'Der Mann ohne Eigenschaften'* (1964); G. Baumann, R. M. (1965); S. Bauer and J. Drevermann, *Studien zu R. M.* (1966); W. Rasch, *Über M.'s Roman 'Der Mann ohne Eigenschaften'* (1967); U. Schramm, *Fiktion und Reflexion: Überlegungen zu M. und Beckett* (1967). F.M.K.

Musin-Pushkin, A. I.: see Slovo o Polku Igoreve.

Muspilli, 9th-century Bavarian poem in alliterating lines of which 103 (all, except beginning and end) are preserved in a 10th-century MS (St Emmeram, Regensburg). It tells, with great rhetorical power, the fate of the soul immediately after death, and on the Day of Judgement. Some maintain that lines 37–62 were originally independent; they describe the fight of Antichrist with Elijah which brings about *muspilli* (the destruction of the world by fire—the word, but not the idea, is heathen). It may be treated as the counterpart to *Wessobrunn*\* Prayer and compared with passages in the Old English poem *Christ III*.

Ed. W. Braune and K. Helm, *Althochdeutsches Lesebuch* (1962); C. C. Barber, *Old High German Reader* (1951).

H. Schneider, 'M.' in *Zschr. f. dt. Alt.*, LXXIII (1936); J. Knight Bostock, *Handbook of Old High German Literature* (1955); H. Kolb, 'vora demo muspille' in *Zschr. f. dt. Philol.*, LXXXIII (1964); Cola Minis, *Handschrift, Form und Sprache des M.* (1966). F.P.P.

Mussato, ALBERTINO (\*Padua 1261; †c. 1296 Mabilla Dente; †Chioggia 31 V 1329), Italian poet and historiographer esteemed as an early humanist. Notary; soldier; diplomat; the Paduan ambassador to the Emperor Henry VII (1311, 1312); he participated zealously in the wars against Cangrande della Scala (1312–28). Mussato wrote three Latin histories, after the manner of Livy\*, narrating the Italian expedition of Henry VII (1310–13) and Italian affairs up to 1329 (printed by Muratori\* in *Rerum Italicarum scriptores*, X, 1730), and a Latin verse tragedy in the Senecan style, *Ecerinis* (c. 1311/12–15; rev. ed. L. Padrin, 1969), on the tyrant Ezzelino da Romano. Other works include 17 *Epistolae*, five *Soliloquia* and an epic poem.

A Zardo, A. M. (1884); E. R. Curtius, *European Literature and the Latin Middle Ages* (tr. W. R. Trask, 1953); M. Dazzi, *Il M. preumanista* (1964; with apps of Ital. trs from Lat. works). M.W.

Mussem, JAN VAN, 16th-century priest in Wormhout (Flanders). He advocated the humanistic conception of poetics.

*Rhetorica, dye edele const van welsegghene, Genomen wt die oude vermaerdste Rhetorisiene ende Orateuren, als Cicero, Quintilianus, enz. overgheselt wt den latijne in gemeender vlaemscher spraken* (1553; 2nd ed. 1607).

J. Vanderheyden in *Versl. en Med. Koninkl. Vlaamse Acad.* (1952); L. van den Branden, *Het streven naar verheerlijking, zuivering en opbouw van het Nederlands in 16de eeuw* (1956).

J.J.M. (A.v.E.)

Musset, LOUIS-CHARLES-ALFRED DE (\*Paris 11 XII 1810; †*ibid.* 2 V 1857), French poet and dramatist. The brilliant second son of cultivated parents, Musset at 18 was a favourite in Charles Nodier's\* circle of young Romantics and his early poems reflect the prevailing Hugo-worship of 1830. He quickly liberated himself, preferred Byron\* as a model (*Mardoche*, *Namouna*) and, aided by a certain aristocratic preference for the 18th century which was to mark much of his work, tempered the Romantic frenzy with his own lighter fantasy. His emotionally disastrous liaison with George Sand\* (1834–35) inspired one of the greatest sequences of Romantic poems, *Les Nuits* (1835–37), as well as his autobiographical *Confession d'un enfant du siècle* (1836) and his plays *Lorenzaccio* (1834), *Fantasio* (1834) and *On ne badine pas avec l'amour* (1834). At 30 Musset, his naturally fragile health undermined by sexual excess and alcoholism and a prey to hallucinations conceivably of epileptic origin, was prematurely old. New disappointments in love (as with Aimée d'Alton) completed his demoralization. He was partly consoled by the success of his plays which, after the early failure at the Odéon of *La Nuit vénitienne* (1830), he had written only for publication in the *Revue des Deux Mondes*. The actress Mme Allan-Despréaux having discovered their dramatic qualities, they were produced at the Comédie Française (1847 ff.), and their success encouraged Musset to write a few more.

Lightness of touch and an impish wit distinguish much of his dramatic and poetic production and some of his prose tales. In his more serious work he typifies the unreflecting Romantic pursuit of ideal happiness and the equally unreflecting dejection when disappointed: the two combined constituting the *mal du siècle*. These features, foreign to modern sensibility, are the cause of his present low reputation.

VERSE: *Contes d'Espagne et d'Italie* (1830); *Un Spectacle dans un fauteuil* (1832; incl. *Namouna*, *Le Saule*); *Rolla* (1833); *Poésies nouvelles* (1835–52; incl. *Les Nuits*; *Lettre à Lamartine*, 1836; *L'Espoir en Dieu*, 1838).—PLAYS: *La Nuit vénitienne* (1830); *André del Sarto* (1833); *Comédies et proverbes* (1840); *Nouvelles comédies et proverbes* (1845–55).—VARIOUS: *L'Anglais mangeur d'opium* (1828; after De Quincey; repr. 1920); *Lettres de Dupuis et Cotonet* in *Rev. des Deux Mondes* (1836–37); *Contes et nouvelles* (1837–53).—*Œuvres complètes* (ed. M. Allem: *Poésies*, 1933; *Théâtre*, 1934; *Prose*, 1938).

George Sand, *Elle et lui* (1859); P. de Musset, *Biographie d'A. de M.* (1877); A. Adam, *La*

*vériatle aventure vénitienne* (1938); L. Lafoscade, *Le théâtre d'A. de M.* (1904); P. Gastinel, *Le romantisme d'A. de M.* (1933); P. van Tieghem, *M., l'homme et l'œuvre* (1945). G.B.

**Mussolini, BENITO** (\*Dovia di Predappio 27 VII 1883; ∞ Rachele Guidi; †Giulino di Mezzegra 28 IV 1945), Italian journalist and politician, founder of the Fascist party and head of the Italian government from X 1922 until VII 1943; killed by Partisans. Mussolini had a certain journalistic flair and was a successful propagandist and orator, but he had no real literary talent, and his attempts at creative writing were disastrous.

*Opera omnia di B. M.* (25 vols, 1951–59).

L. Fermi, *M.* (1961); F. W. Deakin, *The Brutal Friendship* (1962); R. De Felice, *M. il rivoluzionario, 1883–1920* (1965) and *M. il fascista* (2 vols, 1966–68). B.M.

**AL-Mu'tamid** (\*1040; †Aghmat, Morocco 1095), Arabic poet. Of the 'Abbasid dynasty, he succeeded to the principality of Seville, during the period of the division of Muslim Spain into petty dynasties. At the coming of the Almoravids he was deprived of his kingdom and exiled to Morocco. He is of considerable importance as a poet.

A. R. Nykl, *Hispano-Arabic Poetry* (1946).

S.M.S.

**AL-Mutanabbi** (\*Kufa 915; †955), Arabic poet. He started his career as panegyrist of various persons in Iraq and Syria. A curious intermezzo is his unsuccessful attempt to become the leader of rebellious Bedouin. (Hence his nickname 'al-Mutanabbi', i.e. 'one who pretends to be a prophet'.) He found a patron in Saif al-Daula, Prince of Aleppo. Later he went to Egypt, to the court of the negro majordomo, Kāfūr. He quarrelled, however, with Kāfūr, fled to Persia and composed venomous satires on his former patron. On the way to his native Iraq he was killed by Bedouin.

Al-Mutanabbi is reckoned as the greatest of Arabic poets. He stands for the ancient Arabian virtues. Characteristic is his immense personal pride. His style is in agreement with his personality: its nobility is not without a tendency towards rhetoric. Many of his verses are among the most often quoted in Arabic literature.

J. von Hammer-Purgstall, *Motenebbi, der grösste arabische Dichter* (1824); R. Blachère, *Un poète arabe du IV<sup>e</sup> siècle de l'Hégire: Abou t-Tayyib al-Mutanabbi* (1935); A. J. Arberry, *Poems of al-Mutanabbi* (1967). S.M.S. (R.O.)

**Mutianus Rufus, CONRADUS** (\*Homburg 15 X 1471; †Gotha 30 III 1526), German humanist. He presided over the growth of humanism at Erfurt University through his circle, to which many leading

German humanists belonged. He wrote little himself, but inspired others to write. His correspondence is wide and significant.

*Briefwechsel* (ed. C. Krause, 1885; ed. K. Gillert, 1890).

F. Halbauer, *M. R. und seine geistesgeschichtliche Stellung* (1929); L. W. Spitz, 'The conflict of ideas in M. R.' in *Warburg Inst. Jour.*, XVI (1953). D.G.D.

**Muṭrān, KHALIL** (\*Baalbek, Lebanon 1872; †Cairo 1949), Syro-Egyptian Arab poet, journalist and translator of Shakespeare\*. His poetry, which represents a transition from neo-classicism to Romanticism, greatly influenced the following generation of Romantic poets. His translations include *The Merchant of Venice*, *Hamlet*, *Macbeth* and *Othello*.

*Diwān al-Khalil* (verse; 4 vols, 1908–49).—A. Z. Abushady, 'Shawqi, Hafiz and M., the three leading neo-classical poets of contemporary Egypt' in *Middle Eastern Affairs*, III (1952); Muhammad Mandur, *K. M.* (Cairo, 1954); A. J. Arberry, *Arabic Poetry* (1965). M.M.B.

**AL-Muwallihī, MUḤAMMAD IBRĀHĪM** (\*Cairo 1868; †1930), Egyptian Arab novelist and essayist. Having been banished from Egypt after the 'Urābi Pasha revolt in 1882, he later returned to Cairo and helped his father edit the literary review, *Misbāh al-Sharq*. His main work, *Ḥadīth 'Isā ibn Hishām* (1907), is 'a spiritual satire of modern Egyptian society' written in the form of the medieval *maqāmah* (short episodes in rhymed prose interspersed with poetry).

R. Allen, 'Ḥadīth 'Isa: a reconsideration' in *Jour. Arabic Lit.*, I (1970). C.R. (M.M.B.)

**Muyaka BIN HAJJI AL-GHASSANY** (\*Mombasa 1776; †*ibid.* 1837), Swahili poet. He was the first well-known secular Swahili poet, i.e. the first poet whose verse was memorized by his townsmen long enough to be recorded by Muḥammad Sikujua, who was encouraged to do so by the British missionary William E. Taylor. Muyaka was also the first known poet to employ the *shairi* metre of stanzas of 4 × 16 syllables. His verses were often succinct and witty, the first Swahili epigrams. A friend of the powerful Mazrui family (Abdallah bin Hamidi, 1814–23, and Salim bin Ahmad, †1835, the Medicis of Mombasa), many of his poems refer to the political situation which ended in the occupation of the once free city by the Sultan of Oman.

*Diwani ya M.* (Johannesburg, 1940). J.Kn.

**Muzio, GIROLAMO** (\*Padua 1496; †La Paneretta, nr Siena 1576), Italian poet and prose-writer, champion of orthodoxy against the Reformation.

In the controversy on the Italian language he was an opponent of Varchi\*.

*Il Duello* (1550); *Rime diverse* (1550); *Mentite ochiniane* (1551); *Arte poetica* (1551); *Il Gentiluomo* (1571); *Lettere cattoliche* (1572); *Sopra il concilio che si ha da fare, e sopra l'unione d'Italia* (1572); *Battaglie per difesa dell'italica lingua*, and *La Varchina* (1582); *Lettere* (1590).

E. Carrara, *La poesia pastorale* (1904-08); V. Di Tocco, 'Un progetto di confederazione italiana' in *Archivio storico ital.*, VII (1924) and *Ideali d'indipendenza in Italia durante la preponderanza spagnuola* (1926). B.R.

**Muzzarelli, GIOVANNI** (\*Gazzuolo ?1490; †Rocca di Mondaino 1518), Italian humanist and poet, author of *Dialogo in lode di donne*, an imitation of Bembo's\* *Asolani*.

*Canzoni e Sestine amorose di M. Giovanni Muzzarelli* (1562); *Fabula di Narciso in Stantie nove di messer Antonio Thibaldeo* (1518).

V. Cian in *Giornale storico della lett. ital.*, XXI (1893), XXXVIII (1901); for the *Dialogo*, Dhesa Sandri in *Archivio Romano*, XXI (1937). B.R.

**Mwengo**, two 18th-century Swahili poets of Pate on the northern Kenya coast. The father, BWANA MWENGO, wrote the famous *Chuo cha Tambuka* or *Utenzi wa Herekali*, the first epic poem in Swahili, 1,150 stanzas long, describing the battle of the Arabs against the Byzantines; the oldest manuscript, which is now in Hamburg, is dated 1728. ABU BAKARI BIN MWENGO wrote an imitation, the *Utenzi wa Katirifu* or *Ghazwa ya Sesebani*, around the middle of the 18th century; it is 450 stanzas long.

J. Knappert, *Het Epos van Heraklios* (Leiden, 1958) and 'The "Utenzi wa Katirifu" or "Ghazwa ya Sesebani"' in *Afrika und Uebersee*, LII (Hamburg, 1969). J.Kn.

**Myers, LEO HAMILTON** (\*Cambridge 1881; ∞1908 Elsie Palmer; †Marlow 8 IV 1944), English novelist. He sought to extend the frontiers of fiction and show human beings in relation to that side of reality which is the subject of philosophy, speculation and wonder. Thus the common life of his characters has a dream-like quality, and their speculative and moral selves provide his theme.

*The Orissers* (1922); *The Clio* (1925); *Strange Glory* (1936); *The Near and the Far* (1943; 4 novels: *The Near and the Far*, 1929; *Prince Jalt*, 1931; *Rajah Amar*, 1935; *The Pool of Vishnu*, 1940; 1st 3 orig. coll. as *The Root and the Flower*, 1935).

G. H. Bantock, *L. H. M.* (1956); Irène Simon, *The Novels of L. H. M.* (Brussels, 1956).

R.A.S.J. (W.R.A.)

**Mykle, AGNAR** (\*Trondheim 1915), Norwegian novelist. He made an impressive debut with the

collection of short stories *Taustigen* (1948), where imaginative dynamism combines with mastery of form. A recurring theme is the frustration of youthful expectation, which in *Tyven, tyven skal du hete* (1951; *The Hotel Room*, tr. M. Michael, 1963) becomes a highly polemical attack on restrictive puritanical attitudes. In the two novels centred on Ask Burlefot, *Lasso rundt fru Luna* (1954; *Lasso Round the Moon*, tr. idem, 1960), and *Sangen om den røde rubin* (1956; *The Song of the Red Ruby*, tr. idem, 1961), his hero seeks personal and social liberation principally through an almost unending series of sexual escapades, the prevalence and detailed description of which in the second novel led to a charge of pornography. Mykle's writing talent, which is at its best in the first of these two novels, includes a vitality (which matches his subject-matter), brilliant narrative skill shot through with humour, and poetic feeling.

NOVELS AND SHORT STORIES: 'Jeg er like glad', *sa gutten* (1952); *Kors på halsen* (1958); *Rubicon* (1965; Eng. tr. M. Michael, 1966); *Largo* (1967).

P. Houm, *Ask Burlefot og vi* (1957). R.G.P.

**Mykolaitis, VINCAS**: see Putinas.

**Myl, ABRAHAM VAN DER** (\*'s-Heerenberg 13 II 1563; †27 III 1637), Dutch theologian, poet and philologist. He translated a poem of James\* VI of Scotland on the Battle of Lepanto as *De slach van Lepanten* (1593); he also made the first Dutch translation of Horace's\* *Beatus ille* in *Den loffeens landt-mans levens*. He contributed to the *Nederduytschen Helicon* and the *Zeeuwsche Nachtegael*. Of his learned Latin publications, *Lingua Belgica* (1612) is an uncritical plea for the excellence of the Dutch language.

P. J. Meertens, 'A. van der M. als taalgeleerde' in *Bundel . . . C. G. N. de Vooy's* (1940) and *Letterkundig leven in Zeeland* (1943). J.J.M.

**Myles na Gopaleen**: see Ó Nualláin, BRIAN.

**Mynshul or Minshull, GEFFRAY** (\*?1594; †Nantwich 1 XI 1668), English prose writer, admitted to Gray's Inn 1611/12. Imprisoned for debt (1617) in the King's Bench prison, he wrote there *Certain Characters and Essayes of Prison and Prisoners* (1618).

G. Murphy, *A Cabinet of Characters* (1925); H. Osborne, *A Mirror of Character* (1933).

M. L. Hunt, *Thomas Dekker* (1911).

R.M.W.

**Mystère des Actes des Apôtres**. This most spectacular of the French Mysteries, containing nearly 62,000 lines and dated between 1452 and 1478, is attributed either to Jean du Prier or to Simon Gréban\*, aided perhaps by his brother Arnoul. Against a background of Jewish and Roman

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history, it dramatized stories, taken in part from the *Golden Legend* (Jacobus\* de Voragine), of most of the apostles with the addition of Stephen, Paul and Barnabas. The saints' journeys and miracles and their atrocious martyrdoms were represented with all the realism of contemporary scenic art. A famous performance at Bourges in 1536 is said to have lasted 40 days, a Paris performance in 1541, 35 days.

Ed. A.-T. de Girardot (1854).—R. Lebègue, *Le M. des A. des A.* (1929). G.B.

*Mystère du Vieux Testament* (first pr. c. 1500),

spectacular French Mystery Play; a compilation of Old Testament episodes, beginning with the Creation, put together by early printers and no doubt composed by different authors. Its 49,000 lines could have occupied 25 days to perform, but it is probable that favourite episodes, such as Abraham's sacrifice of Isaac, the Queen of Sheba's visit to Solomon, the story of Esther, were often extracted and produced separately. Recorded performances of a play of this name range from 1458 (Abbeville) to 1542 (Paris).

*Le Mystère du Vieil Testament* (ed. J. de Rothschild, 6 vols, 1878–91). G.B.

## N

**Nabbes, THOMAS** (\*?Worce 1605; ∞Bridgett —; [London 6 IV 1641), English poet, dramatist and writer of MASQUES. A member of Exeter College, Oxford (1621), he took no degree. About 1630 Nabbes entered the London circle of Chamberlain, Marmion\* and Tatham\*, his first comedy *Covent Garden* being performed about 1 1632/33. Some of his plays are in well-written blank verse and he had a medium talent for comedy. His masques were well thought-of.

*Plays, Masques, Epigrams, Elegies, and Epithalamiums* (1639).—*Works* (ed. A. H. Bullen, 2 vols, 1887).

C. Moore, *The Dramatic Works of T. N.* (1918); A. C. Swinburne in *Contemporaries of Shakespeare* (1919); A. Nicoll, *Stuart Masques and the Renaissance Stage* (1938); G. E. Bentley, *Jacobean and Caroline Stage*, IV (1956). B.L.J. (R.M.W.)

**AL-Nābighah** (c. 600), pre-Islamic Arabic poet of the tribe Dhubyān. He was a court poet of al-Nu'mān, prince of Hira, a vassal of the Persian empire. His patron, however—so the story goes—took exception to a poem describing the beauty of his queen. The poet fell into disgrace and had to seek refuge with the Ghassanid prince, vassal of Byzantium.

C. Lyall, *Translations of Ancient Arabian Poetry* (1885; repr. 1930); H. Derenbourg, *Le Diwan de N.* (with Fr. tr.; 1869). S.M.S.

**Nabokov, VLADIMIR VLADIMIROVICH**, pseud. VLADIMIR SRIN (\*1899), Russian emigré author. Combining Western and American influences with those of Gogol\* and Dostoyevsky\*, he was the author of several provocative novels. Later, however, he has written only in English. He also wrote poetry and translated from Pushkin\*, Lermontov\* and Tyutchev\*.

*Grozd'* (1923); *Gorny put'* (1923); *Korol'-dama-valet* (1928); *King, Queen, Knave*, tr. D. and V. V. Nabokov, 1968); *Zashchita Luzhina* (1929); *Camera Obscura* (1923–33); *Laughter in the Dark*, tr. W. Roz, 1938); *Podvig* (1932; tr. *Glory*, 1972); *Otchayanie* (1934); *Izobretenie val'sa* (1938); *Priglasenie na kazn'* (*Invitation to a Beheading*, tr. D. and V. V. Nabokov, 1959); *Nikolai Gogol* (1944); *Bend Sinister* (1947); *Conclusive Evidence* (1951); *Lolita* (Paris, 1955); *Pnin* (1957); *N's Dozen* (short stories; 1959); *Pale Fire* (1962); *The Gift* (1966); *Ada* (1969); *Speak, Memory: an Autobiography Revisited* (1969). J.L.

**Naborowski (NABOROVIVS), DANIEL** (\*Cracow 1573; †Vilna 1640), Polish poet. As court doctor and poet to the Protestant Radziwiłł family in

Lithuania, he travelled widely in Europe. His poetry has only recently been examined in detail; it is strongly influenced by contemporary European currents and he must be considered the first true Baroque poet in Poland.

*Poezje* (ed. J. Dürr-Durski, 1961).

J. Dürr-Durski, *D. N. Monografia z dziejów manieryzmu i baroku w Polsce* (1966). P.H.

**Nabulusi, 'ABD-AL-GHANĪ** (\*Damascus 19 III 1641; †*ibid.* 5 III 1731), Arab mystic scholar. As a youth he received a good grounding in jurisprudence and theology. At an early age also he became a Sufi and studied the work of Ibn\* al-'Arabī. He travelled throughout the Middle East in search of like-minded scholars. He gained, as a lecturer, a position of intellectual eminence, profoundly influencing successive generations of Syrian scholars and mystics.

A prolific writer on subjects ranging from dreams to agriculture (including travels and poetry), his real contribution was to mysticism. Through original works and commentaries (particularly on Ibn al-'Arabī) he endeavoured to demonstrate the validity of Sufism as an essential expression of Islamic orthodoxy.

*Jawāhir al-Nusūs fī Kalimāt al-Fuṣūṣ* (1886); *Diwān al-Haqā'iq wa Majmū' al-Raqā'iq* (1888); *Ta'tīr al-anām fī ta'bīr al-manām* (1889).

R. A. Nicholson, *Studies in Islamic Mysticism* (1921); H. A. R. Gibb, *Mohammedanism* (1949). W.A.el K. (R.W.J.A.)

**Nachmanides, (Heb.) MOSES BEN NACHMAN GERONDI**; (Span.) BONASTRUC DA PORTA; known as RAMBAN (\*Gerona 1194; †Palestine c. 1270), Spanish Hebrew religious writer and poet. Rabbi and physician at Gerona, he took a prominent part in the religious disputation of Barcelona in 1263 and composed a large number of legal works. He wrote a few liturgical poems, in which Cabbalistic influence is visible. In 1267 he emigrated to Palestine, where he wrote a commentary on the Pentateuch (1st ed. Italy, before 1480), a popular work with a mystical overtone.

*The Commentary of N. on Genesis, Chapters 1–6* (tr. J. Newman, 1960).

S. Schechter, *Studies in Judaism*, I (1896); J. M. Millás Vallicrosa, *La poesía sagrada hebreo-catalana* (1940). C.R.

**Nachman of Bratzlav**, known as MAHARAN (\*Miedzybozh 9 X 1770; †Uman 1811), Russian Hebrew writer. A grandson of the Ba'al\* Shem Tov, he visited Palestine in 1798, then established himself at Bratzlav (properly Braslawl). He developed the popular, messianic, non-mystical elements in Hasidism and stressed the importance of the inspired spiritual leader (*Zaddik*) as mediator between God and the world. His stories, parables

and aphorisms, published by his disciples, have a fine poetic quality. His own, more esoteric writings are unpublished.

*Liqqet Maharan* (2 vols, 1808–11); *Sippurei Ma'asiyyoth* (1815).—ANTHOLOGIES: *Torat R. Nachman mi-Bratzlav* (ed. S. A. Horodezky, 1923); *Geschichten des Rabbi Nachman* (tr. M. Buber, 1908; Eng. tr. M. Friedman, 1956).—For further biblio. see Ba'al Shem Tov. C.R.

Nádaši, LADISLAV (\*Dolný Kubín 12 II 1866; †ibid. 2 VII 1940), Slovak novelist. Nádaši, who after 1918 used the pseudonym JÉGÉ, turned away from the social novel cultivated by other Slovak writers of his generation to apply realistic technique to the historical novel. To this genre belong his two best-known works *Adam Šangala* (1923; on 17th-century Slovakia) and *Svätopluk* (1928; on the 9th-century Moravian empire).

J. Gregorec, *Dielo L. N. J.* (1957). R.A.

Nadezhdin, NIKOLAY IVANOVICH (\*Ryazan' province 1804; †1856), Russian editor and critic who scathingly attacked Russian Romanticism. In 1831 he founded his monthly periodical *Telescop* which, five years later, was suppressed for printing Chaadayev's\* famous *Philosophic Letter*. Nadezhdin was exiled and devoted himself to archaeological pursuits.

N. K. Kozmin, *N. I. N.* (1912). J.L.

Nādirpūr, NĀDIR (\*Tehran 6 VI 1929), Persian poet and critic. He studied in Iran and France and after several short-lived jobs entered the Civil Service and is now attached to the Ministry of Arts and Culture. His poems are characterized by a sensitive and polished language, a melancholy lyricism and a vivid and fertile imagination, introducing fresh imagery, without renouncing the formal elements of traditional Persian poetry. His more recent poetry employs freer forms, emphasizing the content. Nādirpūr is also a perceptive critic.

*Chashmhā va Dasthā* (1954); *Dukhtar-i Jām* (1955); *Shi'r-i Angūr* (1958); *Surmi-yi Khurshid* (1960).

R. Barahini, *Tala dar Mes* (2nd ed. 1968). E.Y.

Nadson, SEMĖN YAKOVLEVICH (\*St Petersburg 14 XII 1862; †Yalta 19 I 1887), Russian poet. He continued Nekrasov's\* 'populist' tradition in poetry, but he became increasingly pessimistic, especially during his last period. Most of his verses are sincere and poignant but his technique is not entirely successful.

*Polnoye sobranie sochineniy* (2 vols, 1917); *Stikhotvoreniya* (1937); *Polnoye sobranie stikhotvoreniy* (1962); *Literaturnye ocherki* (1965).

L. Mel'shin, S. Y. N. (1906); I. V. Vladislavlev, *Russkie pisateli* (1924). J.L.

Naevius, GNAEUS (\*?Capua c. 265; †Utica c. 201 B.C.), fought in the Roman army during the First Punic War, translated Attic comedies and tragedies for Roman festivals between 235 and 204. Fragments of 30 comic and six tragic versions survive, as well as of three tragedies on Roman historical themes. The writing of scurrilous verses about certain leading politicians got him imprisoned, according to ancient story, and finally expelled from Rome. His poem on the First Punic War in Saturnian verses still had many admirers during the late Republic.

E. H. Warmington, *Remains of Old Latin*, II (with tr.; 1936); E. V. Marmorale, *Nevio poeta* (text, intro. and comm.; 2nd ed. 1950).

E. Fraenkel, 'Cn. N.' in A. Pauly, G. Wissowa et al., *Real-Encyclopädie der classischen Altertumswissenschaft*, supp. VI, 622 ff. (1936); S. Mariotti, *Il Bellum Poenicum e l'arte di Nevio* (1955); Wł. Strzelecki, *Cn. Naevii Belli Punici Carminis quae supersunt* (1959); M. Barchiesi, *Nevio epico* (1962). H.D.J.

Nagai KAFŪ, pseud. of NAGAI SŌKICHI (\*Tokyo 3 II 1879; †Ichikawa, Chiba pref. 30 IV 1959), Japanese writer. His first work appeared in 1899, and he soon became well known as a novelist and short-story writer, gaining prominence in 1902 with *Jigoku no hana*, in which his indebtedness to Émile Zola\* was obvious. In 1903 he went to America, taking various temporary posts, and in 1907 crossed to France. Returning to Japan in 1908, he became famous for his accounts of his life abroad, and two years later became Professor of French in Keiō University, Tokyo. His writings contain much of the spirit of Japanese literature of the Tokugawa period (1603–1868); though influenced by Naturalism, their most characteristic feature is their lyricism. Tokyo born and bred, Nagai lovingly evokes the atmosphere of the city in bygone days (at first that of Edo, in his later years that of the Meiji period). Also characteristic is his preoccupation with the *demi-monde*, from the world of the geisha to the more modern scene, with its bar-girls and streetwalkers.

NOVELS: *Jigoku no hana* (1902); *Reishō* (1909; summary of this and prec. in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Kitsune* (1909; 'The Fox', tr. A. Miyamori in *Representative Tales of Japan*, 2 vols, 1914; Fr. tr. S. Éliassév in *Neuf nouvelles japonaises*, 1924); *Botan no kyaku* (tr. E. G. Seidensticker in *Kafū the Scribbler*, 1965; Fr. tr. S. Éliassév in *Le jardin des pivoinés*, 1927); *Sumidagawa* (1909; partial tr. D. L. Keene in *Modern Japanese Literature*, 1956; complete tr. Seidensticker, *op. cit.*); *Udekurabe* (1916–17; 'Rivalry', partial tr. Seidensticker, *op. cit.*; *Geisha in Rivalry*, complete tr. K. Meissner and R. Friederich, 1963); *Ajisai* (1931; 'Hydrangea', tr. Seidensticker in *Modern Japanese Stories*, ed. I. I. Morris, 1961); *Enoki monogatari* (1931); *Tsuyu no*

*atosaki* (1931; summaries of this and prec. in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Bokutō kidan* (1936–37; part tr. Seidensticker in Japan Quart., V.2, 1958, complete tr. in *Kafū the Scribbler*; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959).—ESSAYS: *Amerika monogatari* (1908); *Furansu monogatari* (1909).

E. G. Seidensticker, *Kafū the Scribbler* (1965; outstanding stud.; also incl. a few stories not cited above).  
E.B.C. (D.E.M.)

Na Gopaleen, MYLES: see Ó Nualláin, BRIAIN.

Naidu SAROJINI (\*1879; †1949), Indian poet of Bengali parentage. She married an Andhra doctor and became involved with the National Movement. Her verse, which she stopped writing early, shows a preoccupation with the dream-world, occasionally making use of image and symbol, creatively.

*The Golden Threshold* (1905); *The Bird of Time* (1912); *The Broken Wing* (1917); *The Feather of Dawn* (1961).—*The Sceptred Flute* (coll. of first 3 vols; 1946).

P. E. Dustoor, S. N. (1961); Padmini Sengupta, S. N. (1966).  
C.D.N.

Naimy, (NU'AIMAH), MIKHĀ'IL (\*Biskintā, Lebanon 22 XI 1889), Syrian-American Arabic literary critic and essayist. Born of a Greek Orthodox family, he studied at the theological seminary in Poltava, Russia, then in Washington and New York. Having gained prominence among the Syrian emigrant community in the U.S.A., he nevertheless returned in 1932 to the Lebanon. In his essays he deals with the problems of the American Syrian and the remigrant and stresses the necessity for Westernization and for modern standards in Arabic literature.  
C.R.

*Hams al-jufūn* (verse; 1943; *El Rumor de los Párpados*, tr. L. Martínez, 1956).—ESSAYS: *Al-Ghirbāl* (1923); *Al-Marāḥil* (1932); *Zād al-Ma'ād* (1936); *Al-Authān* (1946); *The Book of Mirdad* (1948); *Al-Nūr wa'l-daijūr* (1950).—DRAMAS: *Al-Abā' wa'l-banūn* (1917); *Ayyūb* (1967).—STORIES: *Kān mā kān* (1937); *Akābir* (1956); *Abū baḥḥa* (1959); *Hawāmish* (1965).—*Liqā* (novel; 1946; *Till We Meet*, tr. the author, 1957).—BIOGRAPHY AND MEMOIRS: *Kahlil Gibran* (1950); *Memoirs of a Vagrant Soul* (1952); *Sab'ūn* (1959–60).

N. N. Naimy, M. N., *an Introduction* (1967).  
C.R. (M.M.B.)

Naipaul, V(IDIADHAR) S(URAJPRASAD) (\*Trinidad 17 VIII 1932; ∞1955 Patricia Ann Hale), perhaps the best-known West Indian novelist; lives in England. His characteristic Trinidad humour and irony have endeared him to West Indian readers even while making them uneasy. His satirical

portraiture of Trinidad, exposing a debased ethic in the personal, social and political life, was seminal at a time when West Indians badly needed to see themselves objectively. He provides an authentic, intimate view of the vanishing cultural world of the East Indian in Trinidad. Though his satire has begun to be dated through its continuing concern with a phase of Trinidad society which Trinidad has largely outgrown, there is a classic relevance about his work, for Trinidad has provided him with a paradigm of such 20th-century ailments as rootlessness, alienation and the threat to individuality; and above all his work emphasizes the supreme importance of the imagination for survival. He was first a short-story writer and his novels show an economy of characterization well suited to his satiric humour.

*The Mystic Masseur* (1957); *The Suffrage of Elvira* (1958); *Miguel Street* (1959); *A House for Mr Biswas* (1961); *The Mimic Men* (1967); *A Flag on the Island* (1967); *In a Free State* (1971).—TRAVEL BOOKS: *The Middle Passage* (1962); *An Area of Darkness* (1964).

Wilfred Cartey, 'The knights' companions—Ganesh, Biswas and Stone' in *New World*, II.1 (1965); David Ormerod, 'Theme and image in V. S. N.'s *A House for Mr Biswas*' in *Texas Stud.* in Lit. and Lang., III.4 (Winter 1967); Gordon Rohlehr, 'The ironic approach' in *The Islands In-Between* (ed. Louis James, 1968); A. C. Derrick, 'N.'s technique as a novelist' in *Jour. Commonwealth Lit.*, VII (July 1969); William Walsh, *A Manifold Voice* (1970); Kenneth Ramchand, *The West Indian Novel and Its Background* (1970).

A.D.Dr.

Nairne, CAROLINA OLIPHANT, BARONESS (\*Gask 16 VIII 1766; ∞1806 Major Nairne; †*ibid.* 27 X 1845), Scottish poet. She wrote numerous poems in the vernacular and many Jacobite songs, under the pseudonym of 'B. B.', 'Mrs Bogan of Bogan'. She is a lively, melodious, pathetic lyrist, and the best poet of the Jacobite cause.

87 songs in *The Scottish Minstrel* (1821–44); *Works* (ed. C. Rogers, with memoir, 1869).

K. Oliphant, *Jacobite Lairds of Gask* (1870); *Life and Songs* (ed. C. Rogers, 1872).  
J.K.

Najara, ISRAEL (\*Damascus c. 1542; †Gaza 1619), Palestinian Hebrew poet; rabbi at Gaza. He composed religious poems in Hebrew and Aramaic, set to Turkish, Greek, Arabic etc. popular airs. These poems are suffused with mystic-erotic imagery, representing the relation of God to Israel as lover and beloved. They were very popular, specially after the approbation by Isaac Luria\*; the Sabbath hymn *Yah Ribbon* forms part of all Jewish prayer rites. He also wrote a long didactic poem, *Mesacheket ha-Tevel* (Safed, 1587).

*Zemirot Yisrael* (Safed, 1587; ed. J. Fries-Horeb,

1946); *Pizmonim* (ed. with biog. M. H. Friedlander, 1858).

M. Wiener, *Die Lyrik der Kabbalah* (1920).  
C.R.

Nāji, IBRAHĪM (\*Cairo 1898; †*ibid.* 1953), Egyptian Arab poet and physician, closely associated with the Apollo group of poets and their central figure Abushady\*; was a leading Romantic who wrote chiefly love lyrics of great emotional intensity.

VERSE: *Warā' al-ghamām* (1934); *Lāyālī al-Qāhira* (1944); *al-Ṭā'ir al-jarīh* (1953).—*Baudelaire wa qaṣā'id min dīwānīhi azhār al-sharr* ('Baudelaire and Some Poems From *Fleurs du Mal*'); tr.; 1954).

A. J. Arberry, *Modern Arabic Poetry* (1950);  
Ṣāliḥ Jaudat, *N. ḥayātuh wa shī'ruh* (1960).  
M.M.B.

Na-lan HSING-TĒ [Chinese form of NARA SINGDE] (\*Peking 19 I 1655; †*ibid.* 7 I 1685), poet. A Manchu noble, but educated in Chinese (he gained the doctoral degree at 21), he became an imperial guardsman. His passionate *tz'ü*-poetry has had a continuing appeal in the 20th century, like that of Li\* Yü (937–978), with whom he is compared.

*Yin-shui tz'ü* (sel. trs in: *The White Pony*, ed. R. Payne, 1947; *Anthologie de la poésie chinoise classique*, ed. P. Demiéville, 1962).  
A.R.D.

Naldo, NALDI (\*Florence c. 1435; †in the pontificate of Leo X), Florentine poet and humanist. A member of the Platonic Academy and a court poet of the Medici\*, he wrote an epic poem (*Volaterrais*) on Lorenzo's capture of Volterra, elegies in praise of Cosimo and Giovanni, four cantos on Mathias Corvinus' library, and love poems on the Ovidian pattern.

V. Rossi, *Il Quattrocento* (1938).  
P.T.

Nalješković, NIKOLA (\*Ragusa [Dubrovnik] c. 1510; †*ibid.* 1587), Ragusan playwright. His pastoral dramas treat conventional themes, with nymphs and shepherds, but in his comedies—an innovation in Ragusa—he introduced events from contemporary town life. The moralizing in his serious verse lacks conviction.

*Djela* (1873, 1876).  
V.J.

Nałkowska, known also as RYGIER-NAŁKOWSKA, ZOFIA (\*Warsaw 10 XI 1884; †*ibid.* 17 XII 1954), Polish writer. Her writings are full of psychological analysis and realism but they also contain scepticism. Her style is logical, quiet and concise, with classical simplicity and great delicacy of touch.

NOVELS: *Kobiety* (1906; *Women*, tr. M. H. Dziewicki, 1920); *Książę* (1907; *Der Prinz*, tr. L. Goldscheider, 1908); *Hrabia Emil* (1920); *Romans Teresy Hennert* (1923); *Chaucas* (1927; Fr. tr. F.

Wyleżyńska and J. de France de Tersant, 1936); *Niedobra miłość* (1928); *Granica* (1935); *Niecierpliw* (1939); *Węzły życia* (1948).—PLAYS: *Dom kobiet* (1930); *Dzień jego powrotu* (1931).—SHORT STORIES: *Lustra* (1914); *Tajemnica krwi* (1917).—VARIOUS: *Ściany świata* (1931); *Medalliony* (1945).—*Pisma wybrane* (1954).

O. Forst de Battaglia, 'S. N.' in *Pologne Littéraire*, VIII (1927); *Wspomnienia o Z. N.* (1965); I. Z. Brudnicki, *Z. N. 1884–1954. Poradnik bibliograficzny* (1965).  
S.S. (P.H.)

Namatianus, CLAUDIUS RUTILIUS (fl. 5th century A.D.), Latin poet. Though a pagan, Namatian rose to office under Honorius. *De reditu suo* describes, in graceful and correct elegiac couplets, his journey in 416 from Rome to his ravaged Gallic estates.

Eds: C. H. Keene (1907; with verse tr. G. F. Savage-Armstrong); R. Helm (1933); tr. J. W. and A. M. Duff in *Minor Latin Poets* (1934).

I. Lana, *Rutilio Namaziano* (1961).  
A.J.D.

Namboku: see Tsuruya NAMBOKU.

Nāmdev (\*1272; †1350), Marāṭhī poet-saint and friend of Jnāneśvar\*. His work is inextricably confused with that of several other Nāmdevs of later date.

N. Macnicol, *Psalms of the Marāṭhā Saints* (1923).  
H.G.R. (I.R.)

Namiki GOHEI (\*Osaka 1747; †Edo [=Tokyo] 27 II 1808), Japanese author of over 110 plays. Gohei was a pseudonym; his real personal name is unknown. Some later playwrights also took the name Namiki Gohei; it was one of these who wrote the famous *kabuki* play *Kanjinchō* ('The Subscription List'; 1840; Eng. tr. A. C. Scott, 1953).  
E.B.C. (D.E.M.)

Namiki SENRYŪ, pseud. of NAMIKI SŌSUKE (\*Osaka c. 1695; †XII 1751), Japanese puppet-play writer. One of the successors of Chikamatsu\* Monzaemon as a writer of puppet-plays, he often worked in collaboration with others, as, for instance, Takeda\* Izumo.  
E.B.C.

*Sugawara denju tenarai kagami* (1746; wr. in collab. with Takeda Izumo and Miyoshi Shōraku); summaries in: Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948); F. Bowers, *Japanese Theatre* (1952); A. S. and G. M. Halford, *The Kabuki Handbook* (1956).  
E.B.C. (D.E.M.)

Nana bint Usuman: see Asma bint Usuman.

Nānak (\*1469; †1539), first Sikh Guru or pontiff. His poems are in the *Adi Granth*, the Sikh bible.

W. H. McLeod, *Gurū N. and the Sikh Religion* (1968).  
H.G.R. (C.S.)



**Nansen, PETER** (\*Copenhagen 20 I 1861; ∞1887 Louise Brock, ∞1896 Betty Müller; †Mariager 31 VII 1918), Danish novelist and playwright. He began as a journalist, but soon went into publishing. His three novels published 1893-95 were widely discussed and have been translated into many languages.

*Julies Dagbog* (1893); *Maria* (1894); *Guds Fred* (1895; all three tr. in J. Le Gallienne, *Love's Trilogy*, 1906); *Brødrene Menche* (1915); *Livets Lyst* (1917); *Hendes Elskede* (1918).—*Samlede Skrifter* (3 vols, 1908-09). E.B.

**Naogeorgus** (KIRCHMAIR, KIRCHMEYER), THOMAS (\*Hubelschmeiss, nr Straubing 1511; †Wiesloch 29 XII 1563), German dramatist. A keen follower of Luther\*, despite doctrinal differences, he wrote two notable Latin plays supporting him. *Pammachius* (1538), the most impressive Protestant polemical drama, performed 1545 at Cambridge by members of Christ's College, violently attacks the Pope as the Antichrist; in *Mercator* (1540), a comic 'Everyman'\* play, faith is extolled above good works. Both plays have a fine dramatic sense, brilliant use of satire and invective, and genuine feeling. The verse epic *Regnum papisticum* (1555) also attacks the Papacy.

*Pammachius* (ed. J. Bolte, 1891; Act I with good intro. A. E. Berger in *Dt. Lit. in Entw.-Reihen*, V, 1935); *Regnum papisticum* (Eng. tr. B. Googe, 1570); *Mercator* (ed. J. Bolte in *Drei Schauspiele vom sterbenden Menschen*, 1927).

L. Theobald, 'T. N., der Tendenzdramatiker der Reformationszeit' in *Neue kirchliche Zschr.*, XVIII (1907); F. Wiener, *N. im England der Reformationszeit* (diss. Berlin, 1907); A. Hübner, 'Studien zu T. N.' in *Zschr. für dt. Altertum*, LIV, LVII (1913, 1920). D.G.D.

**Napier, SIR WILLIAM FRANCIS PATRICK** (\*Celbridge, Kildare 17 XII 1785; ∞1812 Caroline Fox; †London 10 II 1860), English soldier and historian. R.M.H.

*History of War in the Peninsula* (6 vols, 1828-40); *Conquest of Scinde* (1845); *Life and Opinions of Sir Charles Napier* (4 vols, 1857).

H. A. Bruce, *Life of General Sir W. F. P. N.* (2 vols, 1864). R.M.H. (K.W.)

**Napierski**: see Lange, ANTONI.

**Nara SINGDE**: see Na-lan HSING-TÊ.

**Narasimha Mahetā** (\*c. 1500; †1580), the greatest Gujarātī *bhakti* poet. His devotional verse is all addressed to Krishna as manifest in the temple at Dwarka. I.R.

**Narayan, R. K.** (\*1906), Indian novelist, son of a headmaster. Educated solely in South India,

himself a product of the middle class, he describes their beliefs, superstitions and perhaps some of their prejudices in a small town which he calls Malgudi, with irony but also sympathy. He has a keen eye for the comic and the oddity in man. He has written more than half a dozen novels and two hundred short stories, but established himself as an important contemporary novelist with *The Guide* (1959). As a story-teller, portraying life with detachment, he has hardly a rival, but his mode of treatment and linguistic resources are beginning to be questioned in India.

*Swami and Friends* (1935); *The Bachelor of Arts* (1937); *The English Teacher* (1945); *The Financial Expert* (1952); *A Dateless Diary* (1960); *The Man-eater of Malgudi* (1961); *Gods, Demons and Others* (1965); *The Vendor of Sweets* (1967). C.D.N.

**Nardi, JACOPO** (\*Florence 1476; †Venice 1563), Italian historian, author of *Delle istorie della città di Firenze* (1582) and of *Vita di Antonio Giacomini* (1567), a work admired by Pietro Giordani\*. His two comedies, *L'Amicizia* (between 1502 and 1512) and *I due felici rivali* (produced 1513), are based on stories from Boccaccio\*.

*Vita di Antonio Giacomini e altri scritti minori di J. N.* (ed. C. Gargioli, 1867); *I due felici rivali* (ed. A. Ferraioli, 1901; with imp. pref.); *Delle istorie della città di Firenze* (5 vols, 1925).

A. Pieralli, *La vita e le opere di J. N.* (1901); M. Lupo-Gentile, 'Studi sulla storiografia fiorentina' in *Annali Reale Scuola di Pisa*, XIX (1905); I. Sanesi, *La Commedia*, I (1944). B.R.

**Narezhnay, VASILY TROFIMOVICH** (\*Mirgorod 1780; †1826), Russian novelist of Ukrainian extraction. His picaresque and satirical novel *Rossiyskiy Zhil' Blaz*, the first three parts of which appeared in 1814, abounds, in spite of its artistic flaws, in good realistic descriptions of Russian life. Two of his novels, *Bursak* (1824) and especially *Dva Ivana* (1825), with its mixture of realism, humour and satire, influenced Gogol\*. His other narratives are indictments of provincial gentry, of serfdom and of the Russian administration in the Caucasus.

*Romany i povesti* (10 vols, 1935-36); *Rossiyskiy Zhil' Blaz* (1938); *Izbrannye sochineniya* (2 vols, 1956).

N. Belozerskaya, *V. T. N.* (1896); V. F. Pereverzev, *U istokov russkogo real'nogo romana* (1937). J.L.

**Narmadāsankar Lālsankar** (\*1833; †1896), poet and founder of Gujarātī literary and social criticism. H.G.R. (I.R.)

**Narsai**: see SYRIAC LITERATURE, text and biblio.

**Naruszewicz, ADAM** (\*nr Pinsk 20 X 1733; †Janów 6 VII 1796), Polish author. After becoming a

Jesuit he taught in Vilno Academy but later studied in France and settled for some years in Warsaw. In his fables and satires (the best of his verse) he aimed at the improvement of his readers and his pastorals are modelled on those of Gessner\*. At the King's wish he wrote the first critical history of Poland (up to the end of the 14th century). He proved a successful translator of the ancient poets and of Tacitus\*.

*Dzieła* (4 vols, 1778; 5th augm. ed. *Wybór poezyi z dołączeniem kilku pism prozą oraz listów*, 1882).—*Historia narodu polskiego* (II–VII, 1780–86; I, posth., 1824).

M. N. Rutkowska, *Bishop A. N. and His History of the Polish Nation* (1941); A. Aleksandrowicz, *Twórczość satyryczna A. N.* (1964). S.S. (P.H.)

Nasarre, BLAS ANTONIO (\*Alquézar, Huesca 1689; †Madrid 1751), Spanish critic, Professor of law, librarian to the King and member of the Royal Academy. In life he enjoyed high reputation as a man of letters; took a prominent part in the polemics on Spanish drama; labelled Lope de Vega\* and Calderón\* corruptors of taste, and thought Avellaneda's\* *Don Quixote* superior to Cervantes\*.

*Juicios sobre la obra* in A. F. de Avellaneda, *Segundo tomo del Ingenioso hidalgo Don Quijote* (1732); *Disertación sobre las comedias de España* in *Teatro de Cervantes* (1749).

M. Menéndez y Pelayo, *Historia de las ideas estéticas en España*, V (1901); J. A. Cook, *Neo-Classical Drama in Spain: Theory and Practice* (Dallas, 1959). R.M.N. (J.E.V.)

Nascimento, FRANCISCO MANUEL DO (\*Lisbon 23 XII 1734; †Paris 25 II 1819), Portuguese poet—frequently referred to by his Arcadian pseudonym FILINTO ELYSIO. He followed an ecclesiastical career. In 1778 he was denounced before the Inquisition for reading 'revolutionary' literature but succeeded in escaping to France where he spent the rest of his life. His writings include many translations from the Latin classics and from French.

*Obras* (11 vols, Paris, 1817–19; 22 vols, Lisbon, 1836–40); *Filinto Elísio: Poesias* (ed. J. Pereira Tavares, 1941; anthology).

J. M. Pereira da Silva, *F. E. e a sua época* (Rio de Janeiro, 1891); T. Braga, *F. E. e os dissidentes da Arcadia* (1901); C. Olavo, *A vida amargurada de F. Elísio* (1944). T.P.W.

Nash, OGDEN (\*Rye, N.Y. 19 VIII 1902; ∞ 1931 Frances Leonard; †Baltimore, Md. 19 V 1971), American humorist. He pinpoints the foibles of modern society with shrewd and sympathetic satire. In 1943 he worked with Kurt Weill and S. J. Perelman on *One Touch of Venus*.

*Hard Lines* (1931); *Free Wheeling* (1931); *The*

*Bad Parent's Garden of Verse* (1936); *I'm a Stranger Here Myself* (1938); *The Face Is Familiar* (1940); *Versus* (1949); *Family Reunion* (1951); *The Private Dining Room* (1953); *Cruise of the Aardvaark* (1967); *There's Always Another Windmill* (1968).

*Modern American Poetry* (ed. L. Untermeyer, 1942). H.L.C. (G.A.K.)

Nashe, THOMAS (\*Lowestoft 1567; †?1601), English pamphleteer, novelist and playwright. Nashe was educated at Cambridge. His sarcastic genius lost him several patrons and led to his imprisonment (1597), but it rendered him the most formidable satirist of his day. In his pamphlets he assailed shoddy writing and excoriated the Puritan 'Martin Marprelate' and the pedantic Gabriel Harvey\*. *The Unfortunate Traveller* (1594) is the earliest English picaresque novel and the most vigorous representation of criminal life before Defoe\*. Rabelais\* and Aretino\* influenced Nashe's pungent prose style.

PROSE: *The anatomie of absurditie* (1589); *Pierce Pennilesse his supplication to the divell* (1592); *Strange newes or The Apologie of Pierce Pennilesse* (1592); *Christs teares over Jerusalem* (1593); *The terrors of the night* (1594); *Have with you to Saffron-Walden* (1596); *Nashes lenten stuffe* (1599); *The choice of valentines* (ed. J. S. Farmer, 1899).—PLAYS: *Summers Last Will and Testament* (1600); *Dido, Queene of Carthage* (with Marlowe; 1594).—*The Works of T. N.* (ed. R. B. McKerrow, 5 vols, 1904–10).

A. Piehler, *T. N. und seine Streitschriften* (1907); A. H. Upham, *The French Influence in English Literature* (1908); H. Brown, *Rabelais in English Literature* (1933); D. C. Allen, 'The Anatomie of Absurditie' in *Stud. in Philol.*, XXXII (1935); A. K. Croston, 'The use of imagery in *The Unfortunate Traveller*' in *Rev. Eng. Stud.*, XXIV (1946); G. R. Hibbard, *T. N.* (1962); M. Schlauch, *Antecedents of the English Novel, 1400–1600* (1963); B. E. Teets, 'Two faces of style in Renaissance prose fiction' in *Sweet Smoke of Rhetoric* (ed. N. G. Lawrence and J. A. Reynolds, 1964); J. L. Livesay, *The Elizabethan Image of Italy* (1964). W.A.A.

Nāṣir-al-Dīn Ṭūsī, ABU JA'FAR MUḤAMMAD (\*Tus 18 II 1201; †Baghdad 26 VI 1274), Persian philosopher and astronomer, lived during the Mongol invasion, and was made vizier by the Mongol ruler, Hülāgu. He is among the foremost scientists of the Islamic world and an outstanding Shi'ite philosopher, writing in Persian and Arabic. A number of quatrains are attributed to him.

*Tajrid al-Ī'tiqād* (Tehran, n.d.); *Akhlaq-i Nāṣiri* (Lahore, 1848; *Nasirian Ethics*, tr. G. M. Wickens, 1964); *Auṣāf al-Ashrāf* (Tehran, 1884); *Asās al-Īqtibās* (1947).—Complete list of his works in C. Brockelmann, *Geschichte der arabischen Literatur*, I (1897–98).

M. Horton, *Die philosophischen Ansichten von Razi und Tusi* (1910); R. Strothmann, *Die Zwölfer Schi'a* (1926). E.Y.

Nāsir-i Khusrāu, ABŪ MU'IN (\*Qubadiyan of Balkh 1003; †Yumgan 1060), Persian poet, traveller and writer, was brought up in Khurasan, the scene of recurrent political and religious struggles. In 1045 he suddenly abandoned his dissolute life and set out on a pilgrimage to Mecca, visiting western Persia, Iraq, Syria and Palestine on the way. Continuing to Egypt (1047), he became an ardent convert to Ismailism, was blessed by the Fatimid Caliph and entrusted with a missionary task in Khurasan. Here, however, he encountered the opposition of the Seljuk régime and finally took refuge in Yumgan valley, where he spent the rest of his life.

Most of Nāsir's works are devoted to expounding his religious doctrine. Among his prose work, *Safar-Nāma* is especially valuable for its information about the countries he visited. His poems are written in a dignified and robust style and display many interesting archaisms in vocabulary and syntax. His *Divān* is distinguished by its sustained ethical aim and total absence of eulogies.

PROSE: *Safar-Nāma* (ed. and Fr. tr. C. Schefer, 1881; standard ed. Berlin, 1923; *Diary of a Journey Through Syria and Palestine*, tr. G. Le Strange, 1888); *Zād al-Musāfirin* (Berlin, 1923); *Vajh-i Dīn* (*ibid.*, 1924).—VERSE: *Raushanā'i-Nāma* (ed. and Ger. tr. H. Ethé in *Zeitschrift der deutschen morgenländischen Gesellschaft*, XXXIII-XXXIV, 1879-80); *Six Chapters or Shish Fasl* (ed. and tr. V. Ivanov, Leiden, 1949); *Sa'adat-Nāma* (*Le livre de félicité*, ed. and Fr. tr. E. Fagnan in *Zeitschrift der deutschen morgenländischen Gesellschaft*, XXXIV, 1880; tr. G. M. Wickens in *Islamic Quart.*, II, 1955); *Divān* (Tabriz, 1864; best ed. Tehran, 1928; sel. Ger. tr. H. Ethé in *Nachrichten von der Königl. Gesellschaft der Wissenschaften zu Göttingen*, 1882, and *Zeitschrift der deutschen morgenländischen Gesellschaft*, XXXVI, 1882).

H. Ethé, *Nāsir bin Khusrāu's Leben, Denken und Dichten* (1884); E. G. Browne, *Nasir-i Khusrāu, Poet, Traveller and Propagandist* (1905; repr. from *Jour. Roy. Asiat. Soc.*); V. Ivanov, *Nasir-i Khusrāu and Ismailism* (Leiden, 1948); *Problems in Nasir-i Khusrāu's Biography* (1956); J. Rypka, *History of Iranian Literature* (1968). E.Y.

Naṣrallāh, NIZĀM AL-DĪN ABU'L-MA'ĀLĪ, 12th-century Persian writer, is the author of the best Persian version of *Kalila va Dimna* (rendered from the Arabic of Ibn\* al-Muqaffa'; see BDPAT). Naṣrallāh dedicated his version to Bahrām Shāh of Ghazna (1118-50), to whose court he was attached.

*Kalila va Dimna* is one of the outstanding and widely admired specimens of Persian stylized prose. Written in a firm, balanced and mildly adorned style with an extremely apt choice of words, it has

had considerable influence on Persian prose and vocabulary.

*Kalila va Dimna* (Tehran, 1864; ed. M. Minavi, *ibid.*, 1964).—C. Rieu, *Catalogue of the Persian MSS in the British Museum*, II (1881). E.Y.

Nassington, WILLIAM (fl. ?1375), doubtful English author of pieces in the Richard Rolle\* apocrypha.

J. E. Wells, *A Manual of the Writings in Middle English* (1916). R.W.B.

Nathansen, HENRI (\*Hjørring 17 VII 1868; ∞ 1899 Johanne Henrika Kirstine Jørgensen; †Lund, Sweden 16 II 1944), Danish playwright, novelist and essayist. He was of Jewish descent and both his plays and his novels are concerned with Jewish members of the Danish community. He died as a refugee in Sweden during the Second World War.

PLAYS: *Mor har Ret* (1904); *Den gode Borger* (1907); *Daniel Hertz* (1908); *Drømmen* (1911); *Indenfor Murene* (1912); *Affæren* (1913); *Dr. Wahl* (1915).—NOVELS: *Sommernat* (1899); *Den forbudne Frugt* (1901); *Floden* (1902); *Af Hugo Davids Liv* (4 vols, 1917); *Mendel Philipsen & Søn* (1932).—ESSAYS: *Georg Brandes* (1929); *Portrætsstudier* (1930).—*Memento* (poems; 1951). E.B.

Natsume SŌSEKI, pseud. of NATSUME KINOSUKE (\*Edo [=Tokyo] 9 II 1867; ∞VI 1896 Nakane Kyōko; †9 XII 1916), Japanese novelist, essayist, critic and poet. After graduating from Tokyo Imperial University in 1893, he became a schoolmaster, teaching English, and in 1900 was sent by the Japanese government to England for three years to study English literature. On his return in 1903 he was appointed by his old University as lecturer in English literature. Hitherto he had written nothing of importance except a few *haiku* poems, but almost immediately he started publishing novels, which met with such rapid success that in 1907 he resigned his lectureship and joined a Tokyo newspaper as its literary editor. His output of novels and essays remained large, even though after 1910 (when he had a serious illness) his health was very poor. His fame was made almost overnight by *Waga hai wa neko de aru* (1905-06; *I Am a Cat*, tr. K. Ando, 1906-09; tr. K. Shibata, 1961), a severe but humorous criticism of the ways of the world seen through the eyes of a cat. His next novel, *Botchan* (1906; *Young Master*, tr. Y. Morri, 1918; tr. U. Sasaki, 1922; one ch. tr. B. Watson in *Modern Japanese Literature*, ed. D. L. Keene, 1956), a masterpiece, was admired because, like most of his subsequent writings, it was free from the excessive melodrama of many contemporary novels, *Kusamakura* was probably his best work. Although his method later tended to be more 'psychological', his style retained the same qualities of wit and humour, and the same relaxation and freedom from emotional tension. His

influence on modern Japanese novel-writing is immense, and the popularity of his writings has steadily increased.

*Rondontō* (1905); *Kusamakura* (1906; *Pillow of Grass*, tr. U. Sasaki, 1927; *Unhuman Tour*, tr. K. Takahashi, 1927; *The Three-Cornered World*, tr. A. Turney, 1965); *Nihyakutōka* (1906); *Gubijinsō* (1907); *Sanshirō* (1908; summary in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Sore kara* (1909; summary in Kunitomo, *op. cit.*); *Mon* (1910; *La porte*, tr. R. Martinie, 1927); *Kōjin* (1912-13; *The Wayfarer*, tr. Beongcheon Yu, 1967); *Kokoro* (1914; 'The Heart', summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939; Eng. trs: I. Kondo, 1956; E. McClellan, 1957 [best tr.]; *Le pauvre cœur des hommes*, tr. D. Horiguchi and G. Bonneau, 1957); *Michigusa* (1915; summary in Kunitomo, *op. cit.*; *Grass on the Wayside*, tr. E. McClellan, 1969).—ESSAYS: *Yume jūya* (1908; *Ten Nights' Dreams*, tr. S. Hata and D. Shirai, 1934); *Garasudo no naka* (1915; *Within My Glass Doors*, tr. I. Matsuhara and E. T. Iglehart, 1928).—*Bungakuron* (criticism; 1907).—Sel. poems tr. A. Miyamori in *An Anthology of Haiku* (1932).

E. McClellan, 'The implications of S.'s *Kokoro*' in *Monumenta Nipponica*, XIV (1958-59), 'An introduction to S.' in *Harvard Jour. Asiat. Stud.*, XXII (1959) and *Two Japanese Novelists: S. and Tōson* (1969); V. H. Viglielmo, 'An introduction to the later novels of N. S.' in *Monumenta Nipponica*, XIX.1-2 (1964). E.B.C. (D.E.M.)

Navagero, ANDREA (\*Venice 1483; †Blois 1529), Italian humanist, renowned for his gardens at Treviso and Murano. He worked with Aldus Manutius on the editing of Latin texts. Through his contact with Juan Boscán\* he introduced Italian 16th-century poetry into Spain.

*Opera omnia* (with Lat. biog. G. A. Volpi, 1718; 1754).

E. Cicogna, *Della vita e delle opere di A. N.* (1855); G. Zanella, 'Giovanni Boscan e A. N.' in *Paralleli letterari* (1885); F. Flamini, *Studi di storia letteraria italiana e straniera* (1895); E. Carrara, *La poesia pastorale* (1904-08). B.R.

Nay, GIACHEN MICHEL (\*Trun 3 XII 1860; †ibid. 14 XI 1920), Ræto-Romansch writer of short stories and lyrics. Of humble peasant origin, he studied medicine in Basle and took up a rural practice in Thusis and Trun. His tales deal with Sursilvanian peasant life—humorously, sometimes with an undertone of satire, but always vividly. They culminate in *Vacca pugniera*, on the theme of brave endeavour and heroic defeat. His lyrics fall short of the better tales.

*Ovras* (2 vols, 1926-27).—G. Desax, 'G. M. N.' in *Annalas da la Soc. Retorum.*, XXXVI (1922); R. R. Bezzola in *Tiara grischuna* (with tr. of two

short stories; 1943); and in *The Curly-Horned Cow* (with tr. of *Vacca pugniera*; 1971). R.R.B.

Naydēnov, also Naidēnov, S., pseud. of SERGEY ALEXANDROVICH ALEXEYEV (\*Moscow 1869; †1922), Russian playwright, regarded as Ostrovsky's\* successor. He, too, deals with the world of patriarchal Russian merchants, but more with the conflict between fathers and the younger generation, as in his powerful realistic play *Deti Varyushina* (1901).

*Bogaty chelovek* (1903); *Avdotyina zhizn'* (1904); *Pyesy* (2 vols, 1904-11).

I. V. Vladislavlev, *Russkie pisateli* (1924).

J.L.

Nayler, B. S. (\*Cherbourg 1780; †?), English man of letters and adventurous businessman. Active in Amsterdam from 1820 as a calligrapher, school-teacher, translator, printer, publisher, auctioneer and bookseller; his English Literary Society (1823) propagated the English language and literature. His remarkable career in Holland ended in bankruptcy and departure for Australia (c. 1850).

*An appeal to the judgments of the Dutch and French inhabitants of . . . Amsterdam on the Eng. language* (1822); *Pillen voor recensende geleerden te slikken* (1838); *Nayler's Zak-kalender, nota en tekstboek voor 1842* (1842).

E. J. Potgieter, *Leven van Bakhuijzen van den Brink* (1870); A. C. Kruseman, *Bouwstoffen voor een geschiedenis van den Nederl. Boekhandel*, I (1886). J.W.W. (J.Sm.)

Nazareth, BEATRIJS VAN (\*Tienen c. 1206; †Nazareth, nr Lier 1268), Dutch mystic. As a girl of eight she was entered as *oblata* at the Cistercian nunnery at Bloemendaal where she took the veil at 15; between 1222 and 1236 she was at Maagdendaal and then at Nazareth, where she was chosen Prioress. She wrote an autobiography and a number of tracts, all but one (*Seven Manieren van Minne*) known only in the Latin adaptation of the *Vita Beatricis*.

*Seven Manieren van Minne* (ed. L. Reypens and J. van Mierlo, 1926; mod. versions: J. van der Kun, 1929; J. Caeymaex, 1929; Eng. tr. in E. Colledge, *Mediaeval Netherlands Religious Literature*, 1965); *Vita Beatricis* (ed. L. Reypens, 1964).

St. Axters in *Nationaal Biografisch Woordenboek*, II (1966); H. Vekeman in *Ons Geestelijk Erf*, XLVI (1972). J.J.M. (A.v.E.)

Nazim Hikmet Ran (\*Salonica 1902; †Moscow 3 VI 1963), Turkish poet. Son of a doctor from an upper-class family, he was educated at Istanbul Naval College and Moscow University. He first attracted attention by his patriotic poems, but returned from Russia a convinced Marxist as reflected in his poems and plays. Released from

prison by an amnesty, he went in 1951 to Soviet Russia. He abandoned traditional verse technique and introduced free verse into Turkish; he sometimes reaches the heights of great romantic poetry. His somewhat over-powering style later became less loud and more balanced and concentrated. But his art suffers sometimes from polemic and, in his early works, from an excessive use of familiar and slang terms. His plays, in lucid and forceful prose, also revolve round themes inspired by Marxism. Since 1964 his work has been widely revised and discussed in Turkey.

VERSE: 835 *Satır* (1929); *Jokont ile Siyau* (1929); *Yaran 3* (1930); *1+1=1* (1930); *Sesini kaybeden Şehir* (1931); *Gece Gelen Telgraf* (1932); *Benerci Kendini Niçin Öldürdü* (1932); *Portreler* (1935); *Taranta Babuya Mektuplar* (1935); *Simavne Kadısı Oğlu Şeyh Bedrettin Destam* (1936); *Kurtuluş savaşı destam* (1965); *Dört hapisneden* (1966); *Rubailer* (1966); *Yeni şiirler* (1966); *Memleketimden insan manzaraları* (5 vols, 1966-67); *Kuvayı Milliye* (1968).—PLAYS: *Bir Ölü Evi yahut Merhumun Hanesi* (1932); *Kafatası* (1932); *Unutulan Adam* (1935); *Ferhad ile Şirin* (1965); *Sabahat* (1965); *İnek* (1965); *Ocak başında* (1966); *Yolcu* (1966); *Yusuf ile Menofis* (1967).—NOVELS: *Kan konuşmaz* (1965); *Yaşamak güzel şey be kardeşim* (autobiographical; 1967).—VARIOUS: *Yeşil elmalar* (1965); *İt ürür, kervan yürür* (1965).—CORRESPONDENCE: *Kemal Tahir'e Mahpushaneden mektuplar* (1968); *Bursa cezaevinden Vâ-Nû'lara mektuplar* (1970).

E. Saussey, *Prosateurs turcs contemporains* (1935); Vâ-Nû, *Bu dünyadan N. geçti* (1965); Orhan Kemal, *N. H.'le üç buçuk yıl* (1965); A. Kadir, *1938 Harp Okulu olayı ve N. H.* (1966); Kemal Sülker, *N. H. dosyası* (1967); Hilmi Yücebaş, *N. H. Türk basınında* (1967). F.İ.

Nazir Ahmad (\*1836; †1912), Islamic scholar, lecturer and translator, and one of the great masters of Urdu prose, best known for the series of didactic tales written between 1869 and 1892. The excellence of their characterization, dialogue, and descriptive prose helped lay the foundations of the novel.

*The Bride's Mirror* (tr. G. E. Ward, 1903).

R.R.

Nazrul Islam: see Kaji Nazrul Islam.

Neal, JOHN (\*Portland, Me. 25 VIII 1793; ∞1828 Eleanor Hall; †ibid. 20 VI 1876), American editor, novelist, critic and poet. A tempestuous prophet for Americanism in literature, he dashed off one novel after another and introduced American writers to Britain in his contributions to Blackwood's Magazine.

*Logan* (1822); *Errata* (1823); *Seventy-Six* (1823); *Brother Jonathan* (1825); *Rachel Dyer* (1828); *The Down-Easters* (1833); *Wandering Recollections of a Somewhat Busy Life* (1869).

W. P. Daggett, *A Down-East Yankee From the District of Maine* (1920). H.L.C.

Neale, JOHN MASON (\*London 24 I 1818; ∞1842 Sarah Webster; †East Grinstead 6 VIII 1866), English ecclesiastical historian and hymnologist. A High-Churchman of great erudition, he translated Greek and Latin hymns for Anglican use.

VERSE: *Medieval Hymns and Sequences* (1851); *Hymns of the Eastern Church* (1862); *Collected Hymns* (1914).—PROSE: *Medieval Preachers and Medieval Preaching* (1856); *A History of the Holy Eastern Church* (5 vols, 1847, 1851, 1878).

E. A. Towle, *J. M. N., A Memoir* (1906); A. G. Lough, *The Influence of N.* (1962). R.F. (M.A.)

Nebrija (or Lebrija), ELIO ANTONIO DE, otherwise A. MARTÍNEZ DE CALA (\*Lebrija ?1444; †Alcalá 1522), Spanish humanist and grammarian. He studied at Salamanca and Bologna. After his return to Spain he taught rhetoric and grammar at Salamanca and later at Alcalá. He collaborated in the Complutensian Polyglot Bible. As an educationist he reformed the teaching of Latin in Spain and based his system on Valla's\*. His *Introductiones Latinae* (1481) and his Spanish-Latin and Latin-Spanish dictionaries passed through many editions. He also wrote a number of treatises on law, theology, rhetoric, history and archaeology. He wrote commentaries on Persius\* and Prudentius\*. His Spanish grammar (1492) was the first serious grammar of a vernacular language to be produced in Europe; based on Latin grammars, it contains an interesting preface in which he extolled Spanish and justified his book for imperialistic reasons. His influence was felt in other European countries.

*De liberis educandis* in Rev. de Archivos, VIII, IX (1903); *Gramática castellana* (ed. E. Walberg, Halle, 1909; ed. I. González Llubera, Oxford, 1926; ed. P. Galindo Romeo and L. Ortiz Muñoz, 2 vols, 1946); *Léxico de derecho civil* (tr. and ed. C. H. Núñez, 1944).

P. Lemus y Rubio, 'El maestro Elio Antonio de Lebrija' in Rev. Hispanique, XXII, XXIX (1910, 1913). E.M.W. (J.E.V.)

Necatigil, BEHÇET (\*Istanbul 1916), Turkish poet and teacher; trained in Turkish literature at Istanbul University. His poems express the difficulties of everyday life of the common people, their limitations and helplessness. His compelling style is concise and original. Of his many translations those of the works of Knut Hamsun\*, Rainer Maria Rilke\* and Miguel de Unamuno\* (from German) are his most successful. He is also the author of many original plays for radio.

VERSE: *Kapalı çarşı* (1945); *Çevre* (1951); *Evler* (1953); *Eski toprak* (1956); *Arada* (1958); *Dar çağ* (1960); *Yaz dönemi* (1963); *Divaçe* (1965); *İki*

*başına yürümek* (1968).—RADIO PLAYS: *Yıldızlara bakmak*, *Kadın ve kedi* (1965); *Gece aşevi* (5 plays; 1967).

Hüseyin Cöntürk, B. N. ve *Edip Cansever üstüne* (1964); Mehmet Kaplan, *Şiir tahlilleri*, II (1965). F.İ.

Neckham, ALEXANDER: see Alexander Neckham.

Neculce, ION (\*Moldavia 1672; †1745), Moldavian chronicler whose *Letopiseşul Țării Moldovei* covers the period 1661–1743. This chronicle is preceded by 42 historical legends, written in colourful, popular language. They reveal a gift of narration hitherto unmet among Moldavian chroniclers and were a source of inspiration for Alecsandri\* and Sadoveanu\*.

*Letopiseşul Țării Moldovei* (ed. I. Iordan, 1969). D. Velciu, I. N. (1968); G. Ivaşcu, *Istoria literaturii române*, I (1969). D.J.D.

Nedim, AHMED (\*Istanbul 1681; †*ibid.* 1730), Turkish poet. Brought up as a scholar, he won the favour of the enlightened Grand Vizier, Ibrahim Pasha, who made him his librarian. He soon became one of the central figures of the Tulip Age, under Ahmed III. His *Divan* is the best echo of that period and vividly recreates the luxury and refinement of early 18th-century Istanbul. He is one of the very few poets of the old school who, despite the shackles of classical formalism, succeeded in achieving personal expression. Apart from his *kasides* and *gazels* marked by a colourful style, in which 'joie de vivre' predominates over depth of feeling, he also excelled in gay and vivacious *şarkıs* (songs) which are still sung.

*Divan* (ed. Halil Nihad, 1922; ed. A. Gölpınarlı, 1951).

Ahmed Refik, *Lale Devri* (1924); M. F. Köprülü, *Divan Edebiyatı Antolojisi* (1934); Hasibe Mazıoğlu, *N.'in Divan şiirine getirdiği yenilik* (1957); Fevziye Abdullah Tansel, 'N.' in *İslam Ansiklopedisi*, IX (1964); Fahir İz, *Eski Türk edebiyatında nazım*, I.1 (1966). F.İ.

Needham, or Nedham, MARCHAMONT (\*Burford c. VIII 1620; ∞ Lucy, ∞ London 18 IV 1663 Elizabeth Thomson; †*ibid.* XI 1678), English journalist and pamphleteer of vast output who wrote cantankerously on religion, politics and medicine among other subjects, and provoked many satirical replies in verse and prose. Educated at Burford Grammar School and as a chorister at All Souls, he became an usher at Merchant Taylors' before taking to anti-Royalist writing in Mercurius Britanicus, which he edited 1644–46; he then wrote for the Royalist newsbook Mercurius Pragmaticus, 1647–50, but after the censorship and suppression of newsbooks, he edited the official Commonwealth Mercurius Politicus (1650–60) and The Publick Intelligencer.

*The Case of the Commonwealth of England, Stated* (1650); *Of the Dominion, Or, Ownership of the Sea* (1652; tr. of Selden, *Mare Clausum*); *The Excellencie of a Free-State* (1656); *A Discourse Concerning Schools and School-Masters* (1663; repr. W. H. Dunham and S. Pargellis, *Complaint and Reform in England*, 1938).

P. Zagorin, *A History of Political Thought in the English Revolution* (1954); C. V. Wedgwood, *Poetry and Politics Under the Stuarts* (1960); J. Frank, *The Beginnings of the English Newspaper 1620–60* (1961). B.L.J. (R.M.W.)

Nef'i, pseud. of ÖMER (\*Hasankale; †Istanbul 27 I 1635), Turkish poet and satirist, one of the five great classics of the old school. As a youth he went to Istanbul where, after early failures, he succeeded in gaining the favour of Murad IV. But his vitriolic satires earned him many enemies and one of these, Vizier Bayram Pasha, had him executed. His satires, which spared no prominent personality, are, despite flashes of wit, often gross and obscene, but are interesting as historical and sociological material. His *kasides* (odes) written in a colourful and majestic style, reflect his forceful character and fiery imagination.

*Divan* (1837); *Siham-i Kaza* (MSS not ed.).—Sel. in: M. F. Köprülü, *Divan Edebiyatı Antolojisi* (1934); A. Karahan, *N.* (1954).

E. J. W. Gibb, *A History of Ottoman Poetry* (1900–09); İbrahim Necmi, *Tarih-i edebiyat dersleri* (1922); A. Karahan, 'N.' in *İslam Ansiklopedisi*, IX (1964); Fahir İz, *Eski Türk edebiyatında nazım*, I.1–2 (1966–67). F.İ.

Negri, ADA (\*Lodi 3 II 1870; †Milan 11 I 1945), Italian poet and essayist. She came of working-class family and earned her living as a teacher. Her first volume of poems, *Fatalità*, published when she was 22, won her immediate fame, partly owing to their social content. Subsequently she poured out her passionate nature into poems celebrating love, nature and motherhood. Her work is exuberant and has poetic qualities, but is too often emphatic and undisciplined to achieve a satisfactory balance.

VERSE: *Maternità* (1904); *Dal profondo* (1910); *Il libro di Mara* (1919); *I canti dell'isola* (1924); *Il dono* (1936); *Poesie* (1948).—PROSE: *Le solitarie* (1917); *Stella Mattutina* (1921); *Le strade* (1926); *Prose* (1954).

A. Casartelli, *A. N. nell'opera poetica* (1956); M. Magni, *L'opera di A. N. e la sua umanità* (1961). J.F.C. (B.M.)

Negruzzi, COSTACHE (\*Trifeşti 1808; †Iaşi 1868), Rumanian writer. Son of a petty boyar, he rose to become Minister of Finance in 1861. Among his early works were the short stories *Zoe* (1837) and *O alergare de cai* (1840), but he is chiefly remembered as the author of the first Rumanian historical novel, *Alexandru Lăpuşneanul* (1840), based on the

reign of a 16th-century Prince of Moldavia who came into conflict with his boyars. In 1840 he was appointed one of the directors of the National Theatre in Iași, for which he adapted several French plays in his desire to foster Rumanian drama. He translated Pushkin\* and Byron\*, but his own poetry is rather artificial and subservient to French models.

*Păcatele tinerețelor* (1963); *Alexandru Lăpușneanul* (1969).

A. Piru, C. N. (1966); *Istoria literaturii române*, II (1968). D.J.D.

Nehru, JAWAHARLAL (\*1889; †27 V 1964), India's first Prime Minister. Only son of a famous Allahabad lawyer, he was educated at Harrow and Cambridge, called to the Bar at the Inner Temple, and in his twenties joined the National Movement and soon became Gandhi's\* trusted lieutenant.

His writings—*An Autobiography* (1936), *The Discovery of India* (1946) and *Glimpses of World History* (1934–35)—are animated by a personal urgency, respectively, to clarify himself to himself, to know India which he sought to serve, and inculcate in his young daughter, whose education was neglected because of his frequent imprisonments, an awareness of Nature and the family of man. If in the first we see his introspection and passionate integrity which refused to compromise even with Gandhi, in the second we notice his ability as of a 'friendly foreigner' to re-create the past of India by letting an intuitive apprehension transmute all the scholarly material into 'the elusive quality of a legend of long ago but also very real and reliable' as history, thus making it the most dependable book of Indian history; the *Glimpses* show insight into the history of the world and the gift to narrate it as a fairy tale. *A Bunch of Old Letters* (1958), *Unity of India* (occasional essays; 1941) and the five volumes of speeches have impressed the world with their human idiom.

Frank Moraes, J. N. (1956); Tibor Mende, *Conversations With N.* (1956); Michael Brecher, J. N., *a Political Biography* (1959); C. D. Narasimhaiah, *A Study of His Writings and Speeches* (1959) and *The Human Idiom* (lit. studs; 1967). C.D.N.

Neidhart von Reuenthal (fl. 1217–37), Bavarian poet, of knightly birth but dependent on patrons (hence the 'of sorrowvale') in Bavaria, then in Austria. He amused the court by burlesquing its *Tanzlied*, introducing wenches and crones, oafs and dandies, often himself as heart-breaker, at village dances on the green and in barns. Songs 'in the Neidhart manner' became the staple alternative to MINNESANG, 'Neidhart, the enemy of the peasantry', a stock theme in popular tales. (See Frankfurter\*; Wittenweiler\*; Wernher\* der Gartenære.)

Ed. M. Haupt and E. Wiessner (1955; *Kommen-*

*tar*, 1954).—A. T. Hatto and R. J. Taylor, *The Songs of N. von R.* (1958); M. F. Richey, *Essays . . . Medieval German Love Lyric* (1969).

F.P.P.

Nelson, JOHN SHAW (\*Penola 22 II 1872; †Melbourne 12 V 1942), Australian poet. Of Scottish descent, he was born on a small farm in South Australia and worked in various poorly paid employments. His best lyrics display delicate perception of the nuances of human feeling and a reverent and subtle response to nature.

*Poems of S. N.* (1965).

J. Devaney, S. N. (1944); H. Anderson, S. N.: *An Annotated Bibliography and Check-List 1893–1964* (1964); J. Wright, *Preoccupations in Australian Poetry* (1965); H. J. Oliver, S. N. (1968).

A.M.G.

Nekrasov, NIKOLAY ALEXEYEVICH (\*Greshnevo 4 XII 1821; †St Petersburg 27 XII 1877), Russian poet. Son of a rough army officer, Nekrasov was sent to the military cadet school in St Petersburg but, on refusing to enter it, was left penniless by his father. After a period of extreme misery he started writing verse and prose, but his first book of poems, *Mechty i zvuki* (1840), had no success. Having met the critic Belinsky\*, he embarked upon editorial activities and in 1847 acquired, with Panayev, the periodical *Sovremennik* which he soon turned into a mouthpiece of the radical intelligentsia. When in 1866 this periodical was forbidden, he bought *Otechestvennye Zapiski* from Krayevsky and imbued it with the same radical spirit. During all this time he continued to write poetry.

Nekrasov's 'depoetized' poetry is a complete contrast to the aesthetically refined Pushkinian tradition. The civic poetry of satire and indictment formed the bulk of his verses, which often were biting, but at their worst sank to the level of rhymed journalism. He struck an original note, though, in the poems modelled on the rhythmical pattern of the folk-song. Although a nobleman by birth, Nekrasov identified himself with the people's mind, life and work. This enabled him to assimilate the form and the spirit of the folk-song to perfection, as in his remarkable series *Korobeyniki* and the best portions of his unfinished epic *Komu na Rusi zhit' khorosho* (1873–76). Some of his poignant lyrics were addressed also to his mistress, with whom he had continuous rows. Full of puzzling contradictions as a man, Nekrasov the poet became a great favourite with the 'populists' and the radical intellectuals, many of whom put his poetry even above that of Pushkin\*. There is a revived interest in Nekrasov in Soviet Russia where several new editions of his work and letters have been published.

*Stikhotvoreniya* (4 vols, 1879); *Sobranie sochineniy* (5 vols, 1930); *Polnoye sobranie stikhotvo-*

reniy (1934); *Zhizn' i pokhzhdeniya Tikhona Troshnikova* (1931); *Dramaticheskie proizvedeniya*, I (1937); *Sobranie sochineniy* (8 vols, 1965-67).—*Who Can Be Happy and Free in Russia* (1917) and *Poems* (1929; both tr. J. M. Soskice).

Studs by: G. V. Plekhanov (1903); A. N. Pypin (1905); V. I. Pokrovsky (1906); V. Polyansky (1921); L. Mel'shin (1922); I. N. Rozanov (1924); K. I. Chukovsky (1926, 1949); V. M. Maximov (1938); A. M. Egorin (1941); N. L. Stepanov (1947); C. Corbet, *N. l'homme et le poète* (1948); *Literaturnoye nasledstvo* (of utmost importance for any student; 3 vols, 1946-49); B. O. Korman, *Lirika Nekrasova* (1964); M. M. Gin, *O svoeyebrazii realizma Nekrasova* (1966); N. Stepanov, *N. i sovyetskaya poeziya* (1966). J.L.

Nekrasov, VICTOR PLATONOVICH (\*1911), Soviet writer whose novel of the defence of Stalingrad, *V okopakh Stalingrada* (1946), is still regarded as one of the best documentary war novels. His later novel, *V rodnom gorode* (1954), deals with the problems of demobilized soldiers after the Second World War, while his *Kira Georgievna* (1961) tackles the emotional and moral complexities of two one-time lovers who, after 20 years of compulsory separation, meet again (both of them married) and renew their love. J.L.

Neledinsky-Meletsky, YURY ALEXANDROVICH (\*1752; †1828), Russian poet who wrote both sentimental light poetry and cleverly stylized imitations of folk-songs. Some of these enjoyed great popularity.

*Stikhotvoreniya* (1850, 1876). J.L.

Nelli, JACOPO ANGELO (\*Siena 1673; †Castellina del Chianti 21 I 1767), Italian dramatist. Life obscure; an Arcadian in Rome; tutor to the Strozzi family, Florence. Often considered the true precursor of Goldoni\* (*La suocera e la nuora*). Nelli wrote many comedies in a popular, satirical style, freely imitating both Molière\* and the *COMEDIA DELL'ARTE* in his characters, rapidity of dialogue and plots (*La serva padrona*, 1709).

*Commedie* (ed. A. Moretti, 3 vols, 1883-89; 11 comedies).—*Opere* (5 vols, 1731-58; 15 comedies, many still unpub.).

F. Mandò, *Il più prossimo precursore di C. Goldoni: J. A. N.* (1904); P. Toldi, *L'œuvre de Molière et sa fortune en Italie* (Turin, 1910); W. Binni, 'Fagioli e N.' in *L'Arcadia e il Metastasio* (1963). M.W.

Nelli, PIETRO (\*Siena ?1511; †*ibid.* ?), Italian poet, author of jocular, satirical works, which he published under the name of ANDREA DA BERGAMO. His *Satire alla carlona* (1546-47) include a denunciation of Spanish rule in Italy and a tirade on her misfortunes.

*Sonetti ed epigrammi* (1572).

R. Cai, *Intorno alle satire alla carlona di M. A. da B.* (1901); V. Cian, *La satira*, II (1939). B.R.

Nelligan, ÉMILE (\*Montreal 1882; †*ibid.* 18 XI 1941), Canadian poet. Son of an Irish father and a French-Canadian mother, he was of a highly neurotic temperament which made the prospect of earning his living by work in a commercial establishment quite intolerable, and he eventually became insane in his 19th year and spent the rest of his life in an asylum. He developed an extraordinary precocious genius for poetry in his late teens, expressing his dreams, fears and frustrations in flowing rhythm and richly original symbolism and imagery.

*Poésies complètes* (ed. L. Lacourcière, 1952); *Selected Poems of E. N.* (tr. P. F. Widdows, 1960).

L. Dantin, *E. N. et son œuvre* (1903); J. N. Samson, *E. N.* (1968); P. Wyczynski, *E. N.* (1968). R.K.S. (R.Su.)

Němcová, BOŽENA, née BARBORA PANKLOVÁ (\*Vienna 4 II 1820; ∞1837 Josef Němec; †Prague 21 I 1862), Czech novelist. The daughter of an Austrian father and a Czech mother, Božena was brought up in the feudal atmosphere of the ducal estate in north-east Bohemia on which her father was a coachman. A decisive influence on her education was that of her grandmother Magdalena Novotná. During her first stay in Prague (1838-42) Němcová entered eagerly into the intellectual ferment of the time. Her marriage was not happy, and in 1850 she parted company with her husband. In the last 12 years of her life illness and penury combined with unhappy love affairs to disappoint all her hopes. It was at this time that she wrote her masterpiece *Babička* ('The Grandmother'; 1855), an idyllic evocation of her youth on the ducal estate near Skalce. This work represents a landmark in the history of Czech prose literature; 312 Czech editions had appeared by 1962. It is not so much a novel as a series of sketches united by the figure of the kindly, simple but wise Czech peasant-woman in whose portrayal Němcová was paying tribute to her own grandmother. In *Babička* modern Czech prose style attained maturity. Many of Božena Němcová's other novels and stories deal with Czech country life; the position of woman in modern society is a recurring theme.

*Spisy* (ed. B. Havránek and R. Havel, 1950-61).

V. Tille and M. Novotný, *B. N.* (8th ed. 1947).—M. Laiske, *Bibliografie B. N.* (1962). R.A.

Nemerov, HOWARD (\*New York 1 III 1920; ∞1944 Margaret Russell), American poet and novelist. Nemerov's verse is liberal and hypothetical in tone and shows certain similarities to the work of Richard Wilbur\* and Elizabeth Bishop. Its apparent simplicity conceals an inner complexity and



ambiguity, and there is a stark power in his dramatic investigation of 'the terror in each man's thought'.

VERSE: *Image and the Law* (1947); *Guide to the Ruins* (1950); *Salt Garden* (1955); *Mirrors and Windows* (1958); *New and Selected Poems* (1960); *The Next Room of the Dream* (1962); *The Blue Swallows* (1967).—NOVELS: *The Melodramatists* (1949); *Federigo or the Power of Love* (1954); *The Homecoming Game* (1957).—ESSAYS: *Poetry and Fiction: Essays* (1963); *A Journal of the Fictive Life* (1965).

*Poets in Progress* (ed. E. B. Hungerford, 1962); J. Dickey, *Babel to Byzantium* (1968); P. Meinke, *H. N.* (1968). G.A.K.

Nemesianus, MARCUS AURELIUS OLYMPIUS, of Carthage (fl. late 3rd century A.D.), Latin poet. His four short *Eclogae*, which carry on the tradition of pastoral poetry, show at times a truer poetic genius than do those of Calpurnius\* Siculus, to whom he is manifestly indebted. In the didactic poem on hunting, the *Cynegetica*, good taste and technical skill do not retrieve the general effect from dullness. In the 9th century the work was used as a textbook.

*Nemesian eclogae*: ed. H. Schenkl in *Corpus poetarum Latinorum* (ed. J. P. Postgate, 1905); ed. C. Giarratano (3rd ed. 1943; with Calpurnius); ed. with comm. C. H. Keene (1887; repr. 1967; with Calpurnius); tr. in J. W. and A. M. Duff, *Minor Latin Poets* (1934).

P. Monceaux, *Les Africains: étude sur la littérature latine d'Afrique* (1894); J. Hubaux, *Les thèmes bucoliques dans la poésie latine* (1930). A.J.D.

Németh, LÁSZLÓ (\*Nagybánya 18 IV 1901), Hungarian essayist, novelist and dramatist. An independent and erudite writer, Németh reveals a deep critical interest in problems of contemporary society. He often appears as a lone crusader in an alien world, a theorist and teacher removed from everyday life. His lengthy novels are remarkable for their polished style and detailed observation, but, like his plays, tend to be static.

NOVELS: *Gyász* (1935); *Bűn* (1936); *Égető Eszter* (2 vols, 1956); *Izony* (1957); *Revulsion*, tr. K. Szász, 1965).—PLAYS: *Történeti drámák* (2 vols, 1956); *Társadalmi drámák* (2 vols, 1958); *Mai témák* (1963).—STUDIES: *A minőség forradalma* (1940); *Die Revolution der Qualität*, Ger. tr. 1963); *Kiadatlan tanulmányok* (2 vols, 1968).—*N. L. munkái* (coll. works; 1969- ).

J. Reményi, 'L. N., writer and reformer' in *The Personalist*, XXXI (1950); L. Vekerdi, *N. L.* (1970). G.F.C.

Nemirov, DOBRI (\*Russe 11 VIII 1882; †Sofia 8 IX 1945), Bulgarian novelist. He wrote mainly on provincial town life rather than the village, which had dominated Bulgarian literature.

*Drugiyat* (1918); *Koshmar* (1919); *Delo No. 9* (1925); *Bratya* (1927); *Tumni dushi* (1930); *Prez ogunya* (1931). V.P.

Nemirovich-Danchenko, VASILY IVANOVICH (\*Tiflis 1848; †1936), Russian author and journalist who wrote many narratives and novels, always with an eye on the 'general reader'. He is versatile and entertaining, although he is generally superficial.

*Personal Reminiscences of General Skobelev* (tr. A. B. Hodgetts, 1884); *The Princes of the Stock Exchange* (tr. A. S. Rappoport, 1914); *Peasant Tales of Russia* (tr. C. Field, 1917). J.L.

Nemirovich-Danchenko, VLADIMIR IVANOVICH (\*Tiflis 1858; †Moscow 1943), brother of Vasily; author, dramatist, producer and a founder of the Moscow Arts Theatre. With Stanislavsky\*, he turned Chekhov's\* plays (beginning with *The Seagull*, 1898) into an outstanding success.

*Iz proshlogo* (1936); *Moya Zhizn' v iskusstve* (3rd ed. 1936); *Povesti i pyesy* (1958).—*With a Diploma and the Whirlwind* (tr. W. S. Pyper, 1915); *My Life in the Russian Theatre* (tr. J. Cournos, 1937).

Y. Sobolev, *V. I. N.-D.* (1929); P. A. Markov, *V. I. N.-D. i muzykal'ny teatr ego imeni* (1936); N. A. Abalkin, *Khudozhnik i revolyutsiya* (1962). J.L.

Nennius, 9th-century Welsh writer. He is associated with the *Historia Britonum*, a Latin compilation of several documents, including a description of Britain, the legend of Brutus, the wars of the Saxon kings, the life of St Patrick\*, the ARTHURIAN LEGEND, the wonders of Britain, etc. Nennius worked this material over and provided it with a preface.

F. Lot, *N. et l'Historia Britonum* (2 vols, 1934-36; with text).

J. F. Kenney, *The Sources for the Early History of Ireland*, I (1929); F. Liebermann, 'N.' in *Essays Presented to T. F. Tout* (1925). F.J.E.R.

Nepos: see Cornelius Nepos.

Nepotianus: see Valerius Maximus, biblio.

Néricault-Destouches, PHILIPPE: see Destouches, PHILIPPE NÉRICAUT.

Nėris, SALOMĖJA, pseud. of SALOMĖJA BAČINSKAITĖ (\*Kėšiai 17 XI 1904; ∞1937 Bernardas Bučas, sculptor; †Moscow 7 VII 1945), Lithuanian poet. Daughter of a well-to-do peasant, she began to write poetry at high school, attended Kaunas University and won recognition for the vivid and natural style of her first collection of poems, *Ankstis rytą* ('Early in the Morning'; 1927). Her early lyrics were either love or nature poems, often tinged with melancholy. After graduation she taught in grammar schools, devoting the vacations

to European travel. Nėris lived in Paris 1936–37, settling in Kaunas with her husband in 1937. In 1938 she published *Diemedžiū žydėsiu* ('Like the Southernwood I Shall Blossom'), a collection of poems for which she was awarded a State prize. After the outbreak of war she became a deputy of the Sejm and an enthusiastic supporter of the Soviet regime, to which much of her poetry was henceforth devoted.

*Pėdos smely* (1931); *Per lužtantį ledą* (1935); *Laukinės obelys, Eglė žalčių karalienė, Našlaitė and Laumės dovanos* (1939–40); *Lakštingala negali neįliubėti* (1945); *Mano kraštas* (1947).—*Poezija* (2 vols, 1946–47); *Raštai* (works; 1957).

A. Venclova, S. N. (1946); K. Korsakas, *Literatura ir kritika* (1949); *Literatūra ir kalba*, IV (1959); V. Kubilius, *S. N.ies lyrika* (1968).

H.Lc.

Nerli, FILIPPO DE' (\*Florence 1485; †*ibid.* 1556), Italian historian, a member of the Accademia degli Orti Oricellari. His history of Florence reflects his anti-republican and pro-Medicean views.

*Commentari de' fatti civili occorsi dentro la città di Firenze dal 1215 al 1537* (wr. 1534–49; pub. 1728; 2nd ed. 1859).

M. Lupo-Gentile, 'Studi sulla storiografia fiorentina alla corte di Cosimo de' Medici' in *Annali Reale Scuola normale di Pisa* (1905); A. Niccolai, 'F. de' N.' in *Miscellanea Cian* (1909).

B.R.

Neruda, JAN (\*Prague 9 VII 1834; †*ibid.* 22 VIII 1891), Czech author. The son of a poor family, Neruda studied in Prague and became a schoolmaster. Soon, however, he was to devote himself almost exclusively to literature and journalism. As a contributor to the almanach *Máj* (1858) and as the literary and theatrical critic of the newspaper *Národní listy* he was an influential figure in the Czech intellectual society of the 1860s and 1870s. His personal life was sad; he never married and lived alone in moderate circumstances, increasingly a prey to sickness.

His most lasting literary achievement is represented by his lyric poems and ballads. The personal lyrics of *Knihy veršů* (1867) and *Prosté motivy* (1883) alternate with the more abstract *Kosmické písně* (1878) and his admirable and popular *Balady a romance* (1883). In his final lyric collection, *Zpěvy páteční* (1896), he broods over the national destiny of the Czechs with an almost religious ardour that recalls the Polish messianic poets.

Among Neruda's prose works his sketches and stories of life in his native Prague, *Malostranské povidky* (1878 and 1885), were a brilliant example of early Czech realism. His numerous feuilletons and reviews had a considerable and beneficial effect on the style of Czech journalism.

*Spisy* (1950 ff.).—*N. v dopisech* (sel. letters; ed. A. Pražák, 2nd ed. 1950).

A. Novák, *J. N.* (3rd ed. 1921); S. E. Mann, 'J. N.: poet and essayist' in *Slavon. Rev.*, XXVII (1949); M. Novotný, *Život J. Nerudy* (4 vols, 1951–56). R.A.

Neruda, PABLO, pseud. of NEFTALÍ RICARDO REYES (\*Parral 1904), Chilean poet, awarded the Nobel prize for literature in 1971. Brought up on the frontier, he was already writing poetry when in his teens he left for Santiago; here he published *La canción de la fiesta* (1921), *Crepusculario* (1923) and the collection that made him famous, *Veinte poemas de amor y una canción desesperada* (1924), in which the poet seeks identity through love in the isolated conditions of the modern city. From 1927 he lived for many years in the East, where he wrote the desperate, death-obsessed poems of *Residencia en la tierra* (3 vols, 1931, 1935, 1947); his experience of Spain in the 1930s led him to a greater commitment and eventually to join the Communist Party, and this commitment is reflected in the *Tercera Residencia* (1947), in his poems on Spain, and at its most achieved in his *Canto General* (1950; begun 1938). This proceeds organically from the invocation of America before man, through the history and conflicts of its peoples, to Chile and finally to himself, and culminates with his homage to the Party which has endowed his life with purpose. At this period Neruda had begun to recite his poems, a practice he has continued, and his *Odas elementales* (1954, 1956, 1957) represent a deliberate attempt to break out of an elitist attitude to poetry. His output in the 1950s and 1960s has been Protean—the love poems *Los versos del capitán* (pub. anon. 1952), the humour of *Estravagario* (1958), and the ample flow of *Navegaciones y regresos* (1959) and *Cien sonetos de amor* (1959). The fantastic creative powers, which have never staled, are the chief distinction of Neruda's poetry.

*Plenos poderes* (1962); *Memorial de Isla Negra* (1964); *Arte de pájaros* (1966); *La Barcarola* (1967); *Las manos de día* (1968).—*Obras completas* (Buenos Aires, 1968).—*Residence on Earth and Other Poems* (tr. Angel Flores, 1946); *The Elementary Odes of P. N.* (sel. tr. Carlos Lozano, 1961); *The Heights of Macchu Picchu* (tr. N. Tarn, 1966); *We Are Many* (sel. tr. A. Reid, 1967); *Twenty Love Poems* (tr. W. S. Merwin, 1969); *Selected Poems* (1970).

A. Alonso, *Poesía y estilo de P. N.* (Buenos Aires, 1940); M. Aguirre, *Genio y figura de P. N.* (*ibid.*, 1964); E. Rodríguez Monegal, *El viajero inmóvil* (*ibid.*, 1967). J.F.

Nerval, GÉRARD DE, pseud. of GÉRARD LABRUNIE (\*Paris 22 V 1808; †*ibid.* 26 I 1855), French poet and man of letters. The son of an army doctor who never understood him, he lost his mother as a child and was brought up in the Valois by an uncle. He travelled widely in Europe and the East which besides providing the material for his travel books

was largely responsible for the colour and the exotic element in his work. He was mentally unbalanced and after escaping from a private asylum committed suicide by hanging himself from a lamp-post. His prose works are a mixture of fantasy and autobiography, and *Aurélia* in particular was deeply influenced by occult theories. *Sylvie*, a story of extraordinary delicacy and charm, is a masterpiece of French prose, and *Les Chimères* are among the loveliest and most mysterious poems in the French language.

VERSE: *Napoléon et la France guerrière* (1826); *Les Chimères* (1854).—*Léo Burckart* (play; 1839).—PROSE: *Scènes de la vie orientale* (2 vols, 1850); *Voyage en orient* (1852); *Les Filles du feu* (cont. *Les Chimères*; 1854); *Aurélia* (1855; tr. R. Aldington, 1932).—TRANSLATIONS: *Faust*, I (1828); *Faust*, II (1840).—*Œuvres complètes* (ed. H. Clouard, 10 vols, 1927–31); *Œuvres complémentaires* (ed. J. Richer, 8 vols, 1959–64).

A. Marie, *G. de N.* (1914); J. Richer, *G. de N. et les doctrines ésotériques* (1947); L. H. Sébillotte, *Le secret de G. de N.* (1948); A. Coléno, *Les portes d'ivoire* (1948); S. A. Rhodes, *G. de N.: Poet, Traveller, Dreamer* (1951); J. P. Richard, *Poésie et profondeur* (1955); L. Cellier, *G. de N.* (1956, 1965); J. Richer, *N. expérience et création* (1963); R. Jean, *N. par lui-même* (1964); E. Peyrouzet, *G. de N. inconnu* (1965); K. Schürer, *Thématique de N. ou le monde recomposé* (1968); R. Chambers, *G. de N. et la poétique du voyage* (1969). M.T.

Nervander, JOHAN JAKOB (\*1805; †1848), Finnish-Swedish physicist and poet. Nervander joined Runeberg's\* literary circle 'Lördagssällskapet' (1830), was at one time considered its most brilliant and versatile member, and together with Runeberg started the paper Helsingfors Morgonblad in 1832. His later life was devoted entirely to science; he was appointed Professor of physics at Helsingfors University in 1838.

*Jephtas Bok* (1832; 1840); *Skrifter* (1850).

A. Hultin, *Minnesteckning av J. J. N.* (Skrifter utgivna av Svenska Litteratursällskapet i Finland, LXXIII, 1906). B.M.E.M.

Nervo, AMADO (\*Tepic 27 VIII 1870; †Montevideo V 1919), Mexican poet. Intended for the Church, he changed this career for diplomacy. But his religious training and his travels are reflected in his work. Coming early under the influence of Gutiérrez\* Nájera and Darío\*, he belongs to the history of MODERNISM, but, as he developed, turned the rich imagery and fluent rhythms he cultivated as a *modernista* more and more to religious and moral purposes. E.Sa. (J.F.)

*Perlas negras* (1898); *Poemas* (Paris, 1901); *Lira heroica* (1902); *Perlas negras, místicas, Las voces* (Paris, 1904); *Los jardines interiores* (1905); *En voz baja* (Paris, 1909); *Serenidad* (1914); *Elevación*

(1917); *Plenitud* (1918; *Plenitude*, tr. W. F. Rice, 1928); *El estanque de los lotos* (Buenos Aires, 1919); *La amada inmóvil* (1920); *El arquero divino* (1927).—*Los cien mejores poemas de A. N.* (with stud. E. González Martínez; 1919); *N.: Selección breve de sus poesías* (with stud. J. de Godoy; 1919); *Obras completas* (30 vols, 1938).

B. Ortiz de Montellano, *Figura, amor y muerte de A. N.* (1943). E.Sa.

Nesbit, EDITH (\*London 19 VIII 1858; ∞1880 Hubert Bland; †New Romney 4 V 1924), English writer. She is remembered for her active work as a Socialist and her fantastic but human children's books.

NOVELS: *The Red House: a Novel* (1902); *The Phoenix and the Carpet* (1904); *The Magic World* (1912); *The Complete History of the Bastable Family* (1928).—VERSE: *Lays and Legends* (2 ser., 1886–92); *Ballads and Lyrics of Socialism, 1883–1908* (1908).

D. L. Moore, *E. N.* (1933); N. Streatfield, *Magic and Magician* (1958). B.H. (M.A.)

Nescio, pseud. of JAN HENDRIK FREDERIK GRÖNLOH (\*Amsterdam 22 VI 1882; ∞1906 Aagje Tike; †Hilversum 25 VII 1961), Dutch story writer. Though he published few stories, his position in Dutch literature is a very special one. From the first, his nostalgic stories on idealistic or disillusioned bohemians of long ago found admirers. In recent decades a fresh interest in his work can be discerned.

*Dichtertje; de uitvreter; titaantjes* (1918); *Mene tekel* (1946); *Boven het dal* (1961). J.J.O.

Nesson, PIERRE DE (\*Aigueperse, Puy-de-Dôme 1383; †1439/43), French poet. He was in the service of Jean III, Duc de Berry (†15 VI 1416), and his daughter Marie, and later *bailli* of Aigueperse. He is celebrated for his powerful *Leçons de Job* (or *Vigiles des morts*). This poem, a commentary on passages from Job, displays the conventional gloating emphasis on the loathsome aspects of death and decomposition. Pierre de Nesson is notorious for the extremes to which he pushes this tendency, his churchyard imagery being particularly repulsive and his representation of the ordinary processes of physical existence extremely nauseating.

A. Piaget and E. Droz, *P. de N. et ses œuvres* (1925; incl. ed. of the *Lay de guerre* [1424–25] and the *Oraison à Notre Dame* [before 1434] and repr. of editio princeps of the *Vigiles*). F.W.

Nestor, 11th- and early 12th-century Kievan monk and author of lives of Theodosius (Abbot of the Kievan Crypt monastery) and the Princes Boris and Gleb—the first two Russians to be canonized. He was moreover the supposed compiler of *Nachal'naya letopis*, the most important document

about early Slav and Russian history; but according to more recent research the chronicle was compiled by several monks. Written in a simple manner and full of anecdotic material, it brings the history of Russia up to 1110. The last portion of the chronicle, from 1040 onwards, may have been written by Nestor himself. In 1116 the chronicle was copied and perhaps partly rewritten by Sylvester, Abbot of the Vydobichy monastery. The Laurentian (1377) and the Hypatian (1420) MSS are its oldest transcripts extant.

*Polnoye sobranie russkikh letopisey* (1926); *Povest' vremennykh let i ee istochniki* (1940); *Die altrussische Chronik* (ed. R. Trautmann, 1948); *Povest' vremennykh let* (ed. D. S. Lichachev, 2 vols, 1950).—*Chronique dite de Nestor* (tr. L. Leger, 1884); *The Russian Primary Chronicle* (tr. S. H. Cross and O. P. Schlerowitz-Wetzel, 1953).

A. A. Shakhmatov, *Razyskaniya o drevneyshikh russkikh letopisnykh svodakh* (1908); N. K. Gudzy, *History of Early Russian Literature* (1949); M. D. Prisil'kov, *N. letopisets* (1967). J.L.

Nestroy, JOHANN NEPOMUK (\*Vienna 7 XII 1801; †Graz 25 V 1862), Austrian playwright. A lawyer's son, Nestroy studied law but became a singer at the Viennese Opera House, then an actor, 1823–25 in Amsterdam, after 1827 in Graz, gradually abandoning serious for comic roles; after 1831 attached to the Theater an der Wien, becoming its director (1854–1861). Adored and detested, as a comic actor he was unsurpassed. Beginning like Raimund\* with the Viennese fairy-tale play (*Lumpazivagabundus*, 1835, was his first great success) he soon branched off into realistic satirical plays, foreshadowing Anzenberger\* in his treatment of differences of social class. Whilst, unlike Raimund, he aimed at racy theatre rather than universal values, his plays, witty, cynical and disabused, reproduced the pulse of Viennese life and contained brilliant characterization. As a parodist he could be devastating: Hebbel\* and Wagner\* were among his victims.

*Historisch-kritische Gesamtausgabe* (ed. F. Brukner and O. Rommel, 15 vols, 1924–30); *Gesammelte Briefe* (ed. F. Brukner, 1938).

F. H. Mautner, *J. N. und seine Kunst* (1937); O. Forst de Battaglia, *J. N.* (1962); S. Brill, *Die Komödie der Sprache* (1967); H. Weigel, *J. N.* (1967); R. Preisner, *J. N. N.* (1968).

H.A.P. (K.W.M.)

Neufville, MARGARETHA JACOBA DE (\*Amsterdam 6 II 1775; †Haarlem 15 VII 1856), Dutch novelist, who wrote charming novels and one of the first historical novels, *De Schildknaap* (1829).

J.W.W.

*De kleine pligten* (2 vols, 1824); *Elisabeth Basmoeth* (2 vols, 1836); *Acht oorspronkelijke Nederduytsche verhalen voor de jeugd* (1840).

P. A. A. Boeser, *Leven en werken van M. J. de N.*

(1889); G. Stuiveling in *Nieuwe Taalgids*, LVI (1963). J.W.W. (J.Sm.)

Neukirch, BENJAMIN (\*Reinke/Saale 27 III 1665; †Ansbach 15 VIII 1729), German poet, who began as an admirer of Hofmann\* von Hofmannswaldau and edited a famous collection of poems by the Silesians, with an important introduction. Later Canitz\* converted him to a sober style which earned him the approval of Gottsched\*.

*Galante Briefe und Gedichte* (1695); *Herrn von Hofmannswaldau und anderer Deutschen auserlesene und bisher ungedruckte Gedichte* (7 vols, 1695–1727; crit. ed. A. G. de Capua and E. A. Philippson, 1960–); *Unterricht von teutschen Briefen* (1700); *Geistliche Poesien* (1725); sel. poems ed. L. Fulda in J. Kürschner, *Dt. Nat. Lit.*, XXXIX.

W. Dorn, *N.* (1897); A. Hübscher, 'Die Dichter der Neukirchschen Sammlung' in *Euphoriion*, XXVI (1925). L.W.F.

Neumann, ALFRED (\*Lautenburg 15 X 1895; †Lugano 3 X 1952), German novelist, playwright, essayist, translator (from the French). He achieved astonishing success with his historical novels and plays, with their virtuosity of dialogue, skilfully built up suspense, and topical implications in their treatment of past events.

NOVELS: *Der Teufel* (1926; *The Devil*, tr. H. Paterson, 1928); *Rebellen* (1927; *The Rebels*, tr. *idem*, 1929); *Der Held* (1930; *The Hero*, tr. *idem*, 1931); *Narrenspiegel* (1933; *Mirror of Fools*, tr. T. and P. Blewitt, 1933); *Neuer Cäsar* (1934; *New Caesar*, tr. E. and C. Paul, 1934); *Königin Christine* (1936; *Life of Christina of Sweden*, tr. B. Balogh, 1935); *Die Volksfreunde* (1951).—*Der Patriot* (play; 1926; tr. A. Dukes, 1928).—*König Haber* (1926; *King Haber, and Other Stories*, tr. M. Busch, A. H. King and C. Brooks, 1930).

R. T. Taylor, 'A. N.' in *Schweizer Rundschau*, LVI (1956). R.W.L. (F.M.K.)

Neumann, ROBERT (\*Vienna 22 V 1897), German parodist, novelist and playwright; very widely translated. His early parodies, *Mit fremden Federn* (1927) and *Unter falscher Flagge* (1932), established his reputation overnight. In 1934 he emigrated to Great Britain. His first novel in English, *The Inquest* (1945), is a satirical account of the political and erotic adventures of a woman emigrant. Most of his other novels deal with problems of war-time and post-war Europe. Neumann is also active in the film industry.

*Sintflut* (1929; *Flood*, tr. W. A. Drake, 1930); *Die Macht* (1932; *Mammon*, tr. D. M. Richardson, 1933); *Zaharoff* (1934; Eng. tr. R. T. Clark, 1935); *The Scene Is Passing* (1942); *The Children of Vienna* (1946); *Insurrection at Poshansk* (1952); *Olympia* (1961); *Der Tatbestand* (1965).

*Stimmen der Freunde* (with biblio.; 1957).

F.M.K.

Neumann, STANISLAV KOSTKA (\*Prague 5 VI 1875; †*ibid.* 28 VI 1947), Czech poet and essayist. Neumann's earliest work (in the 1890s) reflected the fashionable revolt against the established order in life and literature. Just before and during the First World War he produced two notable collections of verse: *Kniha lesů, vod a strání* (1914) and *Nové zpěvy* (1918). Neumann's political views, always left-wing, found their ultimate expression in his acceptance of Communism, which influenced all his later work (e.g. *Rudé zpěvy*, 1923). In a different field of experience his sensitive love-poetry (*Láska*, 1933) is memorable.

*Sebrané spisy* (22 vols, 1947–56).

B. Václavěk, S. K. N. (1935); *Soupis díla S. K. N.* (biblio.; 1959). R.A.

Neval: see Ali Şir Neval.

Neverov, ALEXANDER, otherwise ALEXANDER SERGEYEVICH SKOBELEV (\*Novikovka 1886; †1923), Soviet author of peasant origin and a village teacher by profession. His narratives and novels, written in a racy language, deal with the revolutionary transformation of the village which he knew well. The book which brought him fame was *Tashkent gorod khlebny* (1921; *Tashkent*, tr. R. Merton and W. G. Walton, 1930). His ambitious novel *Gusilebedi* remained unfinished. He also wrote several plays.

*Sochineniya* (7 vols, 1928–30).

N. N. Fatov, A. S. N. (1926); N. I. Strakhov, A. N. (1961); V. P. Skovelev, A. N. (1964). J.L.

Neville, HENRY (\*Billingbear, nr Waltham St Lawrence 1620; ∞Elizabeth Staverton; †?Wafeld, Berks 22 IX 1694), English writer and political thinker, educated at Merton and University Colleges, Oxford. M.P. for Reading in 1658. He translated Machiavelli's\* works in 1675 and the influence of them and his life-long friend Harrington\* (to whose Rota Club he belonged) can be seen in his political dialogue *Plato Redivivus* (1680) which advocated a great reduction in monarchical power. He is best known for his brief *Isle of Pines* (2 pts, 1668; repr. P. Henderson in *Shorter Novels: 17th Century*, 1930), a *voyage imaginaire* in which a shipwrecked community of one man and four women populate an uninhabited island and establish a Christian community.

Z. S. Fink, *The Classical Republicans* (1945; rev. 1962); C. Robbins, *The 18th Century Commonwealthman* (1959). R.M.W.

Newby, PERCY HOWARD (\*25 VI 1918; ∞1945 Joan Thompson), a prolific English novelist who won a Somerset Maugham award with *A Journey to the Interior* (1945) and has published some 16 books since then, including a critical study of Maria Edgeworth\* (1950).

*Agents and Witnesses* (1947); *A Season in England* (1951); *The Picnic at Sakkara* (1955); *A Guest and His Going* (1959); *The Barbary Light* (1962); *Something to Answer For* (1968).

W.R.A.

Newcastle, DUKE (DUCHESS) OF: see Cavendish.

Newman, FRANCIS WILLIAM (\*London 27 VI 1805; ∞1836 Miss Kennaway; †Weston-super-Mare 4 X 1897), English writer of religious, historic and philological works; and translator, from and into Latin. Brother of John Henry Newman\*.

*History of Hebrew Monarchy* (1847); *The Soul, her Sorrows and her Aspirations* (1849); *Theism, Doctrinal and Practical* (1858); *Iliad of Homer* (1856); *Hiawatha: rendered into Latin* (1862).

M. Arnold, *On Translating Homer* (1861); I. J. Sieveking, *Memoirs and Letters of F. W. N.* (1909); W. Robbins, *The N. Brothers* (1966).

R.M.H. (M.A.)

Newman, JOHN HENRY (\*London 21 II 1801; †Edgbaston 11 VIII 1890), English religious writer who by his example and writings profoundly influenced the religious life of his century. In 1822 elected a Fellow of Oriel, then a centre of the new religious awareness, he became associated in friendship and work with Pusey\* and Hurrell Froude and by 1828, when he was appointed vicar of St Mary's, had abandoned the evangelicism of his upbringing. On a Mediterranean cruise with Froude he wrote many of his hymns and poems, including 'Lead, Kindly Light', published as *Lyra Apostolica* (1836), which show, like his memorable sermons, that he used his supreme literary gifts only in the service of religion and his intellectual quest for truth. He was present at Keble's\* assize sermon, which marked the launching of the Oxford Movement, and was the leading spirit in *Tracts for the Times* which, with his preaching at St Mary's and his study of the Church Fathers, were designed to reinforce the authority of the Anglican Church. The reception of his Tract 90, on the Thirty-Nine Articles, and his own study of early Church history, first induced him in 1841 to doubt the validity of his own position within the Anglican Church. In 1843, resigning his appointments, he withdrew to Littlemore and was received into the Roman Catholic Church in X 1845. After eighteen months in Rome he returned in 1847 to found the Oratory in Edgbaston, the main scene of his future labours, which included devoted work with the cholera sufferers of 1849. From 1854 to 1859 he was in Dublin as Rector of the Roman Catholic University, and delivered the lectures from which grew *The Idea of a University*. Created Cardinal in 1879, he preached once again at Oxford, but Edgbaston remained the centre of his work until his death. In 1864, in reply to Kingsley's\* 'What, Then, Does Dr Newman

Mean?', he wrote *Apologia pro Vita Sua*, a vindication and history of his inner religious life which, with his poem *The Dream of Gerontius* (repub. with *Verses on Various Occasions*, 1874), won him an assured place in English literature.

Contrib. to *Tracts for the Times* (6 vols, 1834–41); *Parochial and Plain Sermons* (ed. W. J. Copeland, 8 vols, 1868); *Lectures on the Prophetic Office of the Church* (vol. I of *Via Media of the Anglican Church*, 1877).—*The Arians of the Fourth Century* (1833); *Lectures on the Doctrine of Justification* (1838); *Select Treatises of St Athanasius* (2 vols, 1842–44); *Sermons preached before the University of Oxford* (1843); *An Essay on the Development of Christian Doctrine* (1845); *Loss and Gain* (1848); *Letters on certain Difficulties felt by Anglicans in submitting to the Catholic Church* (1850); *The Present Position of Catholics in England* (1851); *The Scope and Nature of a University Education* (1852; pub. later as *The Idea of a University*); *Verses on Religious Subjects* (1853); *Callista: a Sketch of the Third Century* (1856); *University Subjects discussed* (1858); *Apologia pro Vita Sua* (1864); *Dream of Gerontius* (1866); *Verses on Various Occasions* (incl. N.'s contrib. to *Lyra Apostolica*; 1868); *An Essay in Aid of a Grammar of Assent* (1870); *Two Essays on Miracles* (1870); *Discussions and Arguments on Various Subjects* (1872); *Essays Critical and Historical* (1872); *Historical Sketches* (3 vols, 1872).—*Letters and Correspondence . . . during his life in the English Church* (with brief autobiog.; ed. A. Mozley, 2 vols, 1891); *Letters and Diaries* (ed. C. S. Dessain, 1961).

F. W. Newman, *Contributions, Chiefly to Early History of Cardinal N.* (1891); W. Ward, *Life of Cardinal N.* (1912); G. Faber, *Oxford Apostles* (1933); W. E. Houghton, *The Art of N.'s Apologia* (1945); M. Tierney, *Tribute to N. Essays on Aspects of His Life and Thought* (1945); R. Sencourt, *Life of N.* (1948); M. Trevor, *N.* (1962); C. S. Dessain, *N.* (1966). R.M.H. (M.A.)

Newton, SIR ISAAC (\*Woolsthorpe, Lincs 25 XII 1642; †Kensington, London 20 III 1727), English scientist. Newton went to the village school at Grantham and to Trinity College, Cambridge, where he became Fellow. In 1669 he was made Lucasian Professor of mathematics, in 1699 Master of the Mint, and in 1703 President of the Royal Society. After energetically combining public service and scientific research he was knighted in 1705. His wide researches included work on gravitation, astronomy, on calculus and optics. In the last field his occasional hovering between a wave theory and a corpuscular theory of light has taken on new significance in the light of modern discoveries. Einstein\* says of him, 'He combined the experimenter, the theorist, the mechanic and, not least, the artist in exposition'. Newton's literary importance depends partly on his superb prose

(especially that of the *Queries* in his *Opticks*) but also on the varied and often violent literary reaction to his work. This includes borrowings by 'scientific' aestheticians like Burke\*, poetic hyperbole like Pope's\* 'Let Newton be', the less adulatory comments on the so-called scientific destruction of mystery and miracle, and even (it has been claimed) a new sense of light and colour which appears in 18th-century descriptive poetry (Thomson's\* *Seasons*, for instance).

*Philosophiae Naturalis Principia Mathematica* (1687; *The Mathematical Principles of Natural Philosophy*, tr. A. Motte, 1729); *Opticks or A Treatise of the Reflections, Refractions, Inflections and Colours of Light* (1704; mod. ed. with foreword by Einstein, intro. E. T. Whittaker, 1931); *Arithmetica Universalis* (1707); *Commercium Epistolicum* (1712).—*I. N.'s Papers and Letters on Natural Philosophy and Related Documents* (ed. I. B. Cohen, 1958); *Correspondence* (ed. H. W. Turnbull, 1959– ); *Mathematical Papers* (ed. D. Whiteside, 1967– ).

Sir D. Brewster, *Memoirs of the Life, Writings and Discoveries of Sir I. N.* (2 vols, 1855); *I. N., 1642–1727. A Memorial Volume. By Several Hands* (1927; incl. biblio.); M. Nicholson, *N. Demands the Muse. N.'s Opticks and the Eighteenth-Century Poets* (1946); I. B. Cohen, *Franklin and N.* (1956); F. E. Manuel, *I. N., Historian* (1963) and *A Portrait of I. N.* (1968); J. Herivel, *The Background to N.'s Principia* (1966). B.H. (M.Bu.)

Newton, JOHN (\*London 24 VII 1725; ∞1750 Mary Catlett; †*ibid.* 21 XII 1807), English clergyman of grimly adventurous early life among slavers. As curate of Olney he formed a deep friendship with Cowper\*.

*Authentic Narrative* (1764); *Olney Hymns* (with Cowper; 1779); *Thoughts upon the African Slave Trade* (1788); *Letters to a Wife* (2 vols, 1793).—*Works* (12 vols, 1821; with *Memoir* by R. Cecil, 1827).

B. Martin, *J. N.* (1950). R.M.H. (M.Bu.)

Newton, THOMAS (\*Park House, ?Prestbury ?1542; †?Little Ilford after 27 IV 1607), English poet, physician and clergyman, educated Trinity College, Oxford, and Queen's College, Cambridge. He dates books written before 1583 from Butley; about 1583 he received the rectory of Little Ilford. Newton was a skilled writer of Latin and English verse. He translated Seneca\* and edited the *Ten Tragedies* (1581).

*The Thebais* (tr. with *Seneca his Ten Tragedies*, 1581; ed. T. S. Eliot, 1927). B.L.J. (T.P.M.)

Nexø, MARTIN ANDERSEN (\*Copenhagen 26 VI 1869; ∞1898 Margrethe Thomsen, ∞1913 Margrethe Frydenlund Hansen, ∞1925 Johanna May; †Dresden 1 VI 1954), Danish novelist and

short-story writer. He was born in the slums of Copenhagen, but spent most of his childhood on the island of Bornholm. A shepherd's boy, a shoemaker's apprentice and a bricklayer, he came eventually in contact with Socialist ideas and with Danish trade unionism. From then on he devoted his life and literary talents to the cause of the working classes, first as a Social Democrat, but after the Russian Revolution as a convinced and uncompromising Communist.

Nexø's fame is based almost entirely on his two great novel cycles, *Pelle Erobreren*, a great epic of the proletariat, and *Ditte*, a novel cycle in which we follow the fate of a proletarian girl from the cradle to the grave. They are both inspired by an optimistic belief in the fundamental goodness and kindness of primitive man, and both books have been translated into many languages.

Nexø's memoirs rank among the finest in Danish literature; they are wholesome and virile, human and warm-hearted. Several of his short stories are of high literary quality, too, and like all his other works they are about poor people. His enthusiastic impressions of his many visits to the Soviet Union are recorded in several travel books.

NOVELS: *En Moder* (1900); *Familien Frank* (1901); *Dryss* (1902); *Pelle Erobreren* (4 vols, 1906–10; *Pelle the Conqueror*, 4 vols, 1913–16, 1 vol., 1930); *Ditte Menneskebarn* (5 vols, 1917–21; *Ditte: Girl Alive!*, 1920, *Ditte: Daughter of Man*, 1922, and *Ditte: Towards the Stars*, 1923); *Midt i en Jærntid* (2 vols, 1929; *In God's Land*, 1933); *Morten hin Røde* (1945); *Den fortabte Generation* (1948).—SHORT STORIES: *Skygger* (1898); *Det bødes der for* (1899); *Muldsrud* (3 vols, 1905–26); *Af Dybets Lovsang* (1908); *Barndommens Kyst* (1911); *Lykken* (1913); *Bornholmer-Noveller* (1913); *Under Himlen blaa* (1915); *Dybhavsfisk* (1918); *Lotterisvensken* (1919); *Undervejs* (1919); *De tomme Pladers Passagerer* (1921); *De sorte Fugle* (1930); *Et Skriftemaal* (1946).—ESSAYS AND TRAVEL BOOKS: *Soldage* (1903); *Days in the Sun*, 1929; *Nytaarstanker* (1919); *Ringene sluttet* (1919); *Mod Dagningen* (1923); *Hænderne væk* (1934); *Finland* (1934); *Spanien* (1937); *Mod Lyset* (1938); *Breve til en Landsmand* (1945); *Lenin* (1947); *Taler og artikler* (ed. B. Houmann, 3 vols, 1954–55).—Digte (verse; 1926).—MEMOIRS: *Et lille Kræ* (1932); *Under aaben Himmel* (1935); *Under the Open Sky: My Early Years*, 1938; *For Lud og koldt Vand* (1937); *Vejs Ende* (1939).—*Breve* (letters; ed. B. Houmann, 3 vols, 1969– ).

K. K. Nicolaisen, *M. A. N.* (1919); S. Erichsen, *M. A. N.* (1938); W. A. Berendsohn, *M. A. N.* (1948); S. Møller Kristensen, *M. A. N.s Bøger. En bibliografi* (1948); *Bogen til M. A. N.* (1949); B. Houmann, *M. A. N. bibliografi* (1961) and *Talt og skrevet om M. A. N.* (1967).—H. Slochover, *Three Ways of Modern Man* (1937). E.B.

Nezval, VÍTĚZSLAV (\*Biskoupky 26 V 1900;

†Prague 6 IV 1958), Czech author. The most prolific Czech poet since 1918, Nezval was also one of the most gifted; and the development of his talent illuminates the general climate of Czech life and poetry in his time. His literary beginnings coincided with the launching of the 'poetist' school, with its demand for 'poésie pure' (*Pantomima*, 1924). His next period, in which he described his poetry as Surrealist, brought forth a few poems of a quality he did not later surpass (*Básně noci*, 1930). Here Nezval showed his extraordinary verbal artistry at its best. Only the discipline of metrical form (stanzas, or free verses linked by a unifying rhythmical pattern) gave order to the stream of images that welled forth from an uncontrolled fantasy. Noteworthy among his other poems of that period is that recording the Czech tragedy of 1938–39 (*Historický obraz*, 1940; 2nd ed. 1945).

Nezval adopted Communism early in life and this cause was served by his propaganda verses (*Stalin*, 1949; *Zpěv míru*, 1950, *Song of Peace*, tr. S. B. Holly and J. Lindsay, 1951). The mechanical shallowness of these verses gave way in his final years to moving personal lyrics (*Nedokončená*, 1960).

*Dílo* (coll. works; 1950 ff.).—PLAYS: *Milenci z kiosku* (1932); *Manon Lescaut* (1940).—*Z mého života* (memoirs; 1959).

A. Jelinek, *V. N.* (1961).

R.A.

Ngugi, JAMES (\*Limuru, Kenya 1938), Kenyan novelist, short-story writer and playwright. Ngugi studied at Makerere University College, Uganda, and Leeds University. He has been a journalist, literary editor, and University lecturer.

The first significant East African novelist, Ngugi deals with European seizing of Kenyan land and the Mau-Mau rebellion. The heroes of his first two books are romantic idealists who crack under political harshness. In the third novel, far more complex in structure, Ngugi reaches artistic maturity.

NOVELS: *Weep Not, Child* (1964); *The River Between* (1965); *A Grain of Wheat* (1967).—*The Black Hermit* (play; 1968). A.R.

Nguyễn-Du: see VIETNAMESE LITERATURE, text and biblio.

Nhật-Linh (pseud. of NGUYỄN TU'O'NG TAM): see VIETNAMESE LITERATURE, text and biblio.

Nicander (probably 2nd century B.C.), Greek didactic poet. His only two surviving poems, *Alexipharmaca* (on poisons and antidotes) and *Theriaca* (snakes, snake-bites and their remedies), are of a repellent obscurity. Possibly his lost works, including *Georgica* and *Heteroeumena* ('Metamorphoses'), were more attractive: he seems to have exercised some influence on Roman poets.

Ed. A. S. F. Gow and A. F. Scholfield (with tr. and comm.; 1953).  
A.H.G.

Nicander, KARL AUGUST (\*Strängnäs 20 III 1799; †Stockholm 7 II 1839), Swedish poet and dramatist. He began life as a civil servant, turned to literature, became a member of Götiska Förbundet, and, influenced by his Italian visit (1827–29), wrote Romantic lyrics. As a dramatist he did not fulfil expectations. He died in penury.

POEMS: *Sånger av August* (1819); *Runor av Norna Gest* (1824); *Dikter* (1825); *Nya dikter* (1827); *Hesperider* (1835).—*Runasvärdet* (play; 1820).—*Minnen från Söder* (memoirs; 2 vols, 1831–39).—*Samlade dikter* (1839–41).

C. D. af Wirsén, 'Minne av skalden K. A. N.' in Svenska Akad. Handl., VII (1892); G. Lokrantz, K. A. N. (1939).  
B.M.E.M.; A.H.J.K.

Niccodemi, DARIO (\*Leghorn 27 I 1874; †Rome 24 IX 1934), Italian playwright. After spending his youth in Buenos Aires, where he wrote his first plays in Spanish, Niccodemi went to Paris, where he came under the influence of the French dramatist Bernstein\*. He returned to Italy in 1914 and formed his own company in 1921. His plays reflect, not without causticity, the pre- and post-war society in which he lived. His later plays are more ambitious but less successful.

*L'ombra* (1915); *Scampolo* (1916); *La nemica* (1917); *La maestrina* (1918); *Teatrino* (one-act plays; 3 vols, 1922); *La Madonna* (1927); *Il principe* (1929).

P. Baratti, D. N. (1936).  
J.F.C. (B.M.)

Niccoli, NICCOLO (\*Florence 1364; †ibid. 4 II 1437), Italian humanist, celebrated for his collection of classical MSS. Though he produced little original writing, he was a major influence on contemporary Florentine scholarship.

G. Zippel, N. N. (1890); R. Sabbadini, *Le scoperte dei codici* (1905).  
D.H.

Niccolini, GIAMBATTISTA (\*Bagni di San Giuliano, Lucca 29 X 1782; †nr Pistoia IX 1861), Italian dramatist. An ardent republican, he had no faith in the liberalism of Pope Pius IX, as is vividly shown in his most famous play, *Arnaldo da Brescia* (1837; 1st prod. 1838). Finally converted to the cause of the monarchy, he saluted Victor Emmanuel II as the liberator of Italy. His name is associated with that of Manzoni\* whom he advised in the linguistic revision of *I Promessi Sposi*. His dramas were a potent force during the Risorgimento. Niccolini's masterpiece, *Arnaldo da Brescia*, is outstanding in its period for its realization of the dramatic and poetic potentialities of the theme which give the play the truth and vitality of art, independent of its immediate political and emotional significance.

*Opere* (ed. C. Gargioli, 8 vols, 1860–80).

A. Ponte, *Arnaldo da Brescia nelle due tragedie di G. N. e Carlo Marengo* (1880); A. Vannucci, *Ricordi della vita e delle opere di G. B. N.* (2 vols, 1886; with biblio.); E. Bertana, *La tragedia* (1904–05); R. Guastalla, *La vita e le opere di G. B. N.* (1917); T. Borgomaneri, *Il romanticismo nel teatro di G. B. N.* (1925); R. Formica, *Il cantore d'Arnaldo* (1931).  
B.R.

Nicephorus (†829), Byzantine scholar and theologian, Patriarch of Constantinople 806–815. He was one of the chief opponents of the iconoclast policy and consequently died in exile. He wrote against heretics (*Apologeticus minor*), in particular the Emperor Constantine V (*Antirhetici*), and he supported the use of icons (*Apologeticus major pro sacris imaginibus*). He corresponded with his fellow iconodule Theodore\* the Studite and also left a short history. His biography was written by Ignatius the Deacon.  
J.M.H.

A. Mai, *Nova Patrum bibliotheca*, V (1849; with Lat. tr.); Migne, *Patrologia Graeca*, C (1860; with Lat. tr.); *Historia syntomos (Breviarium) and Chronographicon syntomon* (ed. C. de Boor, 1880). *Vita S. Nicephori* by Ignatius the Deacon (ed. C. de Boor, 1880).—P. J. Alexander, *The Patriarch N. of Constantinople* (1958); F. Dvornik, *The Photian Schism* (2nd ed. 1970).  
J.M.H. (R.B.)

Nicephorus Blemmydes (\*Constantinople c. 1197; †c. 1272), Byzantine scholar. He was tutor at the court of Nicaea to the future Emperor Theodore\* II Lascaris. He refused election to the Patriarchate and in the negotiations between Latin and Greek Churches he stood between the extremists on either side. He was famous for his learning and left writings on philosophy, logic, theology, geography and rhetoric, as well as poems.  
J.M.H.

Migne, *Patrologia Graeca*, CXLII (1865; with Lat. tr.).—A. Heisenberg, *N. B.: Curriculum vitae et carmina* (1896).

M. A. Andreeva, *Ocherki po kulture Vizantiiskago dvora v XIII veke* (Prague, 1927).  
J.M.H. (R.B.)

Nicephorus Bryennius (\*Adrianople 1062; ∞1097 Anna\* Comnena; †after 1137), Byzantine historian and general. His unfinished history covering the years 1070–79 sets out to glorify the Comnenian family and especially his father-in-law, Alexius I. He draws on the work of his earlier contemporaries such as Michael\* Psellus and John\* Scylitzes and also incorporates valuable information from the official circles in which he moved. To some extent he models himself on Xenophon\*.

*Commentarii* (ed. A. Meineke, 1836; with Lat. tr.); Migne, *Patrologia Graeca*, CXXVII (1864; with Lat. tr.).—G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958).  
J.M.H. (R.B.)



Nicephorus Gregoras (\*Heracleia c. 1295; †c. 1359), Byzantine scholar and historian. As a young man he went to Constantinople. Here he joined a circle of humanists who combined a wide range of study with their activities as statesmen. Nicephorus' literary output was enormous, including philosophy, rhetoric, theology, astronomy, orations, poetry, letters, as well as a history of his own times. He was himself involved in the religious and political disputes of the mid-14th century, and in the Hesychast controversy he found himself in opposition to the Orthodox party and his old friend John\* VI Cantacuzenus. It was to justify himself that he wrote his *History*. Much of his work still remains unprinted. J.M.H.

Migne, *Patrologia Graeca*, CXLVIII–CXLIX (1865; with Lat. tr.); *History* (ed. L. Schopen and I. Bekker, 3 vols, 1829–30 and 1855; with Lat. tr.); letters (ed. with Fr. tr. R. Guiland, 1927).

R. Guiland, *Essai sur N. G.* (1926; with lists of pub. and unpub. writings); T. Hart, 'N. G.: historian of the Hesychast controversy' in *Jour. Ecclesiastical Hist.*, II (1951); G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958); I. Ševčenko, *Études sur la polémique entre Théodore Métochite et Nicéphore Choumnos* (1962). J.M.H. (R.B.)

Niceta of REMESIANA (fl. c. 400), Christian missionary, wrote various theological works, but is best remembered as the author of the *Te Deum*. The prose works now generally thought to be his were ascribed by Migne\* partly to NICETAS, Bishop of Aquileia 454–485, and partly to NICETUS, Bishop of Trier in the 6th century.

Migne, *Patrologia Latina*, LII (1846) and LXVIII (1847).—Tr. G. G. Walsh (1949).

A. E. Burn, *N. of R., His Life and Works* (1905). J.A.W. (J.D.)

Nicetas Choniates, sometimes called in error NICETAS ACOMINATUS (\*Chonai [the ancient Colossai]; †1210/20), Byzantine scholar, brother of Michael\* Choniates. Imperial secretary, then governor of the theme of Philippopolis; after the capture of Constantinople by the Latins he played a prominent part at the court of the Emperor Theodore Lascaris in Nicaea. He left speeches, poetry, theological works and a history from 1118 to 1206. This last is a valuable source, strongly marked by the ecclesiastical interests of its highly educated author and giving a different point of view of Manuel I's reign from that of his contemporary John\* Cinnamus. J.M.H.

*Historia* (ed. I. Bekker, 1835; with Lat. tr.); Migne, *Patrologia Graeca*, CXXXIX–CXL (1865; with Lat. tr.); *Thesaurus Orthodoxiae*, *ibid.*; complete ed. H. von Dielen (in prep.).—Ger. tr. F. Grabler (3 vols, 1958).

G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958). J.M.H. (R.B.)

Nicetas David (†c. 890), Bishop of Dadybra in Paphlagonia, Byzantine homilist. He wrote rhetorical sermons as well as a life of Ignatius, the Patriarch of Constantinople who abdicated and was succeeded by the scholar Photius\*. He also paraphrased some of the poetry of Gregory\* of Nazianzus. J.M.H.

*Orationes and Vita Ignatii* in Migne, *Patrologia Graeca*, CV (1862; with Lat. tr.); on Gregory of Nazianzus' poetry, *ibid.*, XXXVIII (1859). Some of his work remains unprinted.

F. Lefherz, *Studien zu Gregor von Nazianz: Mythologie, Überlieferung, Scholiasten* (1958); F. Dvornik, *The Photian Schism* (2nd ed. 1970). J.M.H. (R.B.)

Nicetas Eugenianus (fl. second half of 12th century), author of a Byzantine verse romance, *Drosilla and Charicles*, largely based on Achilles\* Tatius and Longus\*, as well as of some occasional poetry.

*Scriptores erotici* (ed. G. A. Hirschig, 1856); *Scriptores erotici Graeci*, II (ed. R. Hercher, 1859). J.M.H. (R.B.)

Nicetas Stethatus, 11th-century Byzantine theologian. He wrote a life of his master, Symeon\* the New Theologian, and ascetical works on the monastic life which were much used by later generations. He took an active part in polemic against the Latin Church at the time of the 1054 controversy. J.M.H.

Migne, *Patrologia Graeca*, CXX (1864; with Lat. tr.); *Life of Symeon the New Theologian* (ed. I. Hausherr in *Orientalia Christiana periodica*, XII, 1928; with Fr. tr.); *Le Paradis Spirituel* (ed. M. Chalendar, 1943; with Fr. tr.); *Opusculs et lettres* (ed. J. Darrouzès, 1961; with Fr. tr.).

A. Michel, *Humbert und Kerularius*, II (1930). J.M.H. (R.B.)

Nicholas, Bishop of Methone in the Peloponnese (†?c. 1165), Byzantine theologian. His polemic and theological studies often have little independent value and do not appear to justify the reputation he long enjoyed. They are however evidence for the theological activity and ecclesiastical controversies of Manuel I's reign.

*Orationes duae* (ed. A. Demetracopulos, 1865); other *orationes* (ed. *idem*, *Ekklesiastike Bibliothek*, 1866); *Refutation of Proclus* (ed. J. Th. Vömel, 1825). J.M.H. (R.B.)

Nicholas V, POPE: see Parentucelli, TOMMASO.

Nicholas, HENRY: see Nicolaes, HENDRIK.

Nicholas Bozon, 14th-century Anglo-Norman writer. A Franciscan Friar, from a Norfolk county family and associated with a Nottingham monastery, he wrote, besides edifying *Contes* (?1335),

many religious and didactic poems, among them a curious allegory, *Lettre de l'empereur Orgueil* (1300).

VERSE: *Deux poèmes* (ed. J. Vising, 1919); *Three Saints' Lives* (ed. A. Klenke, 1947).—PROSE: *Contes Moralises* (ed. L. T. Smith and P. Meyer, 1889).

A. Thomas in *Histoire littéraire de la France*, XXXVI (1927). M.F.L.

Nicholas Cabasilas, sometimes called CHAMEATUS (†1371), Metropolitan of Thessalonica, Byzantine theologian. In the Hesychast controversy he supported Gregory\* Palamas and the Orthodox party. He wrote against the Latins and also left a number of sermons, letters and treatises on the ascetic and mystical life and on the liturgy.

Migne, *Patrologia Graeca*, CL (1865; with Lat. tr.); *La vie en Jésus-Christ* (tr. S. Brousseleux in *Irenikon*, 1932); *Explication de la divine liturgie* (tr. S. Salaville, 1943; with biblio.); *Homélies Mariales* (ed. M. Jugie, *Patrologia Orientalis*, XIX, 1925). J.M.H.

Nicholas Mysticus, Patriarch of Constantinople 901–907 and 912–925, played an important part in 10th-century politics and left a valuable collection of letters.

Migne, *Patrologia Graeca*, CXI (1863; with Lat. tr.).

S. Runciman, *The Emperor Romanus Lecapenus and His Reign* (1929); J. Gay, 'Le patriarche Nicolas Mystique et son rôle politique' in *Mélanges Ch. Diehl*, I (1930); *Les registres des actes du patriarchat de Constantinople*, I (ed. V. Grumel, 1936; with biblio.). J.M.H. (R.B.)

Nicolaes, HENDRIK (\*Münster 10 I 1502; †Cologne c. 1580), Dutch mystic and poet, lived c. 1530–40 in Amsterdam, where he associated with Baptists, from 1540 to 1560 in Emden, then, after a journey to England, in Kampen and finally at Cologne. In Low German 'overlands', as a kind of sacred language, he wrote a great number of tracts, refrains and rondels, which bear witness to his rigorous spirituality. With the triumph of the Holy Ghost, accomplished in his 'House of Love', perfection is attained. Doctrine and sacraments have lost their value, everything centres in direct experience in the heart of the elect, shedding all external things and retaining only love. Nicolaes' influence in England—by way of the Familist sect—was felt until c. 1700. In the Netherlands the last traces were extinguished in the course of the 17th century.

C. Fell Smith, 'Nicholas, Henry' in *Dictionary of National Biography*, XL (1894); L. Knappert in *Nieuw Nederl. Biographisch Woordenboek*, V (1921); H. de la Fontaine Verwey, 'De geschriften van H. N.' in *Het Boek*, XXVI (1940–42); J. A.

van Dorsten, *Thomas Basson* (1961); W. M. H. Hummelen in *Jaarboek De Fontaine* (1966). J.J.M. (A.v.E.)

Nicolai, CHRISTOPH FRIEDRICH (\*Berlin 18 III 1733; †*ibid.* 8 I 1811), German critic and novelist. A Berlin bookseller, Nicolai, through his periodical *Bibliothek der schönen Wissenschaften*, was, with Lessing\* and Mendelssohn\*, a leader of literature, 1754–70. After 1770 he ceased to develop and became a noted literary reactionary. Goethe's\* attacks have unjustly overshadowed Nicolai's merits as a supporter of good sense in literature and tolerance in life.

NOVELS: *Sebaldus Nothanker* (1773–76); *Die Freuden des jungen Werthers* (1777–78); *Sempronius Gundibert* (1798).—PERIODICALS (in which his criticisms appeared): *Bibliothek der schönen Wissenschaften* (1757–60); *Literaturbriefe* (1759–65); *Allgemeine deutsche Bibliothek* (1765–1800).—VARIOUS: *Feiner kleiner Almanach* (1777–78); *Beschreibung einer Reise durch Deutschland und die Schweiz* (1783–97).—WORKS: Sel. ed. J. Minor, *Lessings Jugendfreunde* in J. Kürschner, *Dt. Nat.-Lit.*, LXXII (1882).

K. Auer, *Der Aufklärer F. N.* (1912); M. Sommerfeld, *F. N. und der Sturm und Drang* (1921); W. Strauss, *F. N. und die kritische Philosophie* (1927). H.B.G.

Nicolas de Clamanges (\*c. 1360; †between 1434 and 1440), French ecclesiastic and author. Rector of the University of Paris (1393) and secretary to Benedict XIII (1397), he was a pupil of Pierre d'Ailly\*, a supporter of the conciliar movement, an opponent of scholasticism and a devout contemplative. He is the outstanding stylist among the group of French pre-humanists who revived pure and eloquent Latin in the service of theology. His devotional treatises, written 1408–12 in retirement at Valfonds and Fontaine-du-Bosc, are still of interest.

*Opera* (ed. J. Lydius, 1613; incl. *De fructu eremi*, *De fructu rerum adversarum* and a large number of Lat. epistles); *De studio theologico* in L. d'Archery, *Spicilegium*, I (new ed. 1723); A. Coville, *Recherches sur quelques écrivains du XIVe et du XVe siècle* (1935; 6 Lat. poems).

E. Gilson, *La philosophie au moyen-âge* (1944). F.W.

Nicolas de Lyra (\*c. 1270; †1349), French Franciscan and theologian, best known for his *Postillae perpetuae in universam S. Scripturam* which had an enormous influence on later exegesis.

C. Spicq, *Esquisse d'une histoire de l'exégèse latine au moyen-âge* (1944). F.W.

Nicolas de Troyes (\*Troyes; fl. Tours c. 1530–40), French story-writer. Of the 180 tales of his *Grand*

*Parangon des nouvelles nouvelles*, 132 were copied from such collections as the *Decameron* and *Les Cent Nouvelles nouvelles*. For the remainder both Italian and French oral sources have been claimed.

*Le Grand Parangon* (ed. E. Mabilie, 1866).

K. Kasprzyk, *N. de T. et le genre narratif en France* (1963). G.B.

Nicolaus Hermanni (\*Skänninge 1326 (?1327); †Linköping 2 V 1391), Swedish Bishop and hymn-writer. A relative of St Bridget\*, as a young man he tutored her children. After studying in France he became Archdeacon at Linköping in 1361, played an active part in politics and was made Bishop in 1375. He helped to found Vadstena monastery and to get Bridget canonized. The office he composed in her honour contains the hymn *Rosa rorans bonitatem*, a masterpiece among medieval Latin poems.

H. Schück, 'N. H.'s Birgittaofficium' in *Lunds Universitets Årsskrift* (1892-93); K. B. Westman, 'N. H.'s skrinläggning' in *Kyrkohistorisk Årsskrift* (1917); G. Karlsson, 'Anteckningar om ett par svenska helgon', *ibid.* (1919); Y. Brilioth, *Svensk kyrka, kungadöme och påvenmakt 1363-1414* (1925); E. Liedgren, *Svensk psalm och andlig visa* (1925). B.M.E.M.; A.H.J.K.

Nicolson, WILLIAM (\*Plumbland 3 VI 1655; ∞3 VI 1686 Elizabeth Archer; †Derry 14 II 1726), Bishop of Carlisle (1702), Derry (1718). Antiquary and Old English scholar, his ecclesiastical duties restricted his published work, but he contributed to the researches of others.

*The English Historical Library* (3 pts, 1696-99); *The Scottish Historical Library* (1702); *Leges marchiarum* (1705); *The Irish Historical Library* (1724).—*Letters* (ed. J. Nichols, 2 vols, 1809).

F. G. James, *North Country Bishop* (1956).

J.B.-B.

Niebuhr, BARTHOLO GEORG (\*Copenhagen 27 VIII 1776; †Bonn 2 I 1831), German historian, was from 1806 employed in Prussia (after 1810 as a historian). From 1823 he was Professor of ancient history at Bonn. His *Römische Geschichte* and other works inaugurated modern critical philology as an historical instrument.

*Römische Geschichte* (3 vols, 1811-32).

J. Classen, *B. G. N.* (1876); G. P. Gooch, *History and Historians in the XIXth Century* (1913). D.H.

Niebuhr, REINHOLD (\*Wright City, Mo. 21 VI 1892; ∞1931 Ursula Keppel-Compton; †Stockbridge, Mass. 31 V 1971), American theologian. In opposition to the pragmatists, he takes a melancholy view of human achievement and centres on the problem of sin. His redemptive theology is marred by the vagueness with which he sees God intervening to transform human life.

*Beyond Tragedy* (1937); *Christianity and Power Politics* (1940); *The Nature and Destiny of Man* (2 vols, 1941-43); *The Children of Light and the Children of Darkness* (1944); *Christian Realism and Political Problems* (1953); *The Self and the Dramas of History* (1955); *Pious and Secular America* (1958).

G. Harland, *The Thought of R. N.* (1960).

H.L.C. (D.E.Mo.)

Nielsen, MORTEN (\*Aalborg 3 I 1922; †Copenhagen 30 VIII 1944), Danish poet. He studied at Copenhagen, took an active part in the Resistance and died as a result of an accident at the age of 22 years. He was a poet of unusual intensity, a Danish Rupert Brooke\*.

*Krigere uden Vaaben* (1943); *Efterladte Digte* (1945). E.B.

Nielsen, NIELS JØRGEN (\*Paarup, nr Silkeborg 18 XI 1902; ∞1929 Catharina Marie Frost; †Copenhagen 27 III 1945), Danish novelist and short-story writer. He was a farm labourer, then became a journalist and eventually devoted his life to writing. Most of his novels and stories take place among Jutland peasants, and their recurrent themes are suppressed hatred, sin and fear. Appreciation of his psychological novels is increasing.

NOVELS: *Offerbaal* (1929); *De Hovmodige* (1930); *En Kvinde ved Baalet* (1933); *En Gaard midt i Verden* (1936); *Dybet* (1940); *Et Hus splidagtigt med sig selv* (1945).—SHORT STORIES: *Lavt Land* (1929); *Vi umyndige* (1934); *Figurer i et Landskab* (1944).—*Samlede Noveller* (1959).

N. Nilsson, *J. N. en digterskabne* (1951); M. A. Hansen and K. Elfelt, *J. N.* (1953). E.B.

Niemcewicz, JULIAN URSYN (\*Skoki 16 II 1757 or 1758; †Paris 21 V 1841), Polish author. He took part in the 1794-95 rising and was afterwards imprisoned for two years. He then left for America, returning to Poland in 1807. After the 1831 rising he left on a diplomatic mission for England (where he stayed two years) and for France. Almost all his successful literary output was dictated by a sense of patriotism and social duty. His comedy *Powrót posła* played an important part in the discussions leading up to the constitution of 1791. His *Śpiewy historyczne*, put to music, were very popular. He wrote the first Polish historical novel and the first Polish novel on the Jewish problem. His translations and paraphrases from English poetry contributed to the development of Polish Romanticism.

VERSE: *Śpiewy historyczne* (1816; *Chants historiques de la Pologne*, tr. C. de Noire-Isle, 1880); *Bajki i powieści* (2 vols, 1817).—PLAYS: *Powrót posła* (perf. 1790; Ger. tr. S. G. Linde, 1792); *Kazimierz Wielki* (1792); *Zbigniew* (1819; Fr. tr.

B. Desmarests, 1835).—NOVELS: *Dwaj panowie Sieciechowie* (1815; ed. with intro. and comm. J. Dihm, 1950); *Jan z Tęczyna* (3 vols, 1825; Ger. tr., 3 vols, 1827); *Lejbe i Siora* (1821; *Levy and Sarah*, 1830).—*Dzieje panowania Zygmunta III* (history; 3 vols, 1819).—*Pamiętniki czasów moich* (memoirs; 1848).—*Dzieła poetyczne wierszem i prozą* (12 vols, Leipzig, 1838).—J. Bowring, *Specimens of the Polish Poets* (1827).

J. Chrzanswski, 'Pochwała N-a' in *Rocznik Towarzystwa Nauk*, Warsz. (1927); J. Dihm, *N. jako polityk i publicysta* . . . (1928); A. Knot, *Dziele spiewów historycznych J. U. N-a* (1948).

S.S. (P.H.)

Nieremberg, JUAN EUSEBIO (\*Madrid 1595; †ibid. 17 IV 1658), Spanish religious writer. After studying at Alcalá and Salamanca he became a Jesuit. He lived a life of great austerity in Madrid. His many ascetic works began to appear in 1627. They include the standard Spanish translation of *The Imitation of Christ*. His prose is consistently good.

*Obras* (1686); *Obras espirituales* (6 vols, 1890–92).—*Diferencia entre lo temporal y eterno* (Paris, 1847); *Vida divina y camino real* (1894); *Epistolario* (ed. Alonso Cortés, 1915; 4th ed. 1957).—*Two discourses* (tr. H. Vaughan, 1654); *A meditation of life and death* (1682); *A treatise on the difference betwixt the Temporal and Eternal* (tr. Sir V. Mullineaux, 1672); *Of Adoration in Spirit and in Truth* (1871, 1885). E.M.W. (J.E.V.)

Nies, KONRAD, pseud. KONRAD VON ALZEY (\*Alzey, Hesse 17 X 1861; †1887 Elisabeth Waldvogel; †San Francisco 10 VIII 1921), the most talented German-American poet; also a journalist and actor.

VERSE: *Funken* (1891); *Aus westlichen Weiten* (1905); *Welt und Wildnis* (1921).—DRAMA: *Deutsche Gaben* (1900); *Rosen im Schnee* (1900); *Im Zeichen der Freiheit* (1902); *Die herrlichen Drei* (1905).—*Die Volkersfiedel* (novel; 1887).

C. R. Walter Thomas in *Dictionary of American Biography*, XIII (1934). E.R.

Nietzsche, FRIEDRICH WILHELM (\*Röcken 15 X 1844; †Weimar 25 VIII 1900), German philosopher and poet. Deprived at the age of five of his father, a Lutheran pastor, Nietzsche was brought up by devout female relatives, which partly explains his later development; he vigorously denounced worn-out, traditional Christian beliefs and ideals. At school at Pforta and at the Universities of Bonn and Leipzig he became known as a brilliant classical scholar and in 1869 became Professor of Greek at Basle University. Taking part as a non-combatant in the Franco-German war of 1870, he undermined his already poor health: illness compelled him to resign his Chair in 1879, and he lived thereafter as a solitary, impoverished invalid. Long before 1879, however, he had abandoned

classical scholarship (though he remained permanently under the influence of the classics); he devoted himself to the critical and speculative investigation of past, present and future culture, first inspired by an intense though transient admiration for his friend Richard Wagner\* and for Schopenhauer\*. *Die Geburt der Tragödie* (1872), an extraordinary tour-de-force, discusses the psychology, origins and nature of poetry in general and of tragedy in particular. He continued with the four essays called *Unzeitgemässe Betrachtungen* (1873–76), in which he characteristically held up to ridicule the vaunted culture of the upstart Bismarckian Empire. He then rejected Wagner and Schopenhauer, and the second of the three periods into which his work is usually divided—consisting of the three books *Menschliches, Allzumenschliches* (2 vols, 1878–80), *Morgenröte* (1881), and *Die fröhliche Wissenschaft* (1882)—anticipates most strikingly the contemporary situation: 'The advancement of learning at the expense of man is the most pernicious thing in the world. The stunted man is a backward step for humanity; he casts his shadow over all time to come'. And again: 'The entire system of higher education has lost what matters most: the end as well as the means to the end. That education, that *Bildung* is itself an end—and not the state—this has been forgotten'. His third period begins with his most famous work, *Also sprach Zarathustra* (4 vols, 1883–85), in which Nietzsche proclaims his essential message, the necessity for a new, life-promoting outlook: 'All Gods are dead: now we will live that Beyondman'. This philosophy of the *Übermensch* is based on the rejection of existing cultural and moral values (and above all of Christian religion) and on the belief that the universe moves in a succession of identical cycles. *Zarathustra* expounds these ideas in brilliant, poetical, often highly charged style. Nietzsche's remaining works, save for his autobiography *Ecce Homo* (1908), are more reasoned expositions of various facets of his personal philosophy and testament: this he proposed to sum up in his magnum opus *Der Wille zur Macht* (pub. posth. 1901), which was unfinished when, in I 1889, he suffered an incurable mental breakdown. Nietzsche, influenced by an immense number of cultural streams from all ages and nearly all lands, and himself (after about 1890, till when he was disregarded) an influence of the very greatest importance on nearly every aspect of life and thought, is a most inspiring writer, an outstanding lyric poet, a brilliant, dangerous, infinitely misunderstood, brutally vulgarized thinker, self-critic, teacher, and prophet—a vital force which still haunts modern man and the world of today.

He was international in outlook; he strove for a united Europe, seeing only destruction in the rising national feeling of his own day and prophesied a chain of chaotic nationalistic wars in the 20th century. The aftermath of these wars would be so terrifying that an age of 'nihilism' was bound to

follow and men would cease to believe in anything. There is also his view of the universe as beautiful, a view which he considered indispensable to human wellbeing, thus placing a decided emphasis on the deeper instincts as against the critical intellect. Finally, *amor fati* reflects Nietzsche's tragic view of human life and the acceptance of its ambiguous and contrary nature. A.H.J.K. (K.W.M.)

*Werke und Briefe, historisch-kritische Gesamtausgabe* (ed. N.-Archiv, 9 vols, 1933-42, incomplete; ed. G. Colli and M. Montinari, 1967 ff.); *Kröner-Ausgabe* (12 vols, 1930-43; 2nd ed. with N.-Register by R. Oehler, 1964-65).—*Gesammelte Briefe* (ed. E. Förster-Nietzsche *et al.*, 5 vols in 6, 1902-09).—TRANSLATIONS: *The Complete Works of F. N.* (ed. O. Levy, 18 vols, 1909-11, 2nd ed. 1964); *Selected Letters of F. N.* (tr. A. M. Ludowici, 1921); *The Portable N.* (tr. W. Kaufmann, 1954, 1958).

E. Förster-Nietzsche, *Das Leben F. N.s* (2 vols, 1895-1904); G. Brandes, *F. N.* (tr. from Danish A. G. Chater, London, 1914); C. Andler, *N.* (6 vols, Paris, 1920-31; 2 vols, 1958); J. Hofmiller, *F. N.* (1933; 3rd ed. 1953); K. Jaspers, *N.* (1936; 3rd ed. 1950); C. Brinton, *N.* (Harvard, 1941, 1965); H. A. Reyburn, *N.* (New York, 1948; Ger. tr. 1946); F. G. Jünger, *N.* (1949); W. Kaufmann, *N.* (Princeton, 1950; 3rd ed. 1968); H. M. Wolff, *Der Weg zum Nichts* (1956); F. A. Lea, *The Tragic Philosopher* (1957); M. Heidegger, *N.* (2 vols, 1961); R. J. Hollingdale, *N.* (London, 1965, 1966); P. Pütz, *F. N.* (1967).—H. W. Reichert and K. Schlechta, *International N.-Bibliography* (rev. ed. 1968). K.W.M.

Nieuwelandt, GUILLIAM VAN (\*Antwerp 1584; †Amsterdam 1635), Flemish painter, playwright and poet. His first play was not in classical form, but afterwards he was strongly influenced by Seneca\*. His last two plays incline towards romanticism. He is the best Flemish playwright of the 17th century, sometimes a true poet.

*Livia* (1617); *Saul* (1617); *Claudius Domitius Nero* (1618); *Aegyptica, ofte Aegyptische tragaedie van Marcus Anthonius en Cleopatra* (1624); *Salomon* (1628); *Jerusalem's verwoestingh door Nebucodonosar* (1635); *Sophonisba* (1635).—*Elegie op den dood van Albertus v. Oostenrijk* (1621); *Poema van den Mensch* (1621).

Jos van den Branden, 'G. van N.' in *Nederl. Mus.* (1875); J. A. Worp, *De invloed van Seneca's treurspelen op ons tooneel* (1892); G. J. Hoogewerff, 'de beide Willem's van Nieuwlandt' in *Oud-Holland*, XXIX (1894); P. H. van Moerkerken and J. A. Worp, 'Over de navolging van Garnier' in *Noord en Zuid*, XVII-XVIII (1895); A. A. Keersmaekers, *De dichter Guiliam van N. en de Senecaans-classteke tragedie in de Zuidelijke Nederlanden* (1957); W. Asselbergs, 'G. van N.' in *De Nieuwe Taalgids*, LIV (1961).

A.M.B.W. (R.P.M.)

Nieuwland, PIETER (\*Diemermeer 5 XI 1764; †1791 Anna H. Pruyssenaar; †Leiden 14 XI 1794), Dutch scientist and versatile poet. In 1789 he was instructor in nautical science at Amsterdam; in 1793 Professor in mathematics, physics and astronomy at Leiden. He wrote homely verse and good nature lyrics.

*Gedichten* (1788; incl. 'Orion', Fr. tr. A. Clavareau, 1836); *Nagelaten gedichten* (ed. A. de Vries, 1797); *Gedichten en redevoeringen* (ed. Jer. de Vries, 1824).

S. J. Brugmans in *Nieuwe Algemene Konst- en Letterbode*, I (1794); J. H. van Swinden, *Lijkrede op P. N.* (1795); J. H. Kruizinga, 'De Nederlandse Newton' in *Natuur en Techniek* (1944); G. A. Steffens, *P. N. en het evenwicht* (1964).

J.W.W. (J.Sm.)

Nievo, IPPOLITO (\*Padua 30 XI 1831; †by drowning, Tyrrhenian Sea 4-5 III 1861), Italian patriot, poet and novelist. A volunteer under Garibaldi, Nievo served in the Sicilian campaign of 1860, the events of which he recorded in *Amori garibaldini* (1860). His masterpiece, *Le confessioni di un italiano* (1858), published after his death as *Confessioni d'un ottuagenario* (1867), is a historical novel, partly autobiographical, related in the first person by the protagonist, Carlo Altoviti, and embracing the history of the Risorgimento from Napoleon to Garibaldi. This novel was preceded by two others, *Angelo di Bontà* (1856) and *Il Conte pecoraio* (1857). He wrote also several plays and two volumes of poetry, *Versi* (1854) and *Le Lucciole* (1858).

*Poesie* (ed. R. Barbiera, 1889); *Confessioni di un ottuagenario* (ed. B. Chiurlo, 1941; with important intro. and notes); *Le più belle pagine di I. N.* (ed. R. Bacchelli, 1929; containing the *Diario di Sicilia*); *Opere* (ed. S. Romagnoli, 1952).—*The Castle of Fratta* (tr. L. F. Edwards, 1957).

M. Filograsso, 'L'umorismo di I. N.' in *Annali della Scuola Normale di Pisa*, XXIX (1927); D. Mantovani, *I. N., il poeta soldato* (1932); U. Gallo, *N.* (1932; with unpub. material and biblio.); G. Galati, *N.* (1940); A. Balduino, *Aspetti e tendenze del N. poeta* (1962). B.R.

Niffari, MUHAMMAD (\*Niffar, Mesopotamia; †Egypt c. 965), Muslim ecstatic. Very little is known about him except that he used to wander aimlessly in the deserts, shunning human company and habitation. He is known by two collections made by his children under his direction of a series of 'revelations' which he claims were divinely dictated to him while in a state of ecstatic communion with God and which he wrote down on scraps of paper, probably by some kind of automatic script. These writings are mainly composed of short, often highly evocative, sentences. They abound in technical terms which, however, does not necessarily suggest their artificiality. Niffari

taught the possibility of immediate, even visual, experience of God in this world.

*Mawaqif and Mukhatabat of N.* (crit. ed. and tr. A. J. Arberry, 1935).

D. S. Margoliouth, *Early Development of Mohammedanism* (1914); R. A. Nicholson, *The Mystics of Islam* (1914); A. J. Arberry, 'Al N.' in *Encyclopaedia of Islam*, III (1st ed. 1936).

W.A. el K. (R.W.J.A.)

**Nigel de Longchamps** (\*c. 1130; †c. 1205), commonly known as **WIREKER**, monk of Christ Church, Canterbury, and possibly kinsman of William de Longchamps, Chancellor of England under Richard I. His chief works are the *Speculum stultorum* (1179–80), a verse satire mainly directed against the monastic Orders; and the *Tractatus contra curiales et officiales clericos*, a prose complaint against the abuses of the secular clergy. He also turned 17 Mary-legends into verse and wrote the lives of St Paul the Hermit and the Passion of St Lawrence. The surname Wireker, deriving solely from Bale\*, is spurious.

*Anglo-Latin Satirical Poets*, I (ed. T. Wright, 1872); *Speculum stultorum* (ed. J. H. Mozley and R. R. Raymo, 1960; tr. J. H. Mozley, 1961); *Tractatus contra curiales et officiales clericos* (ed. A. Boutemy, 1960).

J. H. Mozley, 'On the text of the *Speculum stultorum*' in *Speculum*, V and VII (1930, 1932) and 'The unprinted poems of N. W.', *ibid.*, VII (1932); A. Boutemy, 'Sur "le prologue en prose" et la date du *Speculum stultorum*' in *Rev. de l'Univ. de Bruxelles*, XL (1934).  
R.R.R.

**Niger**, **SHMUEL**, pseud. of **SHMUEL CHARNI** (\*Dukor, nr Minsk 1884; †New York 1955), foremost Yiddish critic and essayist. He studied in Berlin and Berne and began writing in 1906 in Vilno, which he had to leave on the Polish occupation of that city after the First World War. He emigrated to the U.S.A. (1920) where he became the leading Yiddish literary historian and critic.

*Vegn Yiddishe shraiber* (1912); *Di Yiddishe literatur un di lezerin* (1920); *Shmuessn vegn bikher* (1922); *Lezer, dikhter, kritiker* (1928); *Mendelev Moicher Sforim* (Chicago, 1936); *In kamf far a nayer dertseung* (New York, 1940); *Di tzveishprakhikait in unzer literatur* (1941); *Dertseilers un romanisten* (New York, 1946); *H. Leitwick* (Toronto, 1950); *Y. L. Peretz* (Buenos Aires, 1952); *Yiddishe shraiber in Soviet Russland* (1958); *Bleter geshikhte fun der Yiddisher literatur* (1959); *Kritik un Kritiker* (Buenos Aires, 1959; Heb. tr. Jerusalem, 1957).  
J.S.

**Nihongi** ('The Chronicles of Japan'), Japanese historical work, covering Japanese history up to 697, although the part up to about 400 is mainly

myth. Composed after an imperial order of 681 (which also led to the composition of *Kojiki*\* by a committee, headed by Prince Toneri and containing Ō no Yasumaro and others, it was completed in 720. Written in Chinese, like *Kojiki*, its contents are similar but display more Chinese influence. It is the first of six histories (known as *Rikkokushi*), written between 720 and 901.  
E.B.C.

*Nihongi* (tr. W. G. Aston, 2 vols, 1896; repr., 1 vol, 1956); *Japanische Mythologie* (1901) and *Japanische Annalen* (1903; both tr. K. Florenz).  
E.B.C. (D.E.M.)

**Nijhoff**, **MARTINUS** (\*The Hague 20 IV. 1894; †Antoinetta Hendrika Wind; †*ibid.* 26 I 1953), Dutch poet, critic, playwright and translator of Shakespeare\* (*The Tempest*) and André Gide\* (*Paludes*). Though not free from 19th-century decadence, his poetry was at once recognized as a sign of renewal. His clear style, in later days even more simple and direct though never careless, and his spontaneous and unconventional imagery, made him the typical modern poet. He used many cleverly hidden devices, never relying upon an artificial poetic language. In his poetry, as in his criticism (which was instrumental in the development of Dutch formalistic critical concepts), he has often been compared to T. S. Eliot\*.

*De wandelaar* (verse; 1916); *De pen op papier* (prose; 1927); *Gedachten op dinsdag* (essays; 1931); 'Verzen en vezels' in *Maatstaf*, V.8 (letters, with P. N. van Eyck; 1957); *Awater* (short epic; Eng. tr. J. S. Holmes, 1962).—PLAYS: *De vliegende Hollander* (1930); *Het heilige hout* (1950).—*Verzameld werk* (coll. works; 4 vols, 1954–61).

S. Vestdijk, *De Poolsche ruiter* (1946); Th. de Vries, *M. N., wandelaar in de werkelijkheid* (1946); J. Engelman *et al.*, *M. N.* (1953); De Gids, memorial no. (Apr.–May 1953); F. Lulofs, *Verkenning door varianten* (1955); Karel Meeuwesse, 'Van Voorstraat tot Herenstraat' in *De Gids* (1955) and *Muziek en taal* (1961); P. N. van Eyck, *Verzameld werk*, IV (1961); J. de Poortere, *M. N.* (2nd ed. 1965); L. Wenseleers, *Het wonderbaarlijk lichaam* (1966); Kees Fens in *Raster* (1967); J. J. Oversteegen, *Vorm of vent* (1969).  
J.J.O.

**Nijlen**, **JAN VAN** (\*Antwerp 10 XI 1884; †Vorst 14 VIII 1965), Flemish poet. He is an amiable stoic, writing about youth, dreams, desire and acquiescence. He speaks in a minor key, and frequently ironically.

VERSE: *Het aangezicht der aarde* (1923); *De vogel Phoenix* (1928); *Geheimschrift* (1934); *Het oude kind* (1938); *De dauwtrapper* (1947); *Te laat voor deze wereld* (1957); *Verzamelde gedichten* (1964).—ESSAYS: *Uren met Montaigne* (1915); *Francis Jammes* (1918); *Charles Péguy* (1919).

C. Bittremieux, *J. van N.* (1956); P. H. Dubois, *J. van N.* (1959).  
R.F.L. (tr. P.K.)

Nijō YOSHIMOTO (\*1320; †1388), Japanese statesman and poet. A man of wide cultural interests, he was a good *tanka* poet, but his major contribution to Japanese literature was in linked verse (*renga*), which he may be said to have established as a serious art-form. He compiled (with one collaborator) the first anthology of it, *Tsukubashū* (1356), and wrote many works on *renga* composition and appreciation.

M. Ueda, 'Y. on the art of linked verse: verse-writing as a game' in *Literary and Art Theories in Japan* (1967); see also Sōgi\*. D.E.M.

Nikitin, AFANASY, 15th-century Russian merchant from Tver, who in 1466-72 made a journey to India (via Derbent, Baku and Persia) and described his adventures in his *Khozhdenie za tri morya*. In simple and matter-of-fact language he thus gave one of the earliest accounts of India and Indians in any European literature.

Excellent Academy ed. (1948).—*The Travels of Athanasius Nikitin* (tr. Count Wielhorsky, 1857); *Die Fahrt des Athanasius Nikitin über die drei Meere* (tr. K. H. Meyer, 1920). J.L.

Nikitin, IVAN SAVVICH (\*Voronezh 21 X 1824; †16 X 1861), Russian poet of lower middle-class origin. He wavered between poetry of folk-motifs and peasant life and that of social indictment. His best-known work is his realistic narrative poem, *Kulak* (1857). He wrote some fine nature lyrics, yet the general tone of his poetry is one of pessimism and resignation.

*Polnoye sobranie sochineniy i pisem* (3 vols, 1913-15); *Stikhotvoreniya* (1936); *Polnoye sobranie stikhotvoreniy* (1965).

N. N. Fatov, I. S. N. (1929); V. A. Tonkov, I. S. N. (1964). J.L.

Nikitin, NIKOLAY NIKOLAYEVICH (\*1897), Soviet author, writing in a 'dynamic' prose charged with emotion and lyrical asides, especially in his early narratives about the Civil War. Influenced by the prose of Bely\*, Remizov\* and Pilnyak\*, he showed a fairly sceptical attitude—especially in his stories *Noch* and *Kamni*—towards the Revolution. His novel, *Prestuplenie Kirika Rudenko* (1928), depicts more soberly, but realistically, the negative side of the young Communists in a village factory.

*Bunt* (1923); *Shpion* (1929); *Eto bylo v Kokande* (1948); *Izbrannoe* (2 vols, 1959). J.L.

Nikolaus von Jeroschin (fl. c. 1335), German writer. The literary output of the Knights of the Teutonic Order in East Prussia is restricted to adaptations of the Old and New Testament, legends and the history of the Order. Nikolaus wrote a *Kronike von Pruzinlant* (c. 27,000 lines, for which a Latin source is known) and is generally held to be the most talented representative.

Ed. E. Strehlike (1861).—H. de Boor, *Die dt. Lit. im späten MA.*, I (1962). F.P.P.

Nilsen, RUDOLF WILLIAM (\*Kristiania 28 II 1901; ∞1924 Ella Kristoffersen; †Paris 23 IV 1929), Norwegian poet. In the two collections of poems which appeared before his early death Nilsen showed promise of developing into an outstanding lyric poet. He found inspiration in the east end of Oslo and is often called a 'proletarian poet'. In spite of Communist tendencies and the greyness of the scene he depicted, the spirit of the genuine lyricist is always present in his work.

*På stengrunn* (1925); *På gjensyn* (1926); *Hverdagen* (1929).—*Samlede dikte* (1935).

J. F. Bjørnsen, R. N. (1951). R.G.P.

Nil Sorsky (\*1433; †1508), Russian monk, author of several religious and mystical writings. As head of the so-called trans-Volga hermits he opposed the more worldly monks (led by the Abbot Joseph\* of Volok) and insisted that monasteries should own no wealth and no land. The controversy between the two factions gave rise to a number of polemics. J.L.

Nilsson Piraten, FRITTOF (\*Vollsjö 4 XII 1895; ∞1939 Tora Månsson; †1 II 1972), Swedish author, a fine stylist and inimitable story-teller, specializing in bizarre and at the same time tragic anticlimax and ludicrous situations, which gives much of his work a startling, sometimes almost demonic flavour. His first book, *Bombi Bitt och jag* (1932; *Bombi Bitt*, tr. P. Wiking, 1933), is partly autobiographical, and his student life in Lund is described in *Tre Terminer* (1943). In a more grotesque mood, he is still a philosopher, illustrating life by mocking the individual.

*Bock i örtagård* (1933); *Småländsk tragedi* (1936); *Bokhandlaren som slutade bada* (1937); *Bombi Bitt och Nick Carter* (1946); *Vänner emellan* (1955); *Flickan med bibelspråken och andra historier* (1957); *Millionären och andra historier* (1965).

E. Noreen, *Från Birgitta till Piraten* (1942); E. Tykesson, *Tolv essayer* (1945); K. Elfeldt, *Nis Petersen og Piraten* (1952). C.H.K. (I.S.)

Nilus (fl. A.D. 430), Greek ascetic writer. Pupil of John\* Chrysostom; monk or abbot in a monastery in Asia Minor. Author of 1,061 letters and of many ascetic and devotional works, whose authenticity is often doubtful, as well as of a commentary on the Song of Solomon, surviving in excerpts. His work provides an interesting picture of orthodox monastic life and thought in the 5th century.

Migne, *Patrologia Graeca*, LXXXIX (1860; with Lat. tr.); P. van den Ven, 'Un opusculé inédit attribué à S. Nil' in *Mélanges Godefroi Kurth* (1908).

F. Degenhart, *Der heilige N. Sinaita* (1915); K. Heussi, *Das Nilusproblem* (1921); A. Savić, 'De Nili monachi commentario in Canticum Cantorum restituendo' in *Biblica*, II (1921); V. Fradinski, *Nil, njegov život i njegova književna delatnost* (1938). R.B.

Nilus Cabasilas (*fl.* second half 14th century), Metropolitan of Thessalonica; a prominent supporter of the Orthodox tradition, he wrote much polemic against the Latins. J.M.H.

Migne, *Patrologia Graeca*, CXLIX and CLI (1865; with Lat. tr.).—G. Schirò, 'Il paradosso di Nilo Cabasila' in *Studi bizantini*, IX (1957). R.B.

Nimā Yūshij (ʿAlī Esfandiārī) (\*Yush 1895; ∞1926; †6 I 1959), the most significant, and for long the most controversial, modern Persian poet. Nimā spent his early life in his native village in the Caspian province of Mazanderan, and its scenery, climate and mode of life are prominent in his imagery. In 1907 he moved to Tehran and studied at the French Catholic school. In 1930 he became a high-school teacher and served from 1939 to 1946 on the editorial committee of the *Majalla-yi Mūsīqī*, a progressive journal to which S. Hidāyat\* also contributed.

A lone figure, he remained relatively obscure almost to the end of the Second World War, admired only by a limited circle of modernist poets. His influence began to spread in the late 1940s and soon he was acclaimed as the undisputed leader and guiding spirit of such avant-garde poets as Bāmdād\*, Omīd\* and Farrukhzād\*.

Nimā is the first modern poet to break away almost completely from the traditional imagery and the formal mould of classical Persian poets. His innovations coincided with, or rather expressed, a deep change in Persian society.

A romantic poet of melancholy disposition, Nimā frequently expresses obliquely, often through description of evocative natural phenomena and rustic experiences, feelings of deprivation, futility, anger and hope. He endeavours to use metre and rhyme as elements of a total poetic effect, not subordinating expression of ideas to rigid formal rules. Not infrequently his effort to chisel out new expressions makes his language somewhat obscure. His effect on the development of Persian poetry, however, remains unique.

*Qissa-yi Rang Parīda* (1921); *Afsāna* (1922); *Khānivādī-yi Sarbāz* (1925); *Du Nāma* (1950); *Arzish-i Ihsāsāt* (1957); *Maneli* (1958); *Afsāna va Rubāʿiyyāt* (1960); *Bargūzīdī-yi Ashʿār* (1963); *Mākh Ūlā* (1965); *Shīʿr-i mām* (1966); *Nāqūs* (1967).

R. Barahini, *Tala dar Mes* (2nd ed. 1968); E. N. 'Ala', *Suvār va Asbāb* . . . (1969). E.Y.

Nishiyama Sōin: see Sōin.

Nistor, DER, pseud. of PINCHAS PINIE KAHANOVITZ (\*Berdichev 1884; †Russian labour camp hospital 1950), Yiddish novelist. He ranks, with Bergelson\*, as the greatest master of Yiddish narrative prose, but carried on the spiritual tradition of early Hassidism, returning to its poetical symbolism. Of his major cycle of novels, *The Family Mashber*, only the first volume was published in the Soviet Union during his lifetime. That he could publish there at all shows the force of his talent. After the Revolution he lived for some time abroad, returning to the U.S.S.R. in the early 1920s and earning his living by writing children's stories and reportages, and by translations from European literature. Most of his works have Hebrew translations.

*Gedankn un motiven* (poems in prose; 1907); *Hekher fun der erd* (1910); *Gezang un gebet* (1912); *Gedakht* (2 vols, Berlin, 1922); *Maisslekh in fersen* (*ibid.*, 1923); *Fun mayne geeter* (1929); *Di mishpokhe Mashber* (I, Moscow, 1939, New York, 1943; II, New York, 1948); *Der zayde mit'n einikl* (1943); *Heshl Anshels* (1943); *Dertseilungn un essayen* (1957). J.S.

Nivard of Ghent (\**fl.* 1150), of German birth, lived in Flanders. He is the author of *De Isengrimo et Rainarde*, a satirical beast-epic in seven books.

*Ysengrimus* (ed. E. Voigt, 1884; Ger. tr. A. Schönfelder, 1955).

L. Willems, *Étude sur l'Ysengrimus* (1895); M. Manitius, *Geschichte der lateinischen Literatur des Mittelalters*, III (1931); J. van Mierlo in *Verslagen en Mededeelingen der Koninkl. Vlaamse Acad. voor Taal- en Letterkunde* (1943); J. de Ghellinck, *L'essor de la littérature latine au XIIe siècle*, II (1946). R.R.R.

Niwa FUMIO (\*Yokkaichi 22 XI 1904), Japanese novelist. The son of the hereditary priest of a Pure Land Buddhist temple, he was educated at Waseda University, where he graduated in Japanese literature in 1929. For a while he served in the priesthood, but in 1932 he abandoned this for writing, and went to live in Tokyo. He is a critical realist, with a particular interest in the sensual side of womankind that is undoubtedly influenced by his father's philandering, the fact that his mother went off with a lover, and his own experience living with and on the earnings of a bar hostess. He shows a compassionate awareness of human sin which springs from his inherited religious attitudes.

*Iyagarase no nenrei* (1947; 'The Hateful Age', tr. I. I. Morris in *Japan Quart.*, III.1, 1956; repr. in *Modern Japanese Stories*, 1961; summary in *Kokusai Bunka Shinkōkai, Introduction to Contemporary Japanese Literature*, II, 1959); *Shūchi* (1951; 'A Touch of Shyness', tr. E. G. Seidensticker in *Japan Quart.*, II.1, 1955); *Bodaiju* (1955–56; *The Buddha Tree*, tr. K. Strong, 1966). D.E.M.



Nizām-al-Mulk, ABU 'ALĪ AL-ḤASAN (\*Radakan of Tus 10 IV 1018; †14 X 1092), Persian statesman and man of letters. The celebrated vizier of the Seljuks, he is the alleged author of *Siyāsāt Nāma* (1091-92), an important prose work intended to serve as a 'monarch's guide', and invaluable for the social history of Persia and the Islamic world in the 10th-11th centuries.

*Siyāsāt Nāma* (Paris, 1891; ed. H. Darke, Tehran, 1969; *The Book of Good Government*, tr. idem, 1960). E.Y.

Nizāmī 'Arūzī, AḤMAD IBN 'UMAR, 11th/12th-century Persian poet from Samarkand, court poet under Ghurid princes. His only important surviving work is *Chahār Maqāla* ('Four Discourses'; ?1156), of literary and historical merit.

*Chahār Maqāla* (Tehran, 1888; crit. ed. M. Muhammad Qazvini, London, 1910; tr. E. G. Browne, 1921; Fr. tr. I. de Gastine, 1968). E.Y.

Nizāmī Ganjavi, ILYĀS NIZĀM-AL-DĪN ABU YŪSUF (\*Ganja or Qum 1140; ∞3 times; †Ganja 1203), Persian poet. In his youth he frequented the mystics, favoured asceticism and developed the piety which marks his *Makhzan al-Asrār* (1179), a meditative and didactic poem. A new development, however, is revealed in *Khusrau u Shirin* (1180), a romantic epic, where he tried to depict human character and emotions. Nizāmī dedicated his poems to various neighbouring rulers but always kept aloof from court life.

His main work is the *Khamasa*, a collection of five long poems in couplet form, two of which have already been mentioned. He also composed odes, lyrics and other genres.

Nizāmī is a keen observer with a vivid imagination and great skill in delineating subtle emotional situations; his poetry, however, suffers at times from over-elaboration.

*Khamasa: Makhzan al-Asrār* (London, 1844; tr. G. H. Darab, 1945); *Khusrau u Shirin* (Lahore, 1871; *Schirin, ein persisches romantisches Gedicht*, tr. J. von Hammer-Purgstall, 1809); *Laila u Majnun* (Lucknow, 1879; verse tr. J. Atkinson, 1836; tr. R. Gelpke, 1966); *Haft Paikār* (Istanbul, 1934; tr. C. E. Wilson, 3 vols, 1924; Ital. tr. A. Bausani, 1967); *Iskandar-Nāma* (Pt 1, 1812, tr. H. W. Clarke, 1881; Pt 2, Calcutta, 1852); *Khamasa* (1 vol., Bombay, 1834); *Divān* (Tehran, 1939).—Complete works (7 vols, Tehran, 1934-39).

W. Bacher, *N.s. Leben und Werke* (1871); H. Ritter, *Über die Bildersprache N.s* (1927); J. Rypka, *History of Iranian Literature* (1968). E.Y.

Nizan, PAUL (\*Tours 7 II 1905; †Dunkirk 23 V 1940), French novelist and essayist. A brilliant student, friend of J. P. Sartre\*, and explorer in Arabia, Nizan became a journalist and political activist on behalf of the Communist party, which

he left at the beginning of the Second World War, in which he was killed. The sharp analysis and forceful style of his unfinished novel *La Conspiration* (1938) held great promise.

NOVELS: *Antoine Bloyé* (1933); *Le cheval de Troie* (1935; Eng. tr. C. Ashleigh, 1937).—ESSAYS: *Aden, Arabie* (1922; repr. with intro. J. P. Sartre, 1960; Eng. tr. J. Pinkham, 1968); *Les chiens de garde* (1932); *Les matérialistes de l'antiquité* (1936); *Chroniques de Septembre* (1939).

J. P. Sartre, *Situations, I* (1947); P. N. *Intellectuel communiste, écrits et correspondance 1926-40* (documents; 1967); C. Connolly, *Ideas and Places* (1953); J. Leiner, *Le destin de P. N.* (1971).

M.G.

Njegoš, PETAR PETROVIĆ: see Petrović, PETAR NJEGOŠ.

Noailles, ANNA, COMTESSE DE, née PRINCESSE DE BRANCOVAN (\*Paris 15 XI 1876; †ibid. 30 IV 1933), French poet and novelist. Madame de Noailles had a Greek mother and a Rumanian father. Her education was almost entirely French. Her sensuous poems, owing little to contemporary 'schools', render the fascination of the East and her own passionate response to her conceptions of love, nature and death. In 1921 she became a member of the Académie Royale de Belgique, and in 1924, as the result of a plebiscite of the intelligentsia, was acclaimed in France as 'Princesse des Lettres'.

VERSE: *Le cœur innombrable* (1901); *L'ombre des jours* (1902); *Les éblouissements* (1907); *Les vivants et les morts* (1913); *Les forces éternelles* (1920); *Le poème de l'amour* (1925); *L'honneur de souffrir* (1927); *Derniers vers* (1934).—NOVELS: *La nouvelle espérance* (1903); *La domination* (1905); *Le livre de ma vie* (1932).

C. C. Osborne, *A. M. H., Countess de N.* (1918, 1928); J. Larnac, *La Comtesse de N., sa vie, son œuvre* (1931); M. Borelly, *L'émouvante destinée d'A. de N.* (1938); L. Perche, *A. de N.* (1964).

M.G.; J.P.R.

Nobre, ANTÓNIO (\*Oporto 16 VIII 1867; †ibid. 18 III 1900), Portuguese poet. He studied law at Coimbra and economic sciences in Paris. A morbid mind in a sick body, Nobre offers in his verses a strange mixture of narcissism, folk-lore, crude realism, whimsy and pessimism. This curious amalgam and the colloquial fluency of his verse, lend his work a certain originality; with his lachrymose, self-pitying temperament, however, what Nobre in effect achieved was a synthesis of many of the worst features of Portuguese Romanticism in a form that has helped maintain their popularity well into the 20th century. His *Só* (1892) in particular has enjoyed immense vogue in Portugal and has tended to have an unhealthy influence on many later poets.

*Despedidas* (1902); *Primeiros Versos* (1921).

C. Branco Chaves, 'A. N. e o nacionalismo literário' in *Estudos Críticos* (1932); J. Gaspar Simões, *A. N., precursor da poesia moderna* (1939); G. Castilho, *A. N.* (1950); *A. N.* (1966). T.P.W.

Nodier, JEAN CHARLES EMMANUEL (\*Besançon 29 IV 1780; †Paris 27 I 1844), French writer. After a youth spent in revolutionary activities, Nodier fell foul of Napoleon, worked as a librarian at Laibach (mod. Ljubljana) and turned journalist after 1815—writing in *Le Journal des Débats* and *La Quotidienne*. He was appointed librarian at the Arsenal where, from 1824, he held evening gatherings for the young Romantic writers known as the Cénacle. He was a poet, critic, philologist and entomologist, but his best work is in his short stories, in which he gave free rein to his taste for the mysterious and fantastic. He was influenced by German Romanticism, and was in some ways one of the pioneers of Symbolism.

*Jean Sbogar* (1818); *Smarra* (1821); *Trilby ou le lutin d'Argail* (1822); *La fée aux miettes* (1832); *Souvenirs de jeunesse* (1832); *Inès de las Sierras* (1837); *La Neuvaïne de la Chandeleur* (1839); *Le chien de Brisquet, Trésor des fêtes et fleurs des pois* (1844).

M. Salomon, *C. N. et le groupe romantique* (1908) and *Bibliographie critique* (1925); W. Moench, *C. N. und die deutsche und englische Literatur* (1931); P. G. Castex, *Le conte fantastique en France de N. à Maupassant* (1951); J. Richer, *C. N.* (1962).—E. J. Bender, *Bibliographie: C. N.* (Lafayette, Ind., 1969; incl. sel. biblio. of crit. studs of C. N.). M.G.; J.P.R.

Nogarola, ISOTTA and GINEVRA (\*Verona 1418 and 1419; †*ibid.* 1465 and 1466, respectively), sisters; Italian humanists, pupils of Martino Rizzoni, himself a pupil of Guarino da Verona (Guarini\*).

*Nogarolae epistolae et carminae* (ed. E. Babel, 2 vols, Vienna, 1886; with biog.).—O. D'Uva, *Un'erudita del secolo XV e la falsa leggenda dei suoi amori* (1904). B.R.

Nolano, IL: see Bruno, GIORDANO.

Noma HIROSHI (\*Kobe 23 II 1915), Japanese novelist. He had come under Marxist influence even before he graduated (in French literature) from Kyoto Imperial University in 1938, and during the war his Communist sympathies led to his dismissal from military service. Several of his novels, including his best-known, *Shinkū chitai*, are an indictment of the callousness and brutality of army life. Some of his work also shows the influence of Existentialism.

*Shinkū chitai* (1952; summary in *Kokusai Bunka Shinkōkai, Introduction to Contemporary Japanese Literature*, II, 1959; *Zone de vide*, tr. H. de Boissel,

1954; *Zone of Emptiness*, tr. [from Fr.] B. Frechtman, 1956).—*Kao no naka no akai tsuki* (1947; 'A Red Moon in Her Face', tr. K. Tsuruta in *Literary Rev.*, VI.1, 1962). D.E.M.

No Me Mueve, Mi Dios, para Quererte, Spanish sonnet of the late (?)16th century. This famous poem has been translated into many languages because of its strong expression of the disinterested love of God. The thought is probably derived from Ávila's\* *Audi filia*, chapter L. The sonnet, first printed in 1628, has been wrongly attributed to Saints Ignatius (Loyola\*), Teresa\* and Francis Xavier.

M. C. Huff, *The Sonnet 'No me mueve, mi Dios'. Its Theme in Spanish Tradition* (1948); M. Bataillon, 'El anónimo del soneto *No me mueve, mi Dios*' in *Nueva Rev. de filol. Hisp.*, IV (1950). E.M.W.

Nonius Marcellus, 4th-century Latin grammarian. The value of his *De compendiosa doctrina* consists entirely in its numerous citations from authors since lost.

Ed. W. M. Lindsay (3 vols, 1903; repr. 1964).—F. della Corte, *La poesia di Varrone ricostituita* (1938). J.A.W. (J.D.)

Nonnus (\*Panopolis, Egypt; fl. mid-5th century A.D.), Greek epic poet. Author of *Dionysiaca* in 48 books, recounting Dionysus' journey to India, and of a paraphrase in epic verse of St John's Gospel. Both poems are marked by fantastic exuberance of language and imagination and by metrical innovation. As *tours de force* they are admirable and had great influence, as poems they have little appeal to modern taste.

*Dionysiaca* (ed. R. Keydell, 2 vols, 1959; tr. W. H. D. Rouse, 3 vols, 1940); *Paraphrasis Sancti Evangelii Joannei* (ed. A. Scheindler, 1881).

P. Collart, *Nonnos de Panopolis* (Cairo, 1930); V. Stegemann, *Astrologie und Universalgeschichte: Studien . . . zu den Dionysiaka des Nonnos* (1930); J. Golega, *Studien über die Evangelienendichtung des Nonnos* (1930); A. Wifstrand, *Von Kallimachos zu N.* (Lund, 1933); J. Braune, *N. und Ovid* (1935); G. D'Ippolito, *Studi nonniani: L'epillio nelle Dionisiache* (1964).—W. Peek, *Lexikon zu den Dionysiaka des Nonnos* (in progr.; 1968–). R.B.

Noot, JONKER JAN VAN DER (\*Brecht 1539/40; †Antwerp c. 1595), Dutch poet and writer. Noot was Sheriff of Antwerp when in 1567 he had to flee to London because of his participation in an insurrection of the *geuzen*. Later he lived in Germany and France. A pro-Spanish Catholic, he returned to Antwerp in 1578 where he led a miserable life as a hack poet. Noot is the first true Renaissance poet in the Netherlands. He followed the FLÉIADE poets (especially Ronsard\*) and

Petrarch\*. *Het Bosken* was written before 1568 but printed in London only in 1570 or the beginning of 1571; of his *Het Theatre oft Toon-neel* (London, 1568), a Calvinistic tract in prose with an introductory cycle of poems, a French translation appeared in 1568, an English one in 1569 (in which Edmund Spenser\* collaborated) and a German one in 1572. *Cort Begryp der XII Boeken Olympiados* (1579) is only a fragment of the original text which, according to the German translation, *Das Buch Extasis* (1576), had twice its bulk. Between 1580 and 1595 numerous editions of the *Poetische Werken* appeared in which in addition to the ever-returning older poems new works of unequal value were incorporated.

A. Verwey, *Gedichten van J. J. van der N.* (1895); a few later discovered poems ed. F. Kossmann in *De Gulden Passer*, new ser., VIII (1930); *Bosken, Theatre and Epithalameon* (ed. W. A. P. Smit, 1953); *The Olympia Epics* (Dutch and Fr. text of *Cort Begryp*; ed. C. A. Zaalberg, 1956); *Lofsang van Braband/Hymne de Braband* (ed. *idem*, 1958).—*A Theatre for Worldlings* (ed. L. S. Friedland and W. A. Jackson, 1939).—Biblio of the *Poetische Werken* by W. Waterschoot in *Versl. en Med. Vlaamse Acad.* (1967).

A. Vermeylen, *Leven en Werken van J. J. van der N.* (1899); W. J. B. Pienaar, 'Edmund Spenser and J. J. van der N.' in *English Stud.*, VIII (1926); F. Prims in *Versl. en Med. Koninkl. Vlaamse Acad.* (1929 and 1937); C. Ypes, *Petrarca in de Nederl. Letterkunde* (1934); W. A. P. Smit, *Dichters der Reformatie* (1939); C. A. Zaalberg, *Das Buch Extasis van J. van der N.* (1954); P. Brachin in *Archives des lettres modernes* (1959); J. Wille, *Literair-historische Opstellen* (1963); S. F. Witstein, *De Verzen-commentaar in 'Het Theatre' van J. van der N.* (1965); K.-L. Selig in *Homenaje al Prof. Rodriguez-Moñino* (1966); L. Forster, *Die Niederlande und die Anfänge der Barocklyrik in Deutschland* (1967) and 'J. van der N. und die deutsche Renaissancelyrik' in *Festgabe H. O. Bürger* (1968); F. de Schutter, *Het vers van J. J. van der N.* (1967); F. van Vinckenroye, 'J. van der N. en J.-B. Houwaert' in *Liber Alumnorum Rombauts* (1968). J.J.M. (A.v.E.)

Nordal, SIGURÐUR JÓHANNESSON (\*Eyjólfsstaðir, Vatnsdalur 14 IX 1886; ∞1922 Óláf Jónsdóttir), Icelandic scholar, philosopher and critic. He has made contributions of fundamental importance to the interpretation of old and modern Icelandic literature and of early Icelandic civilization. He has written many philosophical and critical essays and engaged in debate with E. H. Kvaran\* in opposition to his spiritualist views. He has a powerful imagination but writes with controlled precision and elegance.

*Fornar ástir* (1919); *Snorri Sturluson* (1920); *Völuspá* (1923; 2nd ed. 1952); *Íslensk menning* (1942); *Áfangar* (2 vols, 1943–44); *Uppstigning*

(1946); *Skottið á skugganum* (1950); *Á Þingvelli* 984 (1961). P.G.F.

Nordenflycht, HEDVIG CHARLOTTA (\*Stockholm 28 XI 1718; ∞1741 Johan Fabricius [†1742]; †*ibid.* 29 VI 1763), Swedish poet. The emotions provoked by her husband's death called forth her first important poems, *Den sörjande Turturdufwan* (1743), in which she expresses her melancholy thoughts on life. After 1743 she wrote a great deal of verse of the most diverse sorts. She obtained a pension from the Riksdag in 1752, was elected a member of Tankebyggårorden in 1753, and became its leader, holding a literary salon frequented among others by Creutz\* and Gyllenborg\*, who put her in touch with recent French literature. In 1761 she fell in love with a man 17 years her junior and under the influence of this passion and of Rousseau\* she produced a new, and final, outburst of lyric poetry. The affair ended unhappily.

Contributions to *Våra Försök* (1753–55) and *Witterhetsarbeten* (1759–62), publications of Tankebyggårorden; *Samlade skrifter* (ed. H. Borelius, 3 vols, 1924–38).

J. Kruse, *H. C. N.* (1895); O. Levertin, *Svenska gestalter* (1903); M. Lamm, *Upplysningstidens romantik*, I (1918); H. Borelius, *H. C. N.* (1921). B.M.E.M.; A.H.J.K. (I.S.)

Nordström, LUDVIG ANSHELM (\*Härnösand 25 II 1882; ∞1909 Marika Stiernstedt; †Stockholm 15 IV 1942), Swedish writer. He began his literary career with a collection of poems, *Kains Land* (1906), and a book of short stories, *Fiskare* (1907), which are notable for their local colour and realism, based on his own experiences among the fishermen. In 1909 he published another collection of short stories, *Borgare*, inspired by his native Härnösand, which he calls Öbacka. His broad humour, and his gusto for life and people, are found at their best in his short stories about life in Norrland. He visited England during the First World War, and about 1915, partly under Wells\* influence, began to write in a new style, preaching what he called 'totalism', i.e. the co-operation and unification of all men. His writing suffered under this, but fortunately he later reverted to his more simple, realistic, narrative style. He was an extremely prolific writer.

SHORT STORIES AND NOVELS: *Herrar* (1910); *Landsortsbohème* (1911); *Öbackabor* (1921); *Historier* (1926); *Svenskar* (1929); *På hemväg till Öbacka* (1934); *Planeten Markattan* (1937).—*Valda noveller* (6 vols, 1923).—VARIOUS: *Fyrskuppet* (1922); *Världssnaden* (1923); *Stor-Norrland* (1927); *Bonde-nöden* (1933); *Lort-Sverige* (1938).

F. Böök in *Resa kring svenska Parnassen* (1926); G. Lindeberg, *Ludvig Nordströms utvecklingshistoria* (1933); T. Jonsson, *Stor-Norrland och litteraturen* (1938); T. Hallén, *Planeten Markattan*

(Skrifter utg. . . Stockholms Högskola, II, 1948); G. Qvarnström, *Från Öbacka till Urbs* (1954).

B.M.E.M.; A.H.J.K. (I.S.)

Norinaga: see Motoori NORINAGA.

Noroiña, GASPAR MARÍA DE NAVA ÁLVAREZ, CONDE DE (\*Castellón de la Plana 6 V 1760; †Madrid 1815), Spanish poet, officer and diplomat. He commanded against the French at the victory of San Payo (1808). He is best known for his good translations of Sir William Jones\* English rendering of Oriental poetry. Noroiña's translations helped to halt French influence and paved the way for the Romantic use of Oriental themes.

*Poesías* (2 vols, 1799); *Poesías and Poesías asiáticas* in Biblioteca de Aut. Esp., LXIII.

J. Fitzmaurice-Kelly, 'N.'s *Poesías asiáticas* in Rev. Hispanique, XVIII (1908).

R.M.N. (J.E.V.)

Norris, FRANK, orig. BENJAMIN FRANKLIN NORRIS (\*Chicago, Ill. 5 III 1870; ∞1900 Jeannette Black; †San Francisco, Calif. 25 X 1902), American novelist. One of the pioneers of American naturalism, he wrote his most important novel, *McTeague* (1899), while a student, under the impact of Zola\*. He reported for the San Francisco Chronicle, and became involved in the Boer War while on assignment in Africa. His most ambitious project was to write the 'epic of the wheat' in three novels. Only the first two, *The Octopus* (1901) and *The Pit* (1903), were completed.

*Blix* (1899); *The Responsibilities of the Novelist* (1903); *A Deal in Wheat* (1903); *The Third Circle* (1909); *Vandover and the Brute* (1914).—*The Complete Works of F. N.* (10 vols, 1928); *The Literary Criticism of F. N.* (ed. D. Pizer, 1964).

F. Walker, *F. N.: A Biography* (1932); E. Marchand, *F. N.: A Study* (1942); W. French, *F. N.* (1962); D. Pizer, *The Novels of F. N.* (1966); W. B. Dillingham, *F. N.: Instinct and Art* (1969).

H.L.C. (I.W.)

Norris, JOHN (\*1657; ∞1689; †Bemerton 1711), English clergyman, poet and philosopher. Educated at Winchester and Exeter College, Oxford, he became Fellow of All Souls 1680, ordained 1684, rector of Bemerton 1692. A strong churchman who attacked Whigs and Nonconformists, he was an early critic of Locke\* in his *Cursory Reflections upon . . . An Essay Concerning Human Understanding* (1690; ed. G. D. McEwen, 1961) and of Toland's *Christianity not Mysterious* in *An Account of Reason and Faith* (1697). His *Miscellanies* (1687) containing brief essays, letters and poems were followed by *Poems and Discourses* (1684). His poetry celebrates the values of meditation and retirement, and he informs his religious themes of death and the afterlife with an individuality of thought and expression that in part harks

back to the Metaphysicals and to the Christian Platonists earlier in the century.

*The Poems of J. N.* (ed. A. B. Grosart, 1871).

F. J. Powicke, *A Dissertation on J. N.* (1894); F. I. Mackinnon, *The Philosophy of J. N. of Bemerton* (1910); M.-S. Røstvig, *The Happy Man* (1954); G. Walton, *Metaphysical to Augustan* (1955).—Biblio. in G. R. Guffey, *Traherne and the 17th Century English Platonists 1900–1966* (1969).

R.M.W.

North, CHRISTOPHER, pseud. of JOHN WILSON (\*Paisley 18 V 1785; ∞1811 Jane Penny; †Edinburgh 3 IV 1854), Scottish journalist. After living in Westmorland (1807–15) and becoming acquainted with the Lake Poets, Wilson removed to Edinburgh and was called to the Bar. He was Professor of moral philosophy at Edinburgh from 1820. Under the pseudonym 'Christopher North' he contributed largely to the Blackwood's Magazine series 'Noctes Ambrosianae' (1822–35; ed. R. S. Mackenzie, 5 vols, rev. 1863; 4 vols, 1864), imaginary conversations in convivial style on a wide range of topics. Although he is sometimes a tasteless and vicious satirist, Wilson has solid virtues as a critic and shows great dexterity in writing boisterous dialogue.

*Isle of Palms* (1812); *The City of the Plague* (1816); *Lights and Shadows of Scottish Life* (1822); *The Trials of Margaret Lyndsay* (1823); *The Foresters* (1825); *Poems* (2 vols, 1825); *Recreations of C. N.* (1842).—*Works* (12 vols, 1855–58).—Biblio. in I. Jack, *English Literature 1815–1832* (1963).

G. Saintsbury, *Essays in English Literature*, I (1890); M. Oliphant, *William Blackwood and Sons* (1897); E. Swann, *C. N.* (1934).

J.K.

North, SIR THOMAS (\*London 28 V 1523; ∞Elizabeth Rich, ∞Judith Bridgwater; †?1601), English translator. Of good family, North appears to have suffered all his life from financial embarrassment. He is chiefly known for his version of Plutarch's\* *Lives* (1579; from the Fr. of Jacques Amyot\*) which exercised great influence on Elizabethan literature and was one of the chief sources of Shakespeare's\* classical knowledge.

*The Diall of Princes* (from Guevara; 1557); *The Morall Philosophy of Doni* (1570).

J.B.B.

Norton, MARY (\*Leighton Buzzard), English writer of children's books. *The Borrowers* (1952) and its sequels, recounting the adventures of a miniature race, are established favourites with readers of many ages, primarily through their persuasive attention to detail and their sympathetic character drawing.

*The Magic Bed-Knob* (1945) and *Bonfires and Broomsticks* (1947; both rev. as *Bedknob and Broomstick*, 1957); *The Borrowers Afield* (1955);

*The Borrowers Afloat* (1959); *The Borrowers Aloft* (1961).  
W.R.A.

Norton, THOMAS (\*London 1532; ∞?1555 Margery Cranmer, ∞ before 1568 Alice Cranmer; †Sharpenhoe 10 III 1583/84), English lawyer and poet who entered the service of Somerset as a boy amanuensis. A member of the Inner Temple, Norton wrote with Sackville [Dorset\*] a large part of *Gorboduc* (1561). He was an M.P. and involved as an extreme Reformer in politics.

*The Tragedie of Gorboduc* (ed. I. B. Cauthen, 1970).

B. H. Carneiro de Mendonca, 'The influence of *Gorboduc* on *King Lear*' in Shakespeare Survey, XIII (1960).  
B.L.J. (T.P.M.)

Norwid, CYPRIAN KAMIL (\*Łaskowo-Głuchy 24 IX 1821; †Paris 23 V 1883), Polish author and painter. He was brought up and studied painting in Warsaw where he published his first poetry with some success. From 1842 he travelled in Europe, studying painting and sculpture in Italy. Having decided not to return to Poland he settled first in Rome and later in Paris where he made contact with Polish emigré circles. Discouraged by political and literary attacks he went to New York (1852–54) but returned to Europe and lived in Paris from 1855 until his death. His last years were dominated by failing health, very strained material circumstances, little literary success, and no official recognition at all of his art. From 1877 he stayed in a home for destitute Polish veterans, and his bones were transferred to a communal grave in 1888.

Norwid was almost completely forgotten during his last years and immediately after his death. His revival as a poet did not begin till 1901; but he has since gradually gained recognition and has exerted a profound influence on 20th-century Polish poetry. His literary work is only partly preserved as little was published during his life time. His most important achievement is his lyrical poetry, which is in strong opposition to the Romantics and clearly anticipates the 20th century. His dry intellectualism and deliberate demands on the reader's co-operation emphasize the consciously 'anti-poetic' qualities of his poetry, as shown in his avoidance of pictorial effects and his introduction of everyday vocabulary. His experiments with colloquial diction led him to further experiments with metre: he introduced free verse into Polish poetry and daringly anticipated similar trends in French Symbolist poetry. In his greatest work, the cycle *Vade-mecum*, he successfully integrates his philosophical thoughts and deeply religious beliefs with his formal poetic innovations thus reaching his aim of creating an *ars poetica* for the poetry of the future. As a playwright Norwid developed his own kind of poetic 'serious comedy'. The plays have a decidedly scenic conception but

are difficult to stage. Little of his prose has been preserved. Most important are some semi-philosophical essays and some short stories which all have a very colloquial digressive construction.  
P.H.

VERSE: *Promethidion* (1851; Fr. tr. J. Pérard, 1939; crit. ed. R. Zrębowski, 1911); *Poezye* (1863); *Rzecz o wolności słowa* (Paris, 1869); *Assunta* (ed. J. Kaltenbach, 1908); *Vade-mecum* (facs. ed. W. Borowy, 1947).—PLAYS: *Krakus* (in *Poezye*, 1863; *K. and the Dragon*, adapt. V. Gorynska, 1929); *Wanda* (*ibid.*, 1863); *Kleopatra* (in *Chimera*, VIII, 1904); *Pierścień wielkiej damy* (1933).—SHORT STORIES: *Garstka piasku* (1859); *Ad Leones* (in *Chimera*, I, 1901); *Stygmat* (*ibid.*, VIII, 1904); *Tajemnica lorda Singelworth* (*ibid.*, X, 1907).—VARIOUS: *Czarne kwiaty* (1856); *Białe kwiaty* (1857); *O sztuce dla Polaków* (1859); *Milczenie* (in *Chimera*, V, 1902); *Bogarodzica* (*ibid.*, VII, 1903).—CORRESPONDENCE: *Listy do B. Zaleskiego 1868–79* (ed. with comm. S. Pigoń, 1937).—*Pisma zebrane* (ed. with comm. Z. Przesmycki-Miriam, 5 vols, 1911–45); *Wszystkie pisma . . . do dziś w całości lub fragmentarycznie drukowane* (ed. *idem*, 6 vols, 1937).—*Auswahl aus N.s Werken* (tr. J. P. D'Ardeschah, 1907); *Le Stygmate* (tr. P. Casin, 1932); *Le piano de Chopin* (tr. J. Pérard, 1937).

A. Krechowicki, *O C. N. Próba charakterystyki* (2 vols, 1909); J. Fik, *Uwagi nad językiem N.* (1930); J. Krzyżanowski, 'C. N.' in *Polish Romantic Literature* (1930); S. Kołaczkowski, *Dwa studia Fredro-N.* (1934); Z. Wasilewski, *N.* (1935); E. Krakowski, *La société parisienne cosmopolite au XIXe siècle et C. N. peintre et poète précurseur de symbolisme* (1939); *Pamięci C. N. Muzeum Narodowe* (1946); K. Wyka, *C. N. Poeta i sztukmistrz* (1948); K. Górski et al., *C. N. Pięć studiów* (1949); J. Pietrkiewicz, 'Introducing N.' in *Slavon. and East Eur. Rev.*, XXVII (1949); J. Sławińska, *O Komediach N.* (1953); W. Borowy, *O N.* (1960); *Nowe studia o N.* (1961); Z. Dokurno, *Kompozycja utworów lirycznych C. K. N.* (1965).  
S.S. (P.H.)

Nossack, HANS ERICH (\*Hamburg 30 I 1901), German novelist, writer of poems, essays and stories. After the loss of his early manuscripts—his work was proscribed by the Nazis—he began writing again at the end of the War. He is preoccupied with existential themes—he was discovered for France by Sartre\*—and employs a distinctive style, the result of a fusion of mythic-archaic elements and a type of modern realism.

NOVELS: *Spätestens im November* (1955); *Spirale* (1956); *Der Fall d'Arthez* (1968); *Dem unbekannten Sieger* (1969).—SHORT STORIES: *Der Neugierige* (1955); *Die Begnadigung* (1955); *Der Untergang* (1962); *Begegnung im Vorraum* (1963); *Das kennt man* (1964).—OTHER PROSE ('Berichte'): *Interview mit dem Tode* (1948); *Nach dem letzten Aufstand* (1961).

'H. E. N., Autobiographie' in *Das Einhorn* (1957); H. W. Puppe, 'H. E. N. und der Nihilismus' in *Ger. Quart.*, XXXVII (1964); B. Keith-Smith, 'H. E. N.' in *Essays on Contemporary German Literature* (ed. *idem*, 1966). F.M.K.

Notker, called BALBULUS, THE STAMMERER (\*c. 840; †6 IV 912), monk of St Gall, where he became a famous teacher. His reputation rests on his many fine sequences, on his *Gesta Karoli* (full of anecdote and legend about Charlemagne) and on the account of him in Ekkehart\* IV's *Casus St Galli* where he appears as an almost legendary figure.

W. von den Steinen, *N. der Dichter und seine geistige Welt* (2 vols, 1948; with text of sequences); *Gesta Karoli* (ed. H. F. Haefele in *Monumenta Germaniae historica, Scriptores rerum Germanicarum*, new ser., XII, 1959); *Vita Sancti Galli* (ed. K. Strecker, *ibid.*, *Poeti Latini aevi Carolini*, IV.3, 1923).

J. M. Clark, *The Abbey of St Gall* (1926); B. Stäblein, 'Notkeriana' in *Archiv für Musikwissenschaft*, XIX-XX (1962-63); J. Duft, 'Wie N. zu den Sequenzen kam' in *Zeitschrift für schweizerische Kirchengeschichte*, LVI (1962); see also SEQUENCE. F.J.E.R. (Tor.)

Notker, called LABEO or TEUTONICUS (950-1022), monk of St Gall, famed in his day as a teacher and nowadays held to have furthered the German language significantly by his careful renderings (with running commentary) of the principal works of the *trivium* and *quadrivium* (Boethius\*, Cato\*, Martianus\* Capella, Aristotle's\* *Categories*, etc.), and of the Psalms and Job. His retention of technical terms in their Latin form results in a donnish jargon. His orthographical system is a work of scholarship in itself.

H. Naumann, *N.s Boethius, Quellen und Stil* (1913); J. M. Clark, *The Abbey of St Gall* (1926); E. H. Sehr and Taylor Starck, *N. des Deutschen Werke* (1933 ff.); Ingeborg Schröbler, *N. als Übersetzer von De Consolatione* (1953); E. H. Sehr, *N.-Glossar* (1962). F.P.P.

Novak, SLOBODAN (\*Split 3 XI 1924), Croatian poet, dramatist, novelist and prose writer. After taking part in the Partisan movement from 1943 Novak studied at Zagreb, and was influential in several Zagreb journals, notably *Krugovi* and *Izvor*. Certainly one of the most outstanding prose writers of the post-war generation, his prose alternates between the poetically lyrical and nostalgic, and crisp satire directed at the falsity of modern everyday values. His character sketches give evidence of keen psychological analysis and his description of a child's mind influenced and deformed by the grown-ups around it in *Izgnubljeni zavičaj* (1955) is a fine example of this, as is the portrait of a dying woman in the later *Mirisi, zlato i pamjan* (1957).

STORIES: *Tvrđi grad* (1961); *Novele* (1963).—PLAYS: *Trofej* (1960); *Doludali metak* (1964). B.J.

Nováková, TERÉZA, née LANHAUSOVÁ (\*Prague 31 VII 1853; †*ibid.* 13 XI 1912), Czech novelist. Her most successful work portrays the life of the eastern Bohemian countryside in novels whose realistic descriptions do not conceal her romantic idealization of the peasantry.

*Sebrané spisy* (ed. A. Novák, 17 vols, 1914-30). A. Novák, *O T. Novákové* (1930). R.A.

Novalis, pseud. of FRIEDRICH LEOPOLD VON HARDENBERG (\*Oberwiederstedt nr Halle 2 V 1772; †Weissenfels 25 III 1801), German poet. Hardenberg studied at Jena, Leipzig—where he met Friedrich Schlegel\*—and Wittenberg, and became an inspector of salt-mines. In 1795 he became engaged to the 13-year-old Sophie von Kühn (†1797). In 1798 he became engaged to Julie von Charpentier. He died of tuberculosis.

Before the death of Sophie, Hardenberg was a cheerful, normal young man. This crisis evoked latent melancholy which expressed itself in a deep desire for death (*Hymnen an die Nacht*, 1800). Novalis is the one genuine poet among the early Romantics, the creator of the 'blue flower' as the symbol of Romantic yearning, and the cherisher of mystical aspirations. Although a Protestant of pietistic upbringing, he uses a Catholic mythology in a medieval setting.

*Geistliche Lieder* (1802).—NOVELS: *Heinrich von Ofterdingen* (1802); *Die Lehrlinge zu Sais* (1802; both unfinished).—VARIOUS: *Blütenstaub* (1798); *Die Christenheit oder Europa* (1799).—*Novalis Schriften* (2 vols, 1802); *Werke* (ed. P. Kluckhohn and R. Samuel, 4 vols, 1929; 1960-62).

A. Schubart, *N. Leben, Dichtung und Denken* (1887); K. Busse, *N. Lyrik* (1898); E. Heilborn, *N. der Romantiker* (1901); W. Dilthey, 'N.' in *Das Erlebnis und die Dichtung* (1906); R. Samuel, *Die poetische Staats- und Geschichtsauffassung N.* (1925); H. Pixberg, *N. als Naturphilosoph* (1928); E. Hederer, *Novalis* (1949); F. Hiebel, *N.* (1951); M. Beheim-Schwarzbuch, *N.* (1953); T. Haering, *N. als Philosoph* (1954). H.B.G.

Novikov, IVAN ALEXEYEVICH (\*1879), Russian author whose narratives bear the stamp of the Turgenev\* school. He achieved fame under the Soviets with his two biographical novels about Pushkin\*: *Pushkin v Mikhaylovskom* (1937) and *Pushkin na yuge* (1944).

*Povesti* (1923); *Sovremennyye povesti* (1926); *Mezhdú dvukh zor'* (1927); *Poslednie usad'by* (1929); *Pod rodnym nebom* (1956).—*Sobranie sochineniy* (4 vols, 1966-67). J.L.

Novikov, NIKOLAY IVANOVICH (\*Moscow province 26 IV 1744; †*ibid.* 31 VII 1818), Russian writer and

publisher. He edited (1769–74), one after the other, four satirical periodicals in an intensely liberal spirit: *Truten'*, *Pustomelya*, *Zhivopisets* and *Koshel'ek*. Between 1772 and 1775 he printed a historical dictionary of Russian writers, a series of old Russian chronicles and other important documents of the past. In 1778 he took over the Moscow University Press and published, among other things, the first Russian magazine for children, *Detskoe chtenie* (1785–89). Frightened of the French Revolution, Catherine\* II closed his printing press in 1791. A year later he was imprisoned. When, after the death of the Empress, he was freed by Paul I, he was a broken man.

*Izbrannye sochineniya* (1951).

V. Bogolyubov, *N. I. N. i ego vremya* (1916); G. V. Vernadsky, *N. I. N.* (1918); V. A. Rozenberg, *N. I. N.* (1923); L. B. Svetlov, *Izdatel'skaya deyatelnost'* *N. I. Novikova* (1946). J.L.

Novikov-Priboy, ALEXEY SILYCH (\*Tambov province 1877; †1944), Russian ex-sailor and author of narratives about the sea. His book *Morskije rasskazy* (1914) was confiscated on account of its revolutionary tendency. His documentary *Tsu-shima* (2 vols, 1932–35; Eng. tr. E. and C. Paul, 1936) is a spirited account of the Russian naval debacle in 1905. His other documentary novel, *Kapitan I-go ranga* (1943; 1960; *The Captain*, tr. C. Paul, 1946), is about the Tsarist fleet.

*Sobranie sochineniy* (6 vols, 1929–30); *Sol'naya kupel'* (1936); *The Sea Beckons* (short novels and stories; n.d.).

V. A. Krasil'nikov, *A. S. N.-P.* (1966). J.L.

Novo, SALVADOR (\*1904), Mexican poet who wrote for the avant-garde magazines *La Falange* (1922), *Ulises* (1927–28) and *Contemporáneos* (1928–31). His first important collection of poems was *XX poemas* (1925) in which he wrote in a light-hearted ironic idiom. This was followed by *Espejo* (1933) and *Poemas proletarios* (1934). His collection of essays include *Ensayos* (1935), *En defensa de lo usado* (1938), *El joven* (1928) and *Nueva grandeza mexicana* (1946). From 1947, Novo became director of the theatre of the Fine Arts Institute and dedicated himself to the production and creation of plays.

*Poesía* (Fondo de Cultura Economica, Mexico, 1961).—PLAYS: *La culta dama* (1951); *El joven II* (1951); *A ocho columnas* (1956); *Yocasta, o cast* (1961); *Ha vuelto Ulises* (1962); *La guerra de las gordas* (1963).—*Antología de S. N.* (plays; with prologue Antonio Castro Leal, Mexico, 1966).

J.F.

Novodvorsky, ANDREY OSIPOVICH, also wrote under the pseud. A. OSIPOVICH (\*Kiev province 1853; †Nice 1882), Russian author with a 'populist' outlook whose work deals mainly with the failure of the intellectuals of the 1870s to come to

terms with the people. Most of his heroes are typical 'superfluous men'.

*Sobranie sochineniy* (8 vols, 1897); *Suvenir i drugie rasskazy* (1960).

V. L. L'vov-Rogachevsky, *A. O. N. i epokha pereloma* (1929). J.L.

Novomeský, LACO (\*Budapest 1904), Slovak poet. A member of the Dav group (Clementis\*), his early work showed the influence of the Czech 'poetist' school. His mature work (*Svätý za dedinou*, 1939) combines concern for political issues with personal lyrics in melodious and subtle language. Vilified as a 'bourgeois nationalist' and imprisoned in the 1950s, he was rehabilitated in 1962. Most memorable among his recent work is *Vila Tereza* (1963), a nostalgic evocation of the left-wing intellectual society of inter-war Prague.

*Otvorené okná* (coll. works to 1948; 1964).

V. Reisel, *Poésia L. N.* (1946). R.A.

Nowakowski, ZYGMUNT, pseud. of ZYGMUNT TEMPKA (\*Cracow 22 I 1891; †London 4 X 1963), Polish writer. A soldier, dramatic artist and theatrical manager, he obtained great popularity by his lively feuilletons. In his novels there is often emotional tension and good psychological insight; his plays are characterized by a moderate realism, lively dialogue, good humour and simple language. He took a lively part in the cultural activities of the Polish emigrés in London after the Second World War.

NOVELS: *Przyládek Dobrej Nadziei* (1931; *The Cape of the Good Hope*, tr. K. Zuk-Skarszewska, 1940); *Rubikon* (1935).—*Galazka rozmarynu* (plays; 1937).—SHORT STORIES AND FEUILLETONS: *Geografia serdeczna* (1931); *Dzwonek niedzielny* (1934); *Pędziwiatr* (London, 1945).

K. Czachowski, 'Z. N.' in *Obraz współczesnej literatury polskiej*, III (1934). S.S. (P.H.)

Nu'aimah, MIKHĀ'IL: see Naimy, MIKHĀ'IL.

Nunes, AIRAS, 13th-century Galician poet, one of the most gifted and versatile troubadours of the early Galician-Portuguese CANCIONEÍROS. A cleric from Santiago de Compostela, he seems to have lived and composed at the court of Castile. He cultivated the courtly type of lyric but also made subtle use of the popular themes of the *cantiga de amigo*.

*Le poesie di A. N.* (ed. G. Tavani, 1964).

T.P.W.

Núñez Cabeza de Vaca, ALVAR (\*Extremadura ?1490; †Seville ?1564), Spanish explorer. He left Spain in 1527, was shipwrecked in Florida and made his way overland to Mexico. Later he had other adventures in Paraguay. The accounts of these exploits make very interesting reading.

*La relación ("Naufragios")* (1542; ed. R. Ferrando Pérez, 1958; *Narrative*, tr. B. Smith, Washington, 1851; *Adventures in the Unknown Interior of America*, tr. C. Covay, 1961); *Comentarios* (1555).

F. Bandolier, *Journey of N. C. de V.* (New York, 1905); J. U. Terrell, *Journey Into Darkness* (1962).  
E.M.W. (J.E.V.)

Núñez de Arce, GASPARD (\*Valladolid 4 VIII 1834; †Madrid 9 VI 1903), Spanish poet. Studied in Madrid and held political posts. He spoils his lyrical qualities and mastery of form by treating his serious themes oratorically, for example the problem of doubt in *Gritos del combate* (1875). This theme is however better presented in the semi-psychological poem, 'La última lamentación de lord Byron' (1879; *Byron's Last Lament*, tr. H. W. Pullman, Melbourne, 1895).

*Obras escogidas* (1911).—Eng. trs: I. Farnell in *Spanish Prose and Poetry* (1920); 'Miserere' in T. Walsh, *Hispanic Anthology* (New York, 1920).

J. del Castillo y Soriano, *N. de A.*; *apuntes para su biografía* (1904); J. Romano, *N. de A.* (1944); J. Romo Arregui, *Vida, poesía y estilo de don G. N. de A.* (1946).  
R.M.N. (J.E.V.)

Núñez de Guzmán, HERNÁN, called 'EL COMENDADOR GRIEGO' (\*Valladolid ?1475; †Salamanca 1553), Spanish humanist. He was Professor of

Greek at Salamanca, edited many classical texts, prepared the Latin version of the Septuagint for the Complutensian Polyglot, edited the *Laberinto* of Juan de Mena\*, translated Aeneas Silvius' [Piccolomini\*] history of Bohemia and published an important collection of Spanish proverbs.

*Glosa de las trezientas* (1499); *Refranes o proverbios en romance* (1555; 1804).

P. Groussac, 'Le commentateur du *Laberinto*' in *Rev. Hispanique*, XI (1904).  
E.M.W.

Nušić, BRANISLAV (\*Belgrade 8 X 1864; †*ibid.* 19 I 1938), Serbian playwright. He studied law and entered the consular service, but his principal work was in the theatre, as director and writer. His works include short stories, ethnographical studies and serious plays, but he excelled as a prolific, inventive and witty writer of comedies, presenting pictures of contemporary Serbian life.

*Narodni poslanik* (1883); *Sumnjivo lice* (1887); *Običan čovek* (1900); *Put oko sveta* (1910); *Autobiografija* (1924); *Beograd nekad i sad* (1933); *Pokajnik* (1937).—*Sabrana dela* (coll. works; 10 vols, 1965).

B. N. (ed. S. Z. Marković, 1965).  
V.J.

Nyembezi, CYRIL LINCOLN SIBUSISO: see AFRICA (SUBSAHARAN): *Southern African Languages*.



## O

**Oberammergau Passion Play.** After a visitation of the plague in 1633 the inhabitants of the village of Oberammergau, Upper Bavaria, made a vow to perform a Passion Play every ten years and the vow has been maintained, with some interruptions, until the present day. The play performed was based on a mid-15th-century Augsburg play. The earliest preserved text of the Oberammergau version is dated 1662 (ed. G. Queri, 1910); there have been refashionings by F. Rosner (1715), Ottmar Weis (1815; prose) and Joseph Alois Daisenberger (1890). The play became fashionable during the Romantic movement and is now a European artistic event. In 1970 Daisenberger's text was felt to be no longer suitable, but an adaptation by Dr Stephan Schaller, O.S.B., was rejected.

Crit. eds A. Hartmann (1880) and O. Mausser (1910); F. Rosner's text of 1715 (ed. O. Mausser, 1934); there is an official text published for each performance.

H. Diemer-von Hillern, *O. and Its Passion-Play* (1900); F. X. Bogenrieder, *O. und sein Passionspiel* (1930) and *Jubilee of Passionplay O.* (1934); W. Flemming, 'Das oberammergauer Passionspiel in seiner literatur- und theatergeschichtlichen Bedeutung' in *Zschr. für Deutschkunde*, XXXII (1922); *Official Guide to O.* (1950; cont. valuable essays); S. P. Jenkins, 'The O. Passion Play: a literary study' in *Ger. Life and Letters* (1951-52); W. Flemming, 'Das O. P.' in *Maske und Kothurn*, V (1960); Gisela Schwarzbeck in *Enciclopedia dello spettacolo*, VII (ed. Silvio d'Amico, 1960).

L.W.F.

**Obey, ANDRÉ** (\*Douai 8 V 1892), French dramatist, director of the Comédie Française (1945). After successful collaboration with Denys Amiel in the 'intimate' comedy, *La souriante Mme Beudet* (1921), Obey developed a more stylized form of drama in *Le viol de Lucrece* (1931; Eng. tr. T. N. Wilder, 1933) and *Noé* (1931; Eng. ver. A. Wil-murt, 1967), both played with great success by Michel Saint-Denis' Compagnie des Quinze at the Vieux Colombier and later, with even more success, in England.

*La bataille de la Marne* (1932); *Loire* (1932); *Richard III* (adapt. from Shakespeare; 1933); *Le trompeur de Séville* (1937); *Maria* (1946); *L'homme de cendres* (1950); *Lazare* (1951); *Une fille pour du vent* (1953); *Les trois coups de minuit* (1958; *Frost at Midnight*, tr. W. Tute, 1960).

G. Pillement, *Anthologie du théâtre français contemporain*, I (1945); R. Lalou, *Le théâtre en France depuis 1900* (1951). T.W.G. (M.G.)

**Obligado, RAFAEL** (\*Buenos Aires 1851; †*ibid.*

25 IV 1920), Argentinian poet of the Romantic school who specialized in patriotic and national themes. He contributed some specimens to the GAUCHESQUE branch of Argentinian literature.

*Versos infantiles* (1882); *Poesías* (1885; defin. ed. C. Obligado, 1923); *Poesías escogidas* (ed. F. E. Gutiérrez, 1953). E.Sa. (J.F.)

**Obradović, DOSITEJ** (\*Čakovo, Banat ?1742; †Belgrade 28 III 1811), Serbian writer and educationist, recognized as the founder of modern Serbian literature. Born of poor parents and soon left an orphan, he became a monk but renounced monastic life to satisfy his craving for knowledge and travel. He lived and studied in many parts of the Levant and Europe; his visit to London (1783-84), of which he has left a lively account, aroused his interest in the works of Addison\* and his contemporaries, from which he frequently borrowed in his collections of essays. His works, based mainly on free translations from English, French, German and Italian, aimed at arousing the Serbs to a realization of their need for education and at acquainting them with trends in West European thought and culture. His most original work is his autobiography. He wrote in the vernacular, with as few Old Slavonic borrowings as the rudimentary state of the Serbian literary language permitted, in a vivid style and with sincerity and integrity, enlightened common sense, sane patriotism, keen intellectual curiosity and wide erudition. In his last years, spent in the newly liberated Serbian state, he became Minister of Education and established the first Serbian high school.

*Život i priključenija* (1783; *The Life and Adventures of Dimitrije Obradović*, tr. G. R. Noyes, 1953); *Sovjeti zdravago razuma* (1784); *Basne* (1788); *Sobranje raznih naravoučiteljnih vešćej* (1793); *Etika* (1803); *Izabrani spisi* (sel. writings; 1962).—*Sabrana dela* (coll. works; 3 vols, 1961).

L. Léger, 'La renaissance intellectuelle de la nation serbe: Jean Raitch et Dosithée Obradovich' in *Jour. des Savants*, IX-X (1911); P. Popović, 'A Serbian Anglophil, Dositheus O.' in *Quart. Rev.*, CCXXXII (1919); H. Wendel, *Aus dem südslawischen Risorgimento* (1921); V. Javarek, 'D. O. and the English rationalists' in *Slavon. and E. Eur. Rev.*, XXV (1947), 'Essays from English in the *Sobranije* of D. O.', *ibid.*, XXXIII (1955), 'Material from English writers in the *Mezimac* of D. O.', *ibid.*, XXXIV (1956) and 'D. O.'s English models, 1785-1788', *ibid.*, XL (1961); D. O. (ed. M. Leskovic, 1962). V.J.

**Obradovich, SERGEY ALEXANDROVICH** (\*1892), Soviet poet of proletarian origin. After 1917 he became a member of the PROLET-CULT and of the proletarian group of authors, Kuznitsa ('The Smithy').

*Gorod—Stikhi i poetry* (1929); *Izbrannyye stikhi* (1935; with biblio.). J.L.

O'Brien, EDNA (\*Co. Clare 1932), Irish novelist and short-story writer. Both her first novel, *The Country Girls* (1960), and *A Pagan Place* (1970) evoke the delights and restrictions of an Irish country childhood. The spontaneity and charm of the first has been darkened by a bitterness in *A Pagan Place*, but here as elsewhere her work exhibits a natural grace. Her other books trace the development of her central character through a series of adventures sexual and otherwise. Her work gives uninhibited expression to a temperament both humorous and passionate.

NOVELS: *The Lonely Girl* (1962); *Girls in Their Married Bliss* (1964); *August is a Wicked Month* (1965).—STORIES: *Casualties of Peace* (1966); *The Love Object* (1968); *Zee and Co.* (1971).

E.T.W.

O'Brien, FLANN: see Ó Nualláin, BRIAIN.

O'Brien, KATE (\*Limerick 1898), Irish novelist. Educated at University College, Dublin, she worked as a journalist in London and lived for some years in Spain. A careful and distinguished writer, interested in the emotional tensions caused by Catholic puritanism.

*Without My Cloak* (1931); *Mary Lavelle* (1936); *The Land of Spices* (1941); *That Lady* (1946).

E.T.W.

Obstfelder, SIGBJØRN (\*Stavanger 21 XI 1866; ∞1898 Helga Weeke; †Copenhagen 29 VII 1900), Norwegian poet, novelist and dramatist. He trained as an engineer, spent a year in the United States, returned to Norway to study music but, in the event, led a roving existence, and eventually died at an early age of tuberculosis. His literary work reflects his restlessness and incapacity to adjust himself to the world around him. As one of his best known poems suggests, he felt himself a stranger to existence. However, in his capacity to evoke the inner life of the lonely and questing soul in all its shifting moods, its 'Angst', sublimated eroticism and religious longings, he made a distinctive contribution to Norwegian literature.

*Digte* (1893; *Poems*, tr. P. Selver, 1920).—*De røde dråber* (play; 1897).—NOVELS AND VARIOUS: *To novelleter* (1895); *Korset. En Kjærlighetshistorie* (1896); *En præsts dagbog* (1900); *Efterladte arbejder* (ed. V. Stuckenberg, 1903); *Breve til hans bror* (ed. S. Tunold, 1949); *Brev fra S. O.* (ed. A. Hannevik, 1966).—*Samlede dikt* (3 vols, 1950); *Samlede dikt* (1967).

J. A. Mortensen, *S. O. Hans Forhold til Kvinden og Erotiken* (1940); T. Greiff, *S. O.* (1945); G. S. Schoolfield, 'A study in idealism' in *Edda* (1957); J. F. Bjørnsen, *S. O.* (1959); A. Hannevik, *O. og mystikken* (1960).

R.G.P.

O'Casey, SEAN (\*Dublin 31 III 1884; ∞1926

Eileen Reynolds, actress; †Torquay 18 IX 1964), Irish dramatist. Born in a Dublin slum, O'Casey was mainly self-educated, for the brief period of his schooling was broken by continual eye-trouble. He worked as a shop-hand and as a navvy, became interested in the Irish labour and revolutionary movements, in which he worked as an organizer, and began to write for the Abbey Theatre. His early plays, which made him the greatest playwright since J. M. Synge\*, were tragi-comedies of Dublin slum life, marked by an enormous verbal vitality and rich characterization. *The Silver Tassie* (1928) which caused a break with Yeats\* and the Abbey, initiated a series of experimental plays in which O'Casey tried to catch many facets of life by a varied style which combines fantasy, poetry, realism and slapstick. His last plays are satirical fantasies of Irish life, impelled like all his work by strong social convictions. His prose autobiographies, though often self-pitying or strident, are on the whole a remarkable achievement.

PLAYS: *Two Plays: Juno and the Paycock and The Shadow of a Gunman* (1925); *The Plough and the Stars* (1926); *Within the Gates* (1933); *The Star Turns Red* (1940); *Purple Dust* (1940); *Red Roses for Me* (1942); *Oak Leaves and Lavender* (1946); *Cock-a-Doodle Dandy* (1949); *The Bishop's Bonfire* (1955); *The Drums of Father Ned* (1960).—*Collected Plays* (4 vols, 1949–51).—AUTOBIOGRAPHIES: *I Knock at the Door* (1939); *Pictures in the Hallway* (1942); *Drums Under the Window* (1945); *Inishfallen Fare Thee Well* (1949); *Rose and Crown* (1952); *Sunset and Evening Star* (1954).—VARIOUS: *The Story of the Irish Citizen Army* (1919); *Feathers From the Green Crow 1905–25* (ed. R. Hogan, 1963); *Under a Colored Cap* (1963); *Blasts and Benedictions* (ed. R. Ayling, 1967).

R. G. Hogan, *The Experiments of S. O'C.* (1960); D. Krause, *S. O'C.: The Man and His Work* (1960) and *A Self Portrait of the Artist as a Man* (1968); *S. O'C.* (ed. R. Ayling, 1969; incl. biblio.); E. O'Casey, *Sean* (1971).

E.T.W.

Occam, or Ockham, WILLIAM OF (\*Ockham, Surrey c. 1290; †Munich c. 1349), English nominalist philosopher and Franciscan; opponent of Scotism, champion of the temporal authority of the state; involved in the Franciscan quarrel with Pope John XXII on evangelical poverty; famous for the dictum known as 'Occam's razor' (entities are not to be unnecessarily multiplied). R.W.B.

Many works are available in mod. facs. eds: *Opera plurima* (Lyons, 1494–96; repr. 1962); *Philosophia naturalis* (1637; repr. 1963); *Quodlibeta septem, Tractatus de sacramento altaris* (1491; repr. 1962); *Epitome et collectorium . . . circa quatuor Sententiarum libros* (1501; repr. 1965).—*Dialogus de potestate Papae et Imperatoris* (Turin, 1959–66); *Expositionis in libros artis logicae proemium*, etc. (ed. E. A. Moody, 1965); *Opera politica* (ed. J. G. Sikes et al., 1940–; ed. R. F. Bennett and H. S.

Offier, 1956); *Expositio in . . . Perithermenias* (ed. A. Gambatese, 1965); *Scriptum in librum primum sententiarum* (ed. G. Gál, 1967); *Philosophical Writings* (ed. and tr. Ph. Boehner, 1957–67); *Summa totius logicae* (ed. *idem*, 1957).

E. A. Moody, *The Logic of W. of O.* (1935); Ph. Boehner, *Collected Articles on O.* (ed. E. M. Buytaert, 1958); L. Baudry, *Lexique philosophique de Guillaume d'O.* (1958); W. Kölmel, *W. O. und seine kirchenpolitischen Schriften* (1962). Tor.

Occleve, THOMAS: see Hoccleve, THOMAS.

Ochikubo Monogatari, Japanese novel, written by an unknown author, at an unknown date (probably between 950 and 999). The story deals with the trials of a persecuted step-daughter, but has a happy ending; though it has moments of comic realism, the atmosphere is still rather that of a fairy-tale.

*O. M. or The Tale of the Lady O.* (tr. W. Whitehouse, 1934; repr. 1965). E.B.C. (D.E.M.)

Ochino, BERNARDINO [TOMASSINI] (\*Siena 1487; ∞c. 1545 unnamed lady from Lucca; †Schlickau 1564), Italian preacher and writer who when Vicar-General of the Capuchins was summoned to Rome for heresy in 1542, but fled to Geneva and championed opinions which were increasingly distasteful to the Protestant Establishment. From 1547 to 1553 he lived in England, where he wrote his *Tragoedie* which became a source for Milton's\* *Paradise Lost*. In 1563 he was banished from Zürich for publishing *Dialogi XXX* which contained his seeming defence of polygamy. The following year he was expelled from Poland and died a fugitive from rival orthodoxies in Moravia.

'Prediche' in *Opuscoli e lettere di riformatori italiani*, I (ed. G. Paladino, 1913); *A Tragoedie or Dialogue of the vniust vsurped primacie of the Bishop of Rome* (tr. J. Ponet, 1549; original not extant); *Laberintii* (1561); *Dialogi XXX* (1563).—Eng. tr. of *Dialogus de Polygamia* (1657 and 1732).

K. Benrath, *B. O. von Siena* (1875; 2nd ed. 1892; Eng. tr. H. Zimmern, 1876); R. H. Bainton, *B. O., esule e riformatore senese* (1940). P.McN.

Ochoa, EUGENIO DE (\*Lezo, Guipúzcoa 1815; ∞Carlota Madrazo; †Madrid 1872), Spanish man of letters; studied under Lista\*; became councillor of state and academician. He participated in the Romantic movement; translated Hugo\* and Virgil\*; wrote a historical novel, *El auto de fe* (1837), and interesting memoirs. While exiled in France (1837–44) he published a catalogue of Spanish MSS in Paris and excellent editions of Spanish classics. R.M.N.

*Apuntes para una biblioteca de escritores españoles contemporáneos, en prosa y verso* (2 vols, 1840); *Catálogo razonado de los manuscritos españoles*

*existentes en las bibliotecas de París* (1844); *Miscelánea de literatura, viajes y novelas* (1867).

A. M. Segovia, 'E. O.' in *Ilustración Esp. y Amer.* (1872); D. A. Randolph, *E. de O. y el romanticismo español* (Berkeley, 1966).

R.M.N. (J.E.V.)

Ockerse, WILLEM ANTONY (\*Vianen 16 IV 1760; ∞Alida B. T. Bruyn; †The Hague 19 I 1826), Dutch parson, politician, prose writer and poet, wrote most of the *Proeven voor het verstand, de smaak en het hart* (3 vols, 1784–94), which Bellamy\* published in collaboration with him. A true patriot and for a short time chairman of the National Convention (1797), he was a philosopher as well (*Ontwerp tot eene algemeene characterkunde*, 3 vols, 1788–97). In collaboration with his sister A. Kleyn-Ockerse he wrote *Gedenksuil van Bellamy* (1822). His *Vruchten en resultaten van een zestigjarig leven* (3 vols; incl. short life and a biblio.) appeared in 1826.

J. P. Hasebroek, *Een Dichter-album* (1890).

J.W.W. (J.Sm.)

Ockham, WILLIAM OF: see Occam, WILLIAM OF.

O'Connor, FRANK: see O'Donovan, MICHAEL.

O'Connor, (MARY) FLANNERY (\*Savannah, Ga. 25 III 1925; †3 VIII 1964), American short-story writer and novelist. During a life handicapped and eventually cut short by disease, Flannery O'Connor broke new ground by combining the Southern novel's tradition of violence with her own sceptical brand of Catholicism. Her first novel, *Wise Blood* (1952), is a tragi-comic account of the making of an anchorite in our own time. Her second, *The Violent Bear It Away* (1960), her masterpiece, tells of the terrible initiation of a reluctant prophet.

*A Good Man Is Hard to Find* (1955); *Everything That Rises Must Converge* (1965).

J. Hendin, *The World of F. O'C.* (1970).

D.E.Mo.

O'Curry, EUGENE (\*Dunaha, Co. Clare 1796; †Dublin 30 VII 1862), Irish scholar and translator; Professor of Irish history and antiquities in the Catholic University of Ireland, a pioneer in the recovering of materials of Irish history and legend. *Lectures on the Manuscript Materials of Ancient Irish History* (1861) was his most important work. This influenced Lady Gregory\* and other Irish writers in English and was one of the main examples of the fertilizing effects of scholarship on the Irish literary revival.

*On the Manners and Customs of the Ancient Irish* (1873).—P. MacSweeney, *A Group of Nation Builders* (1913). E.T.W.

Odets, CLIFFORD (\*Philadelphia 18 VII 1906;

∞1937 Luise Rainer [o/o1941], ∞1943 Betty Grayson; †Hollywood 14 VIII 1963), American playwright. Odets worked from the beginning with the Group Theatre and was first acclaimed for his agitprop drama *Waiting for Lefty* (1935). The energy of Odets' commitment to radical causes and his general analysis of social ills caused him to ignore the finer points of character development and his imagination could never free itself from the influence of his social and theatrical experiences in the 1930s.

*Awake and Sing* (1935); *Till the Day I Die* (1935); *Paradise Lost* (1936); *Golden Boy* (1937); *Rocket to the Moon* (1938); *Night Music* (1940); *Clash by Night* (1941); *The Country Girl* (1950). G.A.K.

**Odian, ERVANT** (\*Istanbul 1869; †Cairo 1926), Armenian novelist and satirist, son of Khatchig Odian (1842–1908) and nephew of Krikor Odian (1834–87), a progressive official in the Ottoman Ministry of Foreign Affairs, in whose house in Istanbul he spent much of his childhood. In 1891 he began to write for A. Arpharian's important political, economic and literary daily newspaper, *Hayreniq* ('The Fatherland'). The Turkish repressions in 1896 forced him to leave Turkey, and he wandered from Athens to Alexandria, Vienna, London and Paris where, in 1900, he founded his own independent journal, *Azat Khôsq* ('Free Speech'), transferring it to Alexandria in 1902. In 1904 he visited India, returning from Alexandria to Istanbul in 1909. He was deported with other Armenian victims to Deir-ez-Zor (1915), but survived to return to Istanbul in 1918; in 1922 fresh Turkish repression forced him into exile in Rumania. In 1924 he moved to Tripolis in the Lebanon until 1926. He thus lived through, and was personally much affected by, a very difficult time in the history of the Armenian nation. He turned this first-hand experience to good account in his numerous writings, which include 30-odd novels and novelettes, several plays, and many satirical articles on political personalities and current events, mainly devoted to the Armenian society of Istanbul. His most popular works are *Family, Honour, Morals* (1910), *War and Peace* (1912), *A Mission to Dzabelvar* (1913), *Comrade Pantchuni* ['Have-Not'] in *Vaspurakan* (1914). Political extremisms to both right and left, harmful enthusiasms, weird jargons, all excited his keen sense of the ridiculous. Patriarch, politician, and profiteer, capitalist and revolutionary—none was safe from his skilful caricatures; there is much irony but little spite in his writings. Among Western authors he translated into Armenian were Mark\* Twain and Zola\*.

A. Makarian, *E. O.* (in Armenian; Erevan, 1965). C.J.F.D.

**Odobescu, ALEXANDRU** (\*Bucharest 1834; †*ibid.* 1895), Rumanian author and archaeologist. In

1850 he went to study in Paris where he associated with the Rumanians in exile after the 1848 revolution. He returned to Wallachia in 1855 and published two colourful historical novels *Mihnea-Vodă cel Rău* (1857) and *Doamna Chiajna* (1860), both based on Rumanian history. In 1861 he founded the review *Revista română*, but he is chiefly remembered for his *Pseudokinegetikos* (1874), a history of hunting through the ages, traced through music, art and literature and revealing the author as a fine portraitist of both men and nature.

*Opere* (2 vols, 1965–67); *Pagini regăsite* (ed. G. Șerban, 1965).—D. Păcurariu, *A. O.* (1966). D.J.D.

**O'Donovan, MICHAEL**, pseud. FRANK O'CONNOR (\*Cork 1903; †Dublin 10 III 1966), Irish story-writer and translator; worked in the Irish republican movement 1921–22 and was interned during the civil war; director of the Abbey Theatre (1935–39). His stories deal mostly with the subject of innocence and experience. He observes tolerantly the foibles of Irish Catholicism and the intricacies of small-town life. His work is richly humorous and shows a dramatist's ability with dialogue. He also produced many vigorous translations from the Irish.

STORIES: *Stories* (1953); *More Stories* (1957); *Collection Two* (1964); *Collection Three* (1969).—VERSE TRANSLATIONS: *The Midnight Court* (1945); *Kings, Lords and Commons* (1961); *The Little Monasteries* (1963); *A Golden Treasury of Irish Poetry, A.D. 600–1200* (with David Greene; 1967).—CRITICISM: *The Lonely Voice* (1963); *The Backward Look* (1967).—AUTOBIOGRAPHIES: *An Only Child* (1961); *My Father's Son* (1969).

*Michael/Frank* (ed. M. Sheehy, 1969; incl. biblio.). E.T.W.

**Odo of Cluny** (\*879; †942), Latin writer of Frankish origin, was educated at Tours, became Abbot of Cluny c. 924. His *Collationes* consists of extracts from the Fathers. He also wrote hymns and a long philosophical and moral poem, the *Occupatio*.

Migne, *Patrologia Latina*, CXXXIII (1853); *Analecta hymnica medii aevi*, L (1907); *Occupatio* (ed. A. Swoboda, 1900).

John of Salerno, *St O. of C.* (tr. and ed. G. Sitwell, 1958).—Dom du Bourg, *S. Odon* (1905). F.J.E.R. (Tor.)

**O'Dowd, BERNARD PATRICK** (\*Beaufort, Victoria 1866; †Melbourne 1 IX 1953), Australian poet. In 'Poetry Militant' (in *Collected Poems*, 1941), he expounds, in prose, the doctrine that poetry should deal with questions of the age. 'The Bush', a long poem which relaxes the terse economy of form and phrase of his earlier poetry, imaginatively surveys the origins and prospects of Australia with less

didacticism than his other work. He frequently uses mythological and historical symbols to challenge modern and even scientific conceptions.

V. Kennedy and N. Palmer, *B. O'D.* (1954).  
F.T.M. (A.M.G.)

**Odoevsky, PRINCE ALEXANDER IVANOVICH** (\*1802; †1839), Russian poet. He took part in the December rising in 1825 and spent ten years in Siberian exile before he was sent (in 1837) as a private soldier to the Caucasus, where he was befriended by Lermontov\* and where he perished. Influenced by the idealistic currents of the period, his poetry expresses a strong but enlightened patriotism and an equally strong love of freedom.

*Polnoye sobranie stikhotvoreniy i pisem* (1934); *Stikhotvoreniya* (1937, 1954).

N. A. Kotlyarevsky, *Dekabristy* (1907); N. Gudziy, 'Poety-dekabristy' in *Katorga i ssylka*, VIII (1925); V. G. Bazanov, *Poety-Dekabristy* (1950). J.L.

**Odoevsky, PRINCE VLADIMIR FÉDOROVICH** (\*Moscow 30 VII 1803; †*ibid.* 1869), Russian author of philosophic-romantic fancies, sketches and stories influenced by E. T. A. Hoffmann\* and the philosopher Schelling\*. In 1824–25 he edited, with the poet Küchelbecker\*, four issues of the important miscellany *Mnemosyne*. The discrepancy between ideal and reality is his usual subject. His best-known work, *Russkie noch*i (1844), is a series of conversations about the incompetence of philosophy devoid of religious intuitions.

*Sochineniya* (3 vols, 1944); *Devyat' povestey* (New York, 1954); *Povesti i rasskazy* (1959); *Russkie noch*i (1967); *Muzykal'no-literaturnoe nasledie* (1956).

P. N. Sakulin, *Knyaz V. F. O.* (1913); *Literaturnoye nasledstvo*, XXII (1935). J.L.

**Ōe KENZABURŌ** (\*Ehime 31 I 1935), Japanese novelist. He had already won a notable literary prize before graduating in French literature from Tokyo University in 1959. His work is predominantly concerned with sex and politics, and reveals much of the disillusion and struggle for freedom from conventional restraints of the post-war generation in Japan.

*Shisha no ogori* (1957; 'Lavish Are the Dead', tr. J. Nathan in *Japan Quart.*, XII.2, 1965); *Shiiku* (1958; 'The Catch', tr. J. Bester, *ibid.*, VI.1, 1959, repr. in *The Shadow of Sunrise*, ed. S. Saeki, 1966); *Kojinteki na taiken* (1964; *A Personal Matter*, tr. J. Nathan, 1968). D.E.M.

**Oehlenschläger, ADAM GOTTLÖB** (\*Copenhagen 14 XI 1779; ∞1810 Christiane Elisabeth Georgine Heger; †*ibid.* 20 I 1850), Danish poet and playwright. Henrik Steffens\* converted him to the Romantic school, which he inaugurated in Den-

mark and whose leading poet he became. His first Romantic poem was *Guldhornene* (1802). The fundamentals of Danish Romanticism are embodied in his dramatic poem *St Hans Aftenspil* ('Midsummer Night's Play').

Oehlenschläger's youthful inspiration lasted for five years. There are many beautiful poems, and a wealth of ballads with medieval and modern themes; dramatic works include the poetic drama *Aladdin*, *Hakon Jarl*, the first and best of his Northern tragedies, and *Balder hin Gode*, a mythological tragedy in Greek style. There are great poetic cycles, long epic poems and prose tales based on Old Norse motifs. The richness of subject-matter is extraordinary and the technical skill in handling a variety of metres impressive. During these early years, which he never surpassed, Oehlenschläger's creative powers appeared to be limitless. However, the youthful rebel became a sedate, respectable citizen. Only in the cycle of dramatic poems entitled *Helge* (1814) did he reach the standard of his early work. His later Northern tragedies, of considerable poetic quality, are interesting because they represent the creation of Danish historical tragedy, but their naïveté has made it difficult for later generations to appreciate them.

VERSE: *Guldhornene* (1802; *The Gold Horns*, tr. G. Borrow, 1913); *Digte* (1803 [1802]); *Poetiske Skrifter* (2 vols, 1805); *Nordiske Digte* (1807); *Digtinger* (1811); *Vaulundurs Saga* (1812; tr. E. Kluneas, 1847); *Nordens Guder* (1819; *Gods of the North*, tr. W. E. Frye, 1845); *Hrolf Krake* (1828). —PLAYS: *Aladdin eller den forunderlige Lampe* (1802; *Aladdin or the Wonderful Lamp*, trs T. Martin, 1857, H. Meyer, 1969); *Hakon Jarl* (1807; tr. J. Chapman, 1857); *Palnatoke* (1809; Eng. tr. *idem*, 1855); *Axel og Valborg* (1810; *Aksel and Valborg*, tr. *idem*, 1851); *Correggio* (1811; Eng. tr. E. B. Lee, 1846); *Stærkodder* (1812); *Hugo von Rheinberg* (1813); *Hagbarth og Signe* (1814); *Fiskeren* (1816); *Fostbrødrene* (1817); *Erik og Abel* (1820); *Væringerne i Miklagård* (1827); *Karl den Store* (1833); *Dronning Margareta* (1834); *Sokrates* (1836); *Olaf den Hellige* (1838); *Knud den Store* (1839); *Dina* (1842); *Erik Glipping* (1844); *Landet fundet og forsvundet* (1846); *Amleth* (1847).

—STORIES: *Aly og Gulhyndy* (1811); *Den lille Hyrde-dreng* (1818; *The Little Shepherd-Boy*, tr. J. Heath, 1827); *Hroars Saga* (1817); *Øen i Sydhavet* (4 vols, 1824–25); *Ørvarodds Saga* (1840). —*Poetiske Skrifter* (ed. F. L. Liebenberg, 32 vols, 1857–62); *Poetiske Skrifter i Udvalg* (ed. H. Topsøe-Jensen, 5 vols, 1926–30). —MEMOIRS: *Levnet* (2 vols, 1830–31); *Erindringer* (4 vols, 1850–51); *Ungdomserindringer* (ed. L. Bobé, 1915).

F. L. Liebenberg, *Bidrag til den Oehlenschlägerske Litteraturs Historie* (2 vols, 1868); K. Arentzen, *Baggelsen og O.* (8 vols, 1870–78) and *A. O.* (1879); V. Andersen, *Guldhornene* (1896) and *A. O.* (3 vols, 1899–1900); Ida Falbe-Hansen,

*O.'s nordiske Digtning* (1921); *Breve til og fra O.* (5 vols, 1945-50).—A. Jørgensen, *O.-Litteraturen 1850-1966* (1966). E.B.

Oever, KAREL VAN DEN (\*Antwerp 19 XI 1879; †6 X 1926), Flemish poet, short-story writer and essayist. A rebellious Roman Catholic à la Léon Bloy\*, a touchy and fanatical controversialist, he began with simple stories and sentimental poetry, after which he turned to historical evocations in over-ornate imitation-Renaissance style. In the 1920s he joined in the Expressionist movement with evocative poetry and meditations in prose, both inspired by religion.

VERSE: *In schemergloed der morgenverte* (1901); *Van stille dingen* (1904); *Het drieluudig beeld* (1907); *Godvruchtighe maen-ryme*. (1911); *Lof van Antwerpen* (1912); *De zilveren flambouw* (1919); *Het open luik* (1922); *Paviljoen* (1927).—STORIES: *Kempische vertelsels* (1905); *De Geuzenstad* (1911); *Oud-Antwerpsche vertellingen* (1920); *Het inwendig leven van Paul* (1923).—ESSAYS: *De Vlaamsche beweging* (1918); *Het rood paard* (1923); *Geestelijke peilingen* (1924); *De Hollandsche natie voor een Vlaamschen spiegel* (1925).

F. Verachttert, *K. van den O.* (1940). R.F.L.

O'Faolain, SEAN (\*Cork 22 II 1900), Irish novelist, story-writer and biographer; educated at Cork and Harvard, he has held fellowships in the U.S.A. One of the major Irish short-story writers, he exhibits an impressionistic touch and a fine sense of atmosphere. His questioning and satirical intelligence has sometimes made him unpopular with the authorities. He is a lively biographer.

NOVELS: *A Nest of Simple Folk* (1933); *Bird Alone* (1936); *Come Back to Erin* (1940).—STORIES: *Stories* (1958); *I Remember! I Remember!* (1962); *The Heat of the Sun* (1966); *Stories of S. O'F.* (1970); *The Talking Trees* (1971).—BIOGRAPHIES: *King of the Beggars* (1938); *The Great O'Neill* (1942).—*Vive moi!* (autobiog.; 1965).—*The Short Story* (criticism; 1948).—*The Irish* (1948; 2nd ed. 1969).

M. Harmon, *S. O'F.* (1967); P. A. Doyle, *S. O'F.* (1968). E.T.W.

O'Flaherty, LIAM (\*Aran Island, Co. Galway 1897), Irish novelist and short-story writer. Fought in the British army, and in the Irish civil war. He has written quiet, naturalistic stories of Irish life which display a forceful simplicity. His novels are of uneven quality: they are a curious blend of melodrama and mysticism, of realism and demonic power.

STORIES: *Spring Sowing* (1926); *Short Stories* (1937); *Two Lovely Beasts* (1948); *Short Stories* (1961).—NOVELS: *The Black Soul* (1925); *The Informer* (1926); *The Assassin* (1928); *Skerret* (1932); *Famine* (1937); *Land* (1946); *Insurrection*

(1950).—AUTOBIOGRAPHIES: *Two Years* (1930); *Shame on the Devil* (1934). E.T.W.

Ōgai: see Mori ŌGAI.

Ogarëv, NIKOLAY PLATONOVICH (\*Moscow 1813; †Greenwich 1877), Russian poet. As an incurable idealist of the 1840s he became a voluntary exile and collaborator of his friend Alexander Herzen\* in London. His lyrics, both emotional and reflective in the good Moscow tradition, express nostalgia and romantic frustration, typical of the 'superfluous men' of the period. Influenced by Saint-Simon\*, Owen\* and Fourier\*, he wrote a number of civic poems, but even in these there is a note of resignation.

*Stikhotvoreniya* (1856; London ed. 1858; 1937; 1948); *Stikhotvoreniya i poemy* (1956).

P. V. Annenkov, *Literaturnye vospominaniya* (1909); M. O. Gershenzon, *Arkhiv Ogarëvykh* (1930); L. E. Barsukova, *Herzen, O. i ikh okruzhenie* (1940); W. A. Putintsev, *N. O.* (1959). J.L.

Ogier, GUILLIAM (\*Antwerp 1618; †*ibid.* 22 II 1689), the best Flemish writer of comedies in the 17th century, comparable to Brederode\*. He was factor of the Chamber De Olyftack, combined with De Violieren after 1661. He wrote a comedy about each of the seven deadly sins.

*De Gulsigheydt* (1639; ed. W. van Eeghem, 1921); *De Hooverdigheid* (1644; ed. *idem*, 1934); *De Gramschap* (1645; ed. A. A. Keersmaekers, 1955); *De Onkuyshedyt* (1646); *Den Haet en Nydt* (1647); *De Gierigheydt* (1677); *De Traagheydt* (1677); *Belachlyck misverstant of Boere-Geck* (1680).

M. Rooses, *Nieuw Schetsenboek* (1882); J. van den Branden, *W. O.* (1913).

A.M.B.W. (R.P.M.)

Ogier le Danols: see CHANSONS DE GESTE, text and biblio.

Ogilby, JOHN (\*Edinburgh XI 1600; ∞Christian Knight; †London 4 IX 1676), Scottish poet. A man of great energy and versatility, he tried his skill as dancing-master, printer and translator, and saw to 'the poetical part' of Charles II's coronation festivities. Despite Dryden's\* strictures his *Iliad* (1660) has the merit of learning and his *Virgil* (1649-54) is prosaic but readable. His *Road Books of England and Wales* (1675) mark an important stage in the development of the guide-map.

*The Fables of Æsop paraphrased* (1651, 1669); *Homer's Odysses* (1665). J.K.

Ognëv, N., pseud. of MIKHAIL GRIGORYEVICH ROZANOV (\*1888; †1938), Soviet author. His principal claim to fame is his *Dnevnik Kost*

*Ryabtseva* (1927; *The Diary of a Communist Schoolboy*, tr. A. Werth, 1928)—a unique and authentic document of a Soviet grammar schoolboy during the days of educational anarchy. His *Iskhod Nikpetozha* (1928; *The Diary of a Communist Undergraduate*, tr. A. Werth, 1929) describes the undergraduate days of the same period. Ognëv's other works are less important.

*Sobranie sochineniy* (4 vols, 1929); *Nachalo zhizni* (1933); *Tri izmereniya* (1933); *Rasskazy* (1938). J.L.

O'Grady, STANDISH JAMES (\*Castletown Berehaven 1846; †Isle of Wight 1928), Irish mythologist and novelist. Educated Trinity College, Dublin, he edited *The Kilkenny Moderator* and founded the *All Ireland Review*. He is best remembered for his *History of Ireland; Heroic Period* (1878) which gradually quickened the interest of Irish writers in legendary material and helped towards the Irish literary revival; he also wrote prose romances based on Irish legend and history, and vigorous social and political tracts. R.McH.

HISTORY: *History of Ireland; the Heroic Period* (2 vols, 1878–80); *Early Bardic Literature* (1879). —*The Flight of the Eagle* (novel; 1897). —STORIES, ESSAYS: *The Bog of Stars* (1893); 'The Court Enchantment' in *Ideals in Ireland* (ed. Lady Gregory, 1907); *Selected Essays and Passages* (1918).

P. S. O'Hegarty, *Bibliography* (1930).

E.T.W.

Oguz Kagan, THE LEGEND OF. This is the surviving form of the old Turkish epic, *Oğuzname*, which has not itself come down to us. It relates the conquests and exploits of the Turkish King Oguz (Mete) and his sons, during the 3rd century B.C. It exists in two shortened versions, both written down in the 13th century. The only MS of one of them, that in the Uigur alphabet, is in the Bibliothèque Nationale and contains no Islamic element. The second version is found in *Jami al-Tavārikh* of Rashid\* al-Din and in Ebtūlgazi Bahadır Han's *Şecere-i Terakime*, in which minor Islamic elements have been added.

W. Radloff, *Das Kudatku Bilik des Jusuf Chass-Hadschib aus Balasagun* (1891–1900); Riza Nour, *Oghuz-namé, épopée turque* (1928); W. Bang and G. R. Rachmati, *Die Legende von Oghuz Qaghan* (1932); K. Jahn, 'Zu Rašid al-Din's Geschichte der Ogusen und Türken' in *Jour. Asian Hist.*, I (1967). F.Ī.

O'Hara, JOHN HENRY (\*Pottsville, Pa. 31 I 1905; ∞1931 Helen Petit [o/o1933], ∞1937 Belle Wylie, ∞1955 Katharine Bryan; †Princeton, N.J. 11 IV 1970), American novelist and short-story writer. The hard-boiled cynicism of his *Pal Joey* stories (1940) owes a great deal to Ring Lardner\*. His

novels document the manners and morals of big-business or show-business society. Aimlessness and insecurity are the main states of his characters, and the abrasiveness of the relationships is amplified with a welter of details on social style.

NOVELS: *Appointment in Samarra* (1934); *Butterfield 8* (1935); *A Rage to Live* (1949); *Ten North Frederick* (1955); *From the Terrace* (1958); *Ourselves to Know* (1960); *Sermons and Soda Water* (1960); *Elizabeth Appleton* (1963); *The Lockwood Concern* (1965); *The Instrument* (1967). —SHORT STORIES: *The Doctor's Son and Other Stories* (1935); *Pipe Night* (1945); *Hellbox* (1947); *The Cape Cod Lighter* (1962); *The Horse Knows the Way* (1964); *And Other Stories* (1968).

E. R. Carson, *The Fiction of J. O'H.* (1961); A. Kazin, *Contemporaries* (1962); C. C. Walcutt, *J. O'H.* (1969). G.A.K.

Ojeda, DIEGO DE: see Hojeda, DIEGO DE.

Ojetti, UGO (\*Rome 15 VII 1871; †Florence 1 I 1946), Italian novelist and critic. After the First World War Ojetti abandoned narrative prose in favour of literary and art criticism. His literary personality is fully realized in these later writings, of which the best are to be found in his collected newspaper articles published under the title *Cose viste*. Ojetti was a well-informed critic and an elegant stylist.

NOVELS AND SHORT STORIES: *Il cavallo di Troia* (1904); *L'amore e suo figlio* (1913); *Mio figlio ferroviere* (1922). —CRITICISM: *Cose viste* (7 vols, 1923–39; *As They Seemed to Me*, sel. tr. H. Furst, 1928); *Bello e brutto* (1930).

P. Pancrazi in *Scrittori d'oggi*, I, II, V (1949–50). J.F.C. (B.M.)

Ōkagami ('The Great Mirror'), a Japanese historical story, covering Japanese history from 850 to 1025. Its authorship is uncertain and the common ascription to Fujiwara no Tamenari is incorrect. The date of composition is also uncertain and has been ascribed to various dates from 1025 to about 1115 (a more likely date). Although the main facts of the history described are accurate, the presentation is dramatic and concentrates on certain selected characters, giving a not always flattering picture of the political manoeuvrings of the Fujiwara family. Apart from its literary value it often supplements the bare official chronicles.

*The Ō.* (tr. J. K. Yamagiwa, 1967); extract tr. in E. O. Reischauer and J. K. Yamagiwa, *Translations From Early Japanese Literature* (1951).

E.B.C. (D.E.M.)

Okara, GABRIEL IMOMOTIME OBAINBAING (\*Niger delta 1921), Nigerian poet and novelist. Okara was educated at Government College, Umuahia. While working as a book-binder, he began to write plays

and features for broadcasting, and translated Ijaw poetry. An information officer before the civil war, he is now in broadcasting.

Okara is a very fine, craftsmanlike poet and the least literary of his contemporaries. His poetry, much influenced by oral verse, is extensively anthologized; a selection appears in *Poetry From Africa* (ed. H. Sergeant, 1968). His novel *The Voice* (1964), a parable of politics and the artist's role, is a highly original and powerful work. A.R.

Okigbo, CHRISTOPHER (\*Ojoto, Nigeria 1932; †Nsukka, Nigeria IX 1967), Nigerian poet. Okigbo graduated in classics from University College, Ibadan, in 1956. Of volatile temperament, he was civil servant, teacher, and librarian before appointment as Cambridge University Press representative in Nigeria. A major in the Biafran army, he was killed in action near Nsukka.

A very widely-read and sophisticated poet, who saw himself fulfilling in poetry his hereditary Ibo office of priest, he used European literature, Christianity, and Ibo folk-lore to create a religious-mythological world through which to understand man's quest for wisdom and fulfilment.

*Heavensgate* (1962); *The Limits and Other Poems* (1964); *Labyrinths* (1971). A.R.

Okoński, WŁADYSŁAW: see Świątchowski, ALEKSANDER.

Okura: see Yamanoe NO OKURA.

Ólafsson, STEFÁN (\*Kirkjubær, Norður-Múlasýsla c. 1620; ∞1651 Guðrún Þorvaldsdóttir; †Vallanes 29 VIII 1688), Icelandic poet. A clergyman noted for his light, musical verse, depicting scenes from everyday life, particularly of the lower classes. He also wrote much occasional poetry and, in a more serious vein, love poems, children's poems and hymns.

*Kvæði* (ed. J. Þorkelsson, 2 vols, 1885-86); *Ljóðmæli* (ed. A. Björnsson, 1948).—J. C. Poestion, *Isländische Dichter der Neuzeit* (1897). R.G.P. (P.G.F.)

Olbracht, IVAN, pseud. of KAMIL ZEMAN (\*Semily 6 I 1882; †Prague 30 XII 1952), Czech novelist and essayist. The son of the author Antal Stašek\*, Olbracht began his career as a journalist before the First World War. His first major novel, *Podivné přátelství herce Jesenia* (1919), was followed by stories and sketches, and in 1928 by *Anna proletářka*, a Communist protest against the old order. His finest work, *Nikola Šuhaj loupežník* (1933), tells the story of a Ruthenian Robin Hood where the local colour and the tragedy of a poor and neglected people combine with Olbracht's masterly prose to produce a novel that has few equals in 20th-century Czech literature. In the best of his later work Olbracht returned more than

once to the description and interpretation of Ruthenia, though without ever repeating the achievement of *Nikola Šuhaj*.

*Spisy* (15 vols, 1947-61).—*Hory a staletí* (1935; sketches); *Golet v údolí* (1937; short stories). A. M. Piša, *I. O.* (1949). R.A.

Oldham, JOHN (\*Shipton-Moyne, nr Tetbury 9 VIII 1653; †Holmes-Pierpont, nr Nottingham 9 XII 1683), English didactic and satirical poet, who made his living as schoolteacher and tutor. An exponent of classical lyric forms, his heroic couplets are forceful but lack polish. Dryden's\* fine elegy to his memory offers a just assessment.

*Poetical Works* (ed. R. Bell, 1854; repr. 1960 with intro. B. Dobrée).—*Compositions in Prose and Verse* (ed. E. Thompson, 1770).—Biblio. by H. F. Brooks in *Proc. Oxford Biblio. Soc.* (1936). C. R. Macklin, 'The satiric technique of J. O.'s "Satyrs upon the Jesuits"' in *Stud. in Philol.*, LXII (1965). B.L.J. (H.N.D.)

Oldmixon, JOHN (\*Bridgwater 1673; ∞1703 Elizabeth Parry; †London 9 VII 1742), English author of partisan histories, and a hardworking journalist, dramatist, poet and critic: the butt of Pope\* in the *Dunciad*.

*Governor of Cyprus* (play; 1703); *Secret History of Europe* (4 pts, 1712-15); *Arcana Gallica: or, the Secret History of France for the last Century* (1714); *Critical History of England, Ecclesiastical and Civil* (2 vols, 1724-26); *Memoirs of the Press* (1742). R.M.H.

Oldys, WILLIAM (\*?London 14 VII 1696; †ibid. 15 IV 1761), English antiquarian who, with Johnson\*, compiled the *Catalogue of the Harley Library* (5 vols, 1743-45), and issued the *Harleian Miscellany* (1744-46). He left invaluable annotations to Langbaine\* and Thomas Fuller\*. R.M.H.

*Dissertation upon Pamphlets* (1731); *Life of Raleigh* (2 vols, 1736); *British Librarian* (6 nos, 1737-38).

G. Langbaine [the younger], *An Account of the English Dramatic Poets* (with transcriptions by J. Haslewood of MS notes of W. O.; 1791); A. Chalmers, *Biographical Dictionary*, XXIII (1815); J. Yeowell, *A Literary Antiquary. Memoir of W. O.* (repr. from Notes and Queries; 1862); L. Lipkins, 'The curiosity of W. O.' in *Philol. Quart.*, XLVI (1967). R.M.H. (M.Bu.)

Olearius, ADAM (\*Aschersleben c. 1599; †Schleswig 22 II 1671), German writer, councillor of Duke Friedrich of Holstein-Gottorp, for whose court he wrote several commemorative works and undertook three embassies to Russia, one of which included Paul Fleming\* and extended as far as Persia. Olearius' translation of Sa'di\* is the first



German translation from the Persian and his account of the journey is an important monument of German prose.

*Beschreibung der Newen Orientalischen Reise* (1647; expanded 1656, facs. ed. with biog. and biblio. D. Lohmeier, 1971; extracts ed. H. Oesterley in J. Kürschner, *Dt. Nat.-Lit.*, XXVII; abr. ed. E. Meissner, 1962); *Rosenthal von Scheich Saadi* (1654); *Relation aus dem Gottorpischen Parnass* (1668); *Holsteinische Chronic* (1674); *Gottorfische Kustkammer* (1674).

P. Habermann, *Lebensbilder grosser Stephaner* (1930); F. Gundolf, *Anfänge deutscher Geschichtsschreibung* (Amsterdam, 1938); H. H. Weil, 'A 17th century German looks at Russia' in *Ger. Life and Letters* (1954). L.W.F.

Olesha, YURY KARLOVICH (\*Elizavetgrad 1899), Soviet author whose short novel *Zavist'* (1926; *Envy*, tr. A. Wolfe, 1936), depicting the inner conflict between 'fathers' and 'children' during the Soviet régime—with a definite aversion from a new mechanized age—provoked much controversy.

*Tri Tolstyaka* (1928; *The Three Fat Men*, tr. F. Flagoleva, 1964); *Lyubov'* (1929); *Vishnevaya kostochka* (1930).—PLAYS: *Spisok blagodeyanyy* (1931); *Chërny chelovek* (1932); *Strogiy yunosha* (1934); *Walter* (1937).—*Izbrannye sochineniya* (1956); *The Wayward Comrade and the Commissars* ... (tr. A. R. MacAndrew, 1960); *Pyesy* (1968).

A. Gurvich, *Tri dramaturga* (1936); G. Struve, *Soviet Russian Literature* (1951). J.L.

Olimpo, BALDASSARE (\*?1486; †?1540), Italian poet, author of popular and bucolic verse. His frottola beginning 'La pastorella mia/ con l'acqua della fonte...' was attributed to Poliziano\*.

S. Venezian, *O. da Sassoferrato* (1921; with biblio.). B.R.

Oliphant, LAURENCE (\*Cape Town 1829; ∞1872 Alice Lestranger, ∞1888 Rosamund Owen; †Twickenham 23 XII 1888), English novelist and miscellaneous writer whose works reflect his wide travels and adventurous life. R.M.H.

*Journey to Khatmandu* (1852); *Russian Shores of the Black Sea* (1853); *Piccadilly: a Fragment of a contemporary biography* (1870; with foreword M. Sadleir, 1928); *Altiora Peto* (2 vols, 1883); *Sympneumata* (with wife; 1885); *Episodes in a Life of Adventure* (1887).

L. F. Liesching, *Personal Reminiscences of L. O.* (1891); Margaret Oliphant, *Memoirs of Life of L. O. and Alice O. his Wife* (2 vols, 1891); H. W. Schneider and G. Lawton, *A Prophet and a Pilgrim. Being the Incredible History of T. L. Harris and L. O.* (1942); P. Henderson, *Life of O.* (1956).

R.M.H. (M.A.)

Oliphant, MARGARET, née WILSON (\*Wallyford

4 IV 1828; ∞1852 Francis Wilson Oliphant; †Wimbledon 25 VI 1897), Scottish novelist. Her success in *Merkland* (1850) brought her to London in 1852; she contributed prolifically to Blackwood's Magazine and wrote nearly 100 novels and miscellaneous histories and biographies. Her best work is in social commentary and the supernatural, and in tales with a Scots setting.

*Passages in the life of Mrs Margaret Maitland* (1849); *Caleb Field* (1850); *Adam Graeme* (1852); *Katie Stewart* (1852); *Harry Muir* (1853); *Magdalen Hepburn* (1854); *The Quiet Heart* (1854); *Lilliesleaf* (1855); *Chronicles of Carlingford* (first pub. in Blackwood's Mag., 1861–64).

A. L. Coghill, *The Autobiography and Letters of Mrs O.* (1899). J.K.

Oliveira, FRANCISCO XAVIER DE (\*Lisbon 21 V 1702; †Hackney 18 X 1783), Portuguese writer. Having abandoned a diplomatic career, he lived for a time in Holland and later settled in England (1744), where he embraced Protestantism. For his attacks on the Inquisition and the influence of the Church in Portugal he was burnt in effigy in Lisbon in 1761. His writings, particularly the *Cartas familiares*, are a commentary, coloured with anecdotes and much pungent criticism, on the backward state of Portugal in the 18th century.

*Memórias de viagens* (Amsterdam, 1741); *Cartas familiares, históricas, políticas e críticas* (3 vols, Amsterdam, 1741–42; 3 vols, Lisbon, 1855); *Cartas familiares* (sel. letters; ed. A. Ribeiro, 1942); *Viagem à ilha do amor* (The Hague, 1744); *Cartas inéditas and Opúsculos contra o Santo-Ofício* (both ed. A. Gonçalves Rodrigues, 1942).

A. Gonçalves Rodrigues, *O Protestante Lusitano. Estudo biográfico e crítico sobre ... O.* (1951). T.P.W.

Oliver, JOAN (\*Sabadell 1899), Catalan writer. As a poet, he uses the pseudonym PERE QUART. His early writing (poems, plays, short stories) concealed beneath a frivolous exterior an extremely bitter satire of bourgeois society and its moral values. In 1936 he welcomed the revolution and adopted a new style of 'social realism', but the defeat of 1939 was reflected in the embittered and elegiac tone of his later works. However, he overcame this depression to produce more aggressively critical poetry, in direct, colloquial language.

PLAYS: *Allò que tal vegada s'esdevingué* (1936); *La fam* (1938).—*Biografia de Lot i altres proses* (short stories; 1963).—POETRY: *Obra poètica* (1963); *Circumstàncies* (1968). J.L.M.

Olivier, JUSTE (\*Eysins, Vaud 18 X 1807; †Geneva 7 I 1876), Swiss poet, the son of cultured peasants. He taught literature at Neuchâtel and history at the Académie de Lausanne and from 1845 to 1870 established his home in Paris. He dreamed of

creating a national *romand* poetry, and some of his poems and songs, inspired by a deep love of his country, its legends and traditions, have remained popular. Though not a great poet, he is a pure source of poetical inspiration.

VERSE: *Poèmes suisses* (1830); *Les deux voix* (1835); *Les chansons lointaines* (1847).—*Le canton de Vaud* (1837–41; ed. with pref. C. F. Ramuz, 1938).—*Œuvres choisies* (ed. E. Rambert, 2 vols, 1879).

C. Delhorbe, *J. et Caroline O.* (1935); L. Wellisz, *Une amitié polono-suisse: Adam Mickiewicz, J. et C. O.* (1942). J.P.I. (G.G.)

Oljača, MLADEN (\*Devetaci 10 X 1926), Serbian novelist and prose writer. A Partisan during the war and a journalist after it, Oljača has been an editor of a number of literary journals, including *Mladost*. His writing is concerned almost exclusively with the war and his native Bosnia described in competent realist terms. *Kozara* (1967) is an attempt at a lengthy Partisan epic novel in heroic style.

NOVELS: *Tri života i dve smrti* (1953); *Posle ponoći* (1954); *Molitva za moju braću* (1957); *A Prayer for My Brethren*, tr. A. Brown, London, 1963; *Crne sekire* (1958); *Razvalina* (1962); *Nadja* (1963).—STORIES: *Šapat borova* (1953).

B.J.

Oller, NARCÍS (\*1846; †1930), Catalan novelist. Author of several works of high literary quality, Oller brought urban themes to the resurgent Catalan novel. He was influenced by French naturalistic theory; Émile Zola\* wrote a foreword to his first novel *La Papallona* (1882). He also translated Tolstoy\*, Pawlowsky and Turgenev\* into Catalan. His work and especially his ambitious trilogy *La febre d'or* (1890) show the emergence from the peasantry and the craftsmen of Barcelona of the new Catalan *bourgeoisie*. Unsympathetic towards more modern movements, he wrote little in the last 20 years of his life.

*Obres completes* (1928–30); *Memòries literàries* (1962). J.M.B. i R. (G.W.R.)

Olmedo, JOSÉ JOAQUÍN DE (\*Guayaquil 20 V 1780; †ibid. 19 II 1847), Ecuadorean poet, famous for his ode to Bolívar\*, *La victoria de Junín: Canto a Bolívar* (1825), in which, as so often at this date, classical form and Romantic feeling are joined. Olmedo also translated Pope's\* *Essay on Man*, and was the author of some minor poetry.

*Ensayo sobre el hombre* (tr. of Pope's *Essay on Man*, first epistle only; 1823); *Obras poéticas* (cont. the remainder of Pope's *Essay*; 1848); *The Odes of Bello, O. and Heredia* (ed. E. C. Hills, 1920).—*Poesías completas* (Mexico, 1947).

See also M. A. Caro, *Obras*, III (1918–32). E.Sa. (J.F.)

Olrik, AXEL (\*Frederiksberg 3 VII 1864; ∞1893 Margrete Sofie Eleonore Hasselquist; †Øverød 17 II 1917), Danish literary scholar and folk-loreist. He studied Scandinavian philology at Copenhagen, becoming Professor there in 1913. He was the founder and leader of the Danish folk-lore society (Dansk Folkemindesamling). His works on the Danish medieval ballads gained him a great international reputation.

*Kilderne til Saksens oldhistorie* (1892); *Norrøne sagaer og danske sagn* (1894); *Danske Oldkvad i Sakse* (1898); *Danmarks Heltedigtning* (2 vols, 1903–10; *The Heroic Legends of Denmark*, tr. L. M. Hollander, 1919); *Nordisk Aandsliv i Vikingetid* (1907); *Viking Civilization*, tr. J. W. Hartmann, rev. H. Ellekilde, 1930); *Folkelige Afhandlinger* (1919); *Nogle Grundsætninger for Sagnforskning* (1921); *Nordens Trylleviser* (1934).

I. Olrik, A. O. *Barndom og første Ungdom* (1923); A. O. *Breve til Holger Begtrup* (1924); S. B. Hustvedt, *Ballad Books and Ballad Men* (1930). E.B.

Olsen, ERNST BRUUN (\*Nakskov 12 II 1923; ∞1952 Else Nielsen), Danish playwright. Originally an actor and stage producer, he wrote some radio plays and dialogues. His first stage play, *Teenagerlove* (1962), a satire on the pop industry, was highly successful in Scandinavia. All his plays give a Socialist, humorous view of topical problems.

*Men Boghandleren kan ikke sove* (1963); *Et Fjernsynsmareridt* (1964); *Bal i den borgerlige* (1966); *Hvor gik Nora hen da hun gik ud?* (1968); *Brudens Bror og andre Radiospil* (1969); *De fredssommelige* (1969). E.B.

Olson, CHARLES (\*Worcester, Mass. 27 XII 1910; †10 I 1970), American poet and critic. With Robert Creeley\* at Black Mountain College and influenced by William Carlos Williams\*, he led the projective-verse movement against the closed nature of 'academic' poetry. Concentration on impressionistic and auditory effects produces a rather loose and fragmentary poetry which is given some cohesion by Olson's humanism and his energetic devotion to the significance and reach of the poetic imagination.

VERSE: *Y and X* (1948); *Letter for Melville* (1951); *The Maximus Poems I–10* (1953); *Anecdotes of the Late War* (1955); *O'Ryan 12345678910* (1958); *The Distances* (1960); *Maximus From Dogtown—I, etc.* (1961); *Maximus Poems IV, V, VI* (1966); *Letters for Origin* (1969).—CRITICISM: *Call Me Ishmael* (1947).

*The New American Poetry* (ed. D. M. Allen, 1960); S. Stepanchev, *American Poetry Since 1945* (1965). G.A.K.

Olsson, HAGAR (\*Helsingfors 16 IX 1893), Finnish-Swedish dramatist, novelist, essayist and critic.

The leading spirit on the editorial board of the modernistic *Ultra* in 1922, she was one of the first to champion Edith Södergran\*, and both in theory and practice set about working for the principles of Expressionism (essays *Ny generation*, 1925; plays *Hjärtats Pantomim*, 1927, and *S.O.S.*, 1928; and the novel *På Kanaansexpressen*, 1929). *Chitambo* (1933), a partly autobiographical novel, shows much greater mastery over her material, and her deepening poetic strain and mystic belief in the value of simplicity shape the legend *Träsnidaren och döden* (1940).

NOVELS AND STORIES: *Lars Thorman och döden* (1916); *Kvinnan och nöden* (1919); *Mr Jeremias söker en illusion* (1926); *Hemkomst* (1961).—PLAYS: *Det blå undret* (1932); *Rövaren och jungfrun* (1944).—ESSAYS, ETC.: *Arbetare i natten* (1935); *Jag lever* (1948); *Kinesisk utflykt* (1949); *Möte med kära gestalter* (1963).

O. Enckell, *Den unga H. O.* (1949).

B.M.E.M. (I.S.)

Oltmans, JAN FREDERIK, pseud. J. VAN DEN HAGE (\*The Hague 1 IX 1806; †Steenderen 29 I 1854), Dutch writer of historical novels and short stories. After a spell in his father's office he lived as a man of leisure. Despite poor health he wrote two visionary novels, undisciplined in style but excellent in atmosphere and showing a vast historical and topographical knowledge. Later sketches, influenced by De Gids, of which for a short time he was co-editor, are insignificant, but the novels are a remarkably pure but late expression of Western European Romanticism.

*Het slot Loevestein in 1570* (2 vols, 1834); *De Schaapherder* (4 vols, 1838); *Het huis van het Zeewijf, benevens verspreide verhalen* (2 vols, 1854). J. ten Brink, *Geschiedenis van de Noord-Nederl. Letteren* (with biblio.; 1904); H. J. Busé, 'Het verloren geraakt manuscript van J. F. O.' in *Amstelodamum* (1938). J.W.W.

Olufsen, OLUF CHRISTIAN (\*Viborg 20 I 1763; ∞1801 Mette Christine Rottbøll; †Copenhagen 19 V 1827), Danish playwright; Professor of economics at Copenhagen. His fame rests exclusively on one of his two plays, *Gulddaasen* ('The Gold Box'; 1793), written anonymously, which has survived thanks to its remarkably witty dialogue. The other play is *Rosenkjæderne* (1803). E.B.

Olyesha, YURY KARLOVICH: see Olesha, YURY KARLOVICH.

Olympiodorus (\*Thebes, Egypt; fl. first half 5th century A.D.), Greek historian. Author of a historical work recounting events from 407 to 425 and surviving only in meagre excerpts.

L. Dindorf, *Historici Graeci minores* (1870).

E. A. Thompson, 'O. of Thebes' in *Class. Quart.*, XXXVIII (1944); J. F. Matthews, 'O. of Thebes and the history of the West (A.D. 407-425)' in *Jour. Roman Stud.*, LX (1970). R.B.

Omar ('UMAR) Khayyām, ABU'L-FATH (\*Nishapur 1050; †*ibid.* 1132), Persian scientist and poet. Khayyām lived in Khurasan as a renowned mathematician, astronomer and philosopher. He was among the scientists who were asked, in 1074, by the Seljuk Malik Shāh to reform the calendar. His standard work on algebra places him among the foremost mathematicians of the Middle Ages. His scientific fame, however, is eclipsed by his renown as a composer of *rubā'iyāt* (quatrains). The authentic number of these, however, does not seem to exceed a few score.

Written in a clear, concise and epigrammatic style and a meditative vein, they reveal Khayyām's mind as concerned with the perennial questions of life and the universe. He reflects on the frailty of human existence, the cruelty of fate and the ignorance of man. Finding no solution, he turns to a vivid appreciation of earthly, sensuous beauties and preaches *carpe diem* as a remedy; but the minor key in which his epicurean hedonism is tuned reveals a brooding mind, which neither mystifies his problems nor idealizes his solutions. Khayyām owes much of his popularity in the West to FitzGerald's\* ingenious metrical paraphrase of the *rubā'iyāt*.

*L'Algèbre d'Omar Alkhayyāmī* (text and tr. F. Woepecke, Paris, 1851); *Nowrūz-Nāma* (ascribed to K., but very doubtfully; Tehran, 1933); *Rubā'iyāt* (1st crit. ed. E. H. Whinfield, London, 1883; ed. Furughi and Ghani, Tehran, 1942); *Rubā'iyāt of O. K.* (metrical paraphrase E. FitzGerald, 1859); *The Quatrains of O. K.* (tr. F. Rosen, 1930); A. J. Arberry, *The Rubā'iyāt of O. K.* (text and trs; 1949).

W. E. Story, *O. as Mathematician* (Boston, 1917); G. Sarton, *Introduction to the History of Science* (Washington, 1927).—J. R. Tutin, *A Concordance to FitzGerald's Translation...* (1900); R. A. Nicholson, intro. to FitzGerald's tr. (1909); A. Christensen, *Critical Studies in the Rubā'iyāt of 'Umar K.* (Copenhagen, 1927); L. P. Elwell-Sutton, 'The Rubaiyat revisited' in *Delos*, III (1969); A. Dashti, *Dama ba K.* (2nd ed. 1970; *In Search of O. K.*, tr. L. P. Elwell-Sutton, 1971).

E.Y.

Ömer Seyfeddin (\*Gönen, western Anatolia 28 II 1884; †Istanbul 6 III 1920), Turkish short-story writer. Son of a Caucasian Turk, an army officer like his father, he resigned in 1910 and joined, in Salonica, Genç Kalemler, the organ of the language reformers. After the Balkan War, he came to Istanbul to continue the movement for simplification of the written language, and its freeing from the domination of Arabo-Persian grammar. His

short stories, based on observations in the Balkans or episodes of Turkish history, often lack balance and depth, but are written in a light, entertaining style.

SHORT STORIES: *Eshabı Kehfimiz* (1918); *Harem* (1918); *Efruz Bey* (1919); *Gizli Mabeyn* (1923); *Yüksek Ökçeler* (1923); *Bahar ve Kelebekler* (1927); *İlk Düşen Ak* (1938); *Bomba* (1938); *Asilzadeler* (1938); *Beyaz Lâle* (1938); *Tarih Ezeli Bir Tekerrürdür* (1938).—*Mahcupluk İmtihani* (play; 1938).—COMPLETE WORKS: Ö. S. Külliyyatı (2 vols, 1945–52); *Bütün eserleri* (ed. Tahir Alangu, 10 vols, 1962–64).—Tr. in O. Spies, *Türkische Erzähler der Gegenwart* (1927) and *Das Blutgeld und andere türkische Novellen* (1942).

E. Saussey, *Prosateurs turcs contemporains* (1935); Ali Canip Yöntem, Ö. S. Hayatı ve Eserleri (1935); O. Spies, *Die türkische Prosaliteratur der Gegenwart* (1943); Yaşar Nabi Nayır, Ö. Seyfettin, hayatı, sanatı, eserleri (1952); Hilmi Yücebaş, Ö. S., hayatı, hatıraları, şiirleri (1960); Tahir Alangu, Ö. S. (biog. novel; 1968). F.I.

Omid, MEHDI AKHAVÂN THÄLETH (\*Mashhad 1928), Persian poet and critic. Although trained in the Persian classical tradition, Omid soon joined the modern movement and emerged as a leading figure among the modernist poets. He is at his best in his 'narrative' odes, where he combines nostalgic moods with heroic tones. His rich language borrows from both the classical poets and common speech.

*Arghanûn* (1951); *Zamistân* (1956); *Akhâr-i Shâh-nâma* (1959); *Âz in Avesta* (1965); *Shikar* (1966); *Âshiqânâhâ va Kabûd* (1969).

R. Barahini, *Tala dar Mes* (2nd ed. 1968); E. N. 'Ala', *Suvâr va Asbâb* ... (1969). E.Y.

Ofia, PEDRO DE (\*Angol 1570; †Spain ?1643), epic poet. Though born in Chile, in writing about the Spanish campaign against the Araucanian Indians (*Arauco domado*, 1596) he throws the rôle of García de Mendoza (later viceroy at Lima) into much greater relief than does Ercilla\*.

E.Sa. (J.F.)

*El Arauco domado* (Lima, 1596, extremely rare, facs. Madrid, 1944; *ibid.*, 1605; Santiago de Chile, 1849; Madrid, 1854; Santiago de Chile, 1917); *El temblor de Lima* (Lima, 1609; Santiago de Chile, 1909); *Ignacio de Cantabria* (Seville, 1639); *La Vasaura* (unpub. MS in the Nat. Lib. of Madrid). E.Sa.

Ondrejov, L'UDO, pseud. of L'UDO MISTRÍK (\*Slanje, Croatia 1901; †18 III 1962), Slovak author. He is remembered for his trilogy *Slnko vystúpilo nad hory* (1956), of which the first part *Zbojnícka mladosť* (1937), a delightful portrayal of the life of children in a Slovak village, is his best achievement. R.A.

O'Neill, EUGENE GLADSTONE (\*New York 16 X 1888; ∞1909 Kathleen Jenkins [o/o1912], ∞1918 Agnes Boulton [o/o1929], ∞1929 Carlotta Monterey; †Boston 27 XI 1953), American playwright and winner in 1936 of the Nobel prize. The son of a famous actor-manager, O'Neill began writing whilst recovering from tuberculosis. O'Neill disseminated the influence of Strindberg\* and other European dramatists in the American theatre. After the tough realism seen at its best in *Desire Under the Elms* (1924) he experimented with expressionistic and epic techniques to create 'a new language for the theatre' in America. His late plays return to a more realistic setting which provide a centrality and coherence lacking in *Mourning Becomes Electra* (1931) or *Strange Interlude* (1928). *The Iceman Cometh* (1946) and *Long Day's Journey Into Night* (1955) manifest the agony and exorcism inherent in O'Neill's drama and remain two of the greatest American plays. O'Neill's output was massive and in attempting to instil a historical sense of grandeur and mystery into realistic material he often lapsed into tentatiousness and bathos. His major work, however, has a significant tautness and intensity, and his merging of naturalistic and symbolic technique established the pattern for later American drama.

*Thirst and Other One Act Plays* (1914); *Bound East for Cardiff* (1916); *The Moon of the Caribbees and Six Other Plays of the Sea* (1919); *The Emperor Jones* (1920); *Anna Christie* (1921); *The Hairy Ape* (1922); *All God's Chillun Got Wings* (1924); *The Great God Brown* (1926); *Marco Millions* (1928); *Lazarus Laughed* (1928); *Ah, Wilderness* (1933); *A Moon for the Misbegotten* (1947); *A Touch of the Poet* (1958); *More Stately Mansions* (1962).

B. Clark, E. O'N.: *The Man and His Plays* (1947); E. A. Engel, *The Haunted Heroes of E. O'N.* (1953); J. W. Krutch, *Modernism in the Modern Drama* (1953); W. D. Sievers, *Freud on Broadway* (1955); D. Falk, E. O'N. and the *Tragic Tension* (1958); A. and B. Gelb, E. O'N. (1960); R. Brustein, *The Theatre of Revolt* (1964); E. O'N.: *A Collection of Critical Essays* (ed. J. Gassner, 1964); J. H. Raleigh, *The Plays of E. O'N.* (1965). G.A.K.

Oneiropolis: see Johnstone, CHARLES.

Onetti, JUAN CARLOS (\*1909), important Uruguayan contemporary novelist. *El pozo* (1939) broke completely with the novelistic conventions of the time and presented an isolated protagonist and his desperate and frustrated attempts at communication. *Tierra de nadie* (1941), set in Buenos Aires, presented the corrupting forces of the city. *La vida breve* (1950) is the first of his great novels, the story of a mediocre man who leads a dream life in which he realizes the violence and aggression which in actuality he must suppress. Two major novels, *El astillero* (1961; tr. *The Ship-*

*yard*, 1968) and *Juntacadáveres* (1965), are both set in the fictional town of Santa María, the projection of an Onetti hell in which hopes turn into meaningless routine and youth into corrupt old age. His novels and short stories explore loss of innocence or describe man in his last throes as a human being, like the Larsen of *El astillero* struggling to keep the tattered remnants of life in some kind of order.

NOVELS: *Los adioses* (1954); *Una tumba sin nombre* (1959); *La cara de la desgracia* (1960).—SHORT STORIES: *Un sueño realizado y otros cuentos* (1951); *Un infierno tan temido* (1962).

J. C. O. (crit. essays by various authors on C. O.; in ser. Valoración múltiple; Havana, 1969).

J.F.

Ongaro, FRANCESCO DALL': see Dall'Ongaro, FRANCESCO.

Onitsura: see Kawajima ONITSURA.

Ono NO KOMACHI (\*?c. 810; †?c. 880), Japanese poet. The effect of some of her poems depends on witty word-plays, but the best have an extremely moving emotional intensity. A legendary beauty, she is said in old age to have become ugly and poverty-stricken.

Good crit. assessments in: R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961); sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry* (1936); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964); H. C. McCullough, *Tales of Ise* (1968).—P. Weber-Schäfer, *O. no K.: Gestalt und Legenden im Nō-Spiel* (1960).  
E.B.C. (D.E.M.)

Onofri, ARTURO (\*Rome 15 IX 1885; †*ibid.* 25 XII 1928), Italian poet. In 1912 he founded the review *Lirica*, which published some of the early poems of Cardarelli\* and Bacchelli\*. Onofri's prolific output falls roughly into two periods. Until about 1921, he is an advocate of 'pure poetry' in the Crocean sense; later he develops mystical tendencies, expressing in less successful poems a kind of Christian pantheism.

*Liriche* (1907); *Orchestra* (1917); *Arioso* (1921); *Trombe d'argento* (1924); *Vincere il drago* (1928).  
B.M.

Ó Nualláin, BRIAIN, pseud. FLANN O'BRIEN (\*Dublin 1910; †*ibid.* 1966), Irish novelist and columnist. His experimental novel *At Swim-Two-Birds* (1939) is a work of comic genius, influenced by James Joyce\* and James Stephens\*. A highly original blend of satire, fantasy and farce, it combines scholarship, verbal dexterity and irreverence (much of it aimed at Gaelic tradition). It is in a sense the apotheosis of good drinking-talk. His later novels are thinner but are also remarkable for

their fantasy and wit. For many years his best work went into the column he wrote for the Irish Times as MYLES NA GOPALEEN (*The Best of Myles*, 1968).

*The Hard Life* (1961); *The Dalkey Archive* (1964); *The Third Policeman* (1967).  
E.T.W.

Ōoka SHŌHEI (\*Tokyo 6 III 1909), Japanese novelist; educated at Aoyama Academy, where he was influenced by Christianity, and Kyoto Imperial University, where he graduated in 1932 in French literature, being particularly interested in Stendhal\*. He became a prisoner of war in the Philippines in 1945, and this experience has dominated much of his work. His best-known novel *Nobi* is the story of the wanderings of a dying soldier on Leyte Island (one of a group rejected both by a military hospital and by their units) who gradually comes to suffer from hallucinations and to be tormented by a sense of increasing degradation and isolation not only from God but also from human society.

*Nobi* (1951; *Fires on the Plain*, tr. I. I. Morris, 1957).  
D.E.M.

Oosterwyck, VOLKERUS VAN (\*1603; †31 XII 1675), Dutch poet, parson at Delft between 1640 and 1670, a friend of Huygens\*, wrote short edifying and didactic poems.

*Rijmen en Sangen over 't Hooglied* (1655); *De Christelijcke Seneca* (versification of Joseph Hall's *Occasional Meditations*; 1657); *Hofbloemen* (1659); *Heydelbergschen Catechismus in sangrym* (1660).  
A.M.B.W.

Opalinski, KRZYSZTOF (\*Sieraków c. 1609; †Włoszakowice 7 XII 1655), Polish satirist. A palatine of Poznań, he had strong Unitarian connections. His satires, mostly modelled on those of Juvenal\*, courageously attacked injustice and abuses, depicting contemporary Poland vividly and realistically. They were reprinted eight times in the 17th century.

*Satyry albo Przestrogi do naprawy rządu i obyczajów w Polsce należące* (1650).

T. Mandybur, *K. O. jako pisarz satyryczny* (1890); W. Rabski, *Über die Satiren des Christopher O.* (1893); S. Rygiel, *Rzymskie wzory i źródła satyr K. O.* (1912); A. Sajkowski, *K. O. Wojewoda poznański* (1960); S. Greszczuk, *O 'Satyrach' K. O.* (1961).  
S.S. (P.H.)

Opalinski, ŁUKASZ (\*1612; †15 VI 1662), Polish poet, a younger brother of Krzysztof. An erudite man, in his poetry he advocated the strengthening of the royal power and was against 'liberum veto'; his *Poeta nowy* (1661) was the first Polish poetics. In a Latin work he defended Poland against John Barclay's\* unfavourable remarks in *Icon animorum* (1614).

*Rozmowa plebano z ziemianinem* (1641); *Coś nowego...* (1652; pub. 1946); *Polonia defensa contra Joannen Barclaium* (1648); *Wybór pism* (1959).

S. Zawadzki, *O pismach Ł. O.* (1914).

S.S. (P.H.)

**Opatoshu, JOSEF**, adopted name of JOSEF OPATOF-SKI (\*Mława, Poland 1887; †New York 1954), Yiddish novelist. He studied in France and settled in America in 1907. He introduced into Yiddish literature the historical novel on the grand scale with his trilogy on Polish-Jewish life over the previous 100 years. Another of his novels, *A tog in Regensburg* (New York, 1933; *A Day in Regensburg*, tr. Jacob Sloan, 1968), deals with Jewish life in Germany in the 16th century.

*In Poilische velder* (1922; 1921; tr. into several langs incl. Eng., Heb., Russ., Ger. and Span.); *Lyncher* (New York, 1920); *Der letster Oifshand* (*ibid.*, 1948).—*Gezamelte verk* (14 vols, 1928–36).

J.S.

**Opitz von Boberfeld, MARTIN** (\*Bunzlau 23 XII 1597; †Danzig 20 VIII 1639), German poet, initiator of the 17th-century literary reform with his works *Aristarchus* (1617; pr. 1624) and *Buch von der deutschen Poeterey* (1624) which owe much to Scaliger\* and the PLÉIADE. He was greatly encouraged by the group round Janus Gruter and J. W. Zinzgref\* in Heidelberg and, during his sojourn in Holland in 1620, by Daniel Heinsius\* whose Dutch verses he translated and whose technique he imitated. He visited Denmark and Transylvania and in 1626, though a Protestant, became secretary to Count Dohna, the protagonist of the Counter-Reformation in Silesia, for whom he translated Catholic works and undertook an embassy to Paris where he met Hugo Grotius [Groot\*]. In 1635 he became historiographer to the King of Poland and resided at Danzig until his death.

By nature a sober, orderly and stoical person, Opitz was a technician and impresario rather than a great poet. He found a simple formula to reconcile verse stress with word stress—insistence on iambic and trochaic metres—and illustrated it in his *Teutsche Poemata* (1624) for others to follow. His versatility enabled him to provide examples of all the fashionable Baroque genres by translation and adaptation—drama, opera, novel, besides lyrical forms. The enormous respect in which he was held indicates that his strong point—supreme competence and clearheadedness—met the need of the time. He represents one type of German Baroque poet, the humanistic and learned public official.

**POETIC THEORY:** *Buch von der deutschen Poeterey* (ed. W. Braune, 1876; ed. R. Alewyn, 1966); *Aristarchus* (ed. G. Witkowski, 1888).—**NOVELS:** *Johann Barclayens Argenis* (1626); *Arcadia der*

*Gräfin von Pembrock* (after Sidney; 1629).—**OPERAS:** *Dafne* (after Rinuccini; 1627); *Judith* (after Salvadori; 1635).—*Schäfferey von der Nimfen Hercynie* (pastoral; 1630); *Sophoclis Antigone* (drama; 1636).—Sel. works ed. J. Tittmann (1869) and H. Oesterley in J. Kürschner, *Dr. Nat.-Lit.*, XXVII (1889); L. Forster, 'Dichterbrieue aus dem Barock' in Euphorion, XLVII (1953); *Gesammelte Werke* (crit. ed. G. Schulz-Behrend, 1968–; in progr.); *Jugendgedichte* (ed. J. U. Fechner, 1970).

H. Oesterley, 'Bibliographie der Einzeldrucke von Opitzens Gedichten und sonstigen Schriften' in Zentralblatt für Bibliothekswesen, II (1885); C. W. Berghöffer, *O.' Buch von der deutschen Poeterey* (stud. of sources; diss. Göttingen, 1888); M. Rubensohn, 'Der junge O.' in Euphorion, II (1895) and VI (1899); K. H. Wels, 'O. und die stoische Philosophie', *ibid.*, XXI (1914); R. Alewyn, 'Vorbarocker Klassizismus' in Neue Heidelberger Jahrb. (analysis of *Antigone*; 1926); P. Hankamer, *Die Sprache, ihr Begriff und ihre Deutung im 16. und 17. Jh.* (1927); A. Heusler, *Deutsche Vergeschichte*, III (1929); H. Max, *O. als geistlicher Dichter* (1931); B. Marckwardt, *Geschichte der deutschen Poetik*, I (1937); T. Weevers, 'Daniel Heinsius' influence on the style of O.' in Mod. Lang. Rev., XXXIV (1939); J. B. Birrer, *Die Beurteilung von O. in der deutschen Literaturgeschichte* (with biblio.; diss. Fribourg, 1940); C. von Faber du Faur, 'Der Aristarchus: eine Neuwertung' in Pub. Mod. Lang. Soc. Amer., LXIX (1954); G. Schulz-Behrend, 'O.' Übersetzung von Barclays *Argenis*', *ibid.*, LXX (1955); M. Szyrocki, *M. O.* (standard monograph, with biblio.; 1956); U. Maché, 'O.'s *Schäfferey* in 17th century German literature' in *Essays on German Literature for Joyce Hallamore* (1969); B. Ulmer, *M. O.* (1972); J. Gellinek, *M. O.* (1973).

L.W.F.

**Oppenheim, JAMES** (\*St Paul, Minn. 24 V 1882; ∞1905 Lucy Seckel [o/o1914], ∞Linda Gray; †New York 4 VIII 1932), American poet and novelist. His rhetorical loose-flowing poetry derives from Whitman\*, Freud\* and the Bible. He wrote essays for the layman on psychoanalysis.

**NOVELS:** *Dr Rast* (1909); *The Olympian* (1912); *The Beloved* (1915).—**VERSE:** *Songs for the New Age* (1914); *The Sea* (1924).

H.L.C.

**Opperman, DIEDERIK JOHANNES** (\*Dundee, Natal 29 IX 1914; ∞1942 Marie van Reenen), Afrikaans poet, dramatist and critic, leading poet of the 1940s. His inspiration is metaphysical, of the creative evolutionist school, with a strong sense of ethical and religious values. He makes striking use of matter-of-fact images of modern life, which in each book derive from a specific atmosphere, startled by their primitive swiftness and directness and are rich in suggestion. As a playwright he

leans towards historical themes handled either in classical form or as 'chronicles'.

VERSE: *Heilige Beeste* (1945); *Negester oor Ninevé* (1947); *Joernaal van Jorik* (1949); *Engel uit die Klip* (1950); *Blom en Baierd* (1956); *Dolosse* (1963); *Kuns-mis* (1964).—PROSE: *Digters van Dertig* (1953); *Wiggelstok* (1959).—PLAYS: *Periandros van Korinthe* (1954); *Vergelegen* (1956); *Voëlvy* (1968). G.D. (N.D.C.)

**Oppian.** Two Greek poems survive under this name, *Halieutica* (on fish and fishing), which seems to have been published between A.D. 177 and 180, and *Cynegetica* (on game and hunting), dedicated to Caracalla (after A.D. 211). It is probable that we should recognize two Oppians.

Ed. A. W. Mair (with tr.; 1928).

T.B.L.W. (A.H.G.)

**Orchella, R. L.:** see Scheffauer, HERMAN GEORGE.

**Ordericus Vitalis** (\*Shrewsbury 16 II 1075; †c. 1142), monk of St Évrour, Normandy; his *Historia ecclesiastica* deals with monastic, social and political events to 1141. R.W.B.

Ed. A. le Prévost (5 vols, 1838–55); tr. T. Forester (4 pts, 1853–56); Migne, *Patrologia Latina*, CLXXXVIII (1855); ed. and tr. M. Chibnall (1969).

J. S. P. Tatlock, *The Legendary History of Britain* (1950); H. Wolter, *Ein Beitrag zur kluniazensischen Geschichtsschreibung* (1955).

R.W.B. (Tor.)

**Ordóñez de Montalvo, GARCÍ:** see Montalvo, GARCÍ RODRÍGUEZ (or ORDÓÑEZ) DE.

**Oresme, NICOLE** (\*?1320; †?1378), French author, Master of the College of Navarre, Dean of Rouen and Bishop of Lisieux. His best-known works are his translation of Aristotle\* into French and his *Traictié de la premiere invention des monnoies*.

*Traictié* (ed. M. L. Wolowski, 1864); *Livre du Ciel et du Monde* (ed. A. D. Menut and A. J. Denomy, 1940); *Livre de Ethique d'Aristote* (ed. A. D. Menut, 1940); *Livre de Yconomique d'Aristote* (ed. idem, 1957).

F. Meunier, *Essai sur la vie et les ouvrages de N. O.* (1867). A.H.D.

**Orhan Kemal**, pseud. of MEHMET REŞİT ÖZÜTÇÜ (\*Ceyhan 14 IX 1914; †Sofia 3 VI 1970), Turkish novelist and short-story writer. Forced to abandon his formal education at the age of 16 and accompany his father into political exile in Syria, he later took various jobs in small factories in Anatolia. His works relate the sufferings of the poor, oppressed and defenceless; almost an epic of the Turkish 'little man'. His early novels are more strictly autobiographical. Despite the immense

pressure of writing to support his family, which left him no time to polish his works, he had a very human, warm and convincing style.

NOVELS: *Baba evi* (1949); *Avâre yıllar* (1950); *Murtaza* (1952); *Cemile* (1952); *Bereketli topraklar üzerinde* (1954); *Suçlu* (1957); *Devlet kuşu* (1958); *Vukuat var* (1959); *Gâvurun kızı* (1959); *Küçük* (1960); *Dünya evi* (1960); *El kızı* (1960); *Hamının çiftliği* (1961); *Eskici ve Oğulları* (1962); *Gurbet kuşları* (1962); *Sokakların çocuğu* (1963); *Mahalle kavgası* (1963); *Kanlı topraklar* (1963); *Bir Filiz vardı* (1965); *Müfettişler müfettişi* (1966); *Yalancı dünya* (1966); *Eylerden biri* (1966); *Arkadas ıslıkları* (1968); *Üç kağıtçı* (1969); *Körü yol* (1970).

—SHORT STORIES: *Ekmek kavgası* (1949); *Sarhoşlar* (1951; enlarged ed. 1968); *Çamaşırcının kızı* (1952); *72. Koşuş* (1954); *Grev* (1954; enlarged ed. 1968); *Arka sokak* (1956); *Kardeş payı* (1957); *Babil kulesi* (1957); *Dünyada harp vardı* (1963); *İşsiz* (1966); *Önce ekmek* (1968).—PLAYS: *Ispinozlar* (1965); *72. Koşuş* (based on short story; 1967); *Murtaza* (based on novel; 1969).—*Senaryo tekniği* (1963).

Tahir Alangu, *Cumhuriyetten sonra hikâye ve roman* (3 vols, 1959–65). F.İ.

**Orhan Veli Kanık** (\*Istanbul 1914; †ibid. 14 XI 1950), Turkish poet, educated in Ankara. In his poems, written in free verse and in a polished style, he made a complete break, in subject matter and vocabulary, with the conventions and clichés of orthodox poetry, and pioneered a new revolutionary school. He made successful verse translations from French, and also rendered Nesreddin Hoca stories in verse.

*Garip* (1945); *Vazgeçemediğim* (1945); *Destan Gibi* (1946); *Yenisi* (1947); *La Fontaine'in Masalları* (2 vols, 1948); *Karşı* (1949); *Nasreddin Hoca Hikâyeleri* (1949).—*Bütün Siirleri* (complete ed.; 1966).—*Nesir Yazıları* (coll. prose; posth. publ., 1953).

Adnan Veli Kanık, *O. V. için* (1953); E. Heister, *O. V.* (in Ger., 1957); Muzaffer Uyguner, *O. V.* (1967); Asım Bezirci, *O. V. K.* (1967). F.İ.

**Oriani, ALFREDO** (\*Faenza 27 VII 1852; †Il Cardello 18 X 1909), Italian novelist, playwright, philosopher and poet. His first novels, *Memorie inutili* (1876), *Al di là* (1877), *Gramigne* (2nd ed. 1879), *No* (1881) and *Quartetto* (1883), are an erotic expression of a phase of violence and cynicism through which Oriani passed. A more romantic and sentimental treatment of human relations is found in the later novels, *Il nemico* (1892), *Gelosia* (1894), *Disfatta* (1896) and *Vortice* (1899). *Olocausto* (1902), a violent attack upon society, is in part a representation of the author's life. In philosophy, Oriani was Hegelian, particularly in his conception of history, the state and the family. In *Matrimonio o divorzio* (1886) he replied to Dumas\* fils on the subject of monogamy. *La rivolta ideale* (1908) is his

political and philosophical testament, in which he exhorts future generations of Italians to 'diminuire la nostra servitù alla materia per dilatare i confini del nostro impero ideale'. His works were much in favour during the Fascist era.

*Opera omnia* (ed. B. Mussolini, 30 vols, 1923-33).

C. Calcaterra in *Giornale storico della lett. ital.*, LXXVII (1921); F. Cardelli, *O., la vita, le opere* (1939). B.R.

Orichovius: see Orzechowski, STANISŁAW.

Origen (ORIGENĒS) (\*Alexandria c. 184; †254), Greek Christian writer. Author of some 6,000 works, now mostly lost, on textual criticism and exegesis of the Bible, dogmatic and practical theology, apologetics etc. Following his master, Clement\* of Alexandria, Origen systematically tried to reconcile Christianity with Platonizing philosophy. Though condemned by the Church in the 6th century, his doctrines and methods were of great influence.

Migne, *Patrologia Graeca*, XI-XVII (1857-60; with Lat. tr.); A. Robinson, *The Philocalia of O.* (1893); E. Klostermann et al., *Origenes' Werke* (12 vols, 1899-1941); R. Cadiou, *Origène, commentaires inédits sur les Psaumes* (1936).

*O.'s Commentary on the Gospel of St Matthew* (ed. J. Patrick, 1897); *O.'s Epistle to Gregory and Commentary on the Gospel of St John* (ed. A. Menzies, 1897); *The Philocalia of O.* (ed. G. Lewis, 1911); *Selections From the Commentaries and Homilies of O.* (ed. R. B. Tollinton, 1939).

W. Fairweather, *O. and Greek Patristic Theology* (1901); E. de Faye, *Origène: sa vie, son œuvre, sa pensée* (3 vols, 1923-28); R. Cadiou, *Introduction au système d'Origène* (1932) and *La jeunesse d'Origène* (1936); W. R. Inge, *O.* (1946); J. Daniélou, *Origène* (1948); H. Crouzel, *Origène et la connaissance mystique* (1961). R.B.

Ørjasæter, TORE (\*Skjåk 8 III 1886; ∞1921 Åslaug Skåe; †29 II 1968), Norwegian poet, dramatist and prose writer. Ørjasæter is a poet of great power whose long, monumentally conceived 'Gudbrand Langleite' verse cycle (*Gudbrand Langleite*, 1913; *Bru-millom*, 1920; *Skuggen*, 1927, rev. ed. 1941) depicts the development of a peasant lad of artistic temperament but in terms which involve such universals as Will contra Fate, conflict between the demands of family, race and tradition and the needs of personal development and autonomy, and the resolution of these conflicts in religious belief. These themes recur in his other work, which is also marked, at its best, by a rich lyricism, a discreet use of symbols, and a finely controlled mysticism. The difficult New Norwegian (*nynorsk*) in which he writes has hindered a wider appreciation of his work.

VERSE: *Ættar-arv* (1908); *I dalom* (1910); *Manns*

*kvæde* (1915); *Skiringsgangen* (1925); *Elvesong* (1932); *Livet skal vinne* (1939); *Livsens tre* (1945); *Ettersommar* (1953); *Kldrhaust* (1963); *Den lange leid* (*Dikt i utval*) (ed. L. Mæhle, 1966).—PLAYS: *Jo Gjende* (1917); *Anne på Torp* (1930); *Christophorus* (1948); *Den lange bryllupsreise* (1949).—PROSE: *Fararen* (1922); *Uppheimen på Sandnes* (1933); *Jonsokbrev* (1936).

R. Thesen, *T. Ø.* (1935).

R.G.P.

Orkan, WŁADYSŁAW, pseud. of FRANCISZEK SMRECYŃSKI (\*Poręba Wielka 27 XI 1876; †Cracow 14 V 1930), Polish author. Born of poor highlanders, he was educated through the exertions of his mother. His verses, irreproachable in form, are tinted by melancholy. In his novels there are authentic pictures of nature, and in his language, some admixture of the highlanders' dialect.

S.S.

*Z tej smutnej ziemi* (verse; 1903).—NOVELS: *W roztokach* (2 vols, 1903); *Pomór* (1910); *Komornicy* (1910); *Drzewiej* (1912).—*Nowele* (short stories; 1898).—*Franek Rakoczy* (play; 1908).—*Listy ze wsi* (2 vols, 1925-27).—*Dziela* (ed. S. Pigoń, 1949 ff.); *Dziela* (1960 ff.).

J. Krzyżanowski, *Piesniarz krajiny kęp i wiecznej nędzy* (1927) and 'W. O.' in Slavon. and East Europ. Rev. (1930); Z. Folejewski, *La fonction des éléments dialectaux dans les œuvres littéraires. Recherches stylistiques fondées sur la prose de W. O.* (Uppsala, 1949); M. Puchalska, *W. O.* (1957); S. Pigoń, *W. O.* (1958). S.S. (P.H.)

Orléans, CHARLES D' (\*Paris 24 XI 1394; †Amboise 5 I 1465), French poet. He was the fourth son of Louis, Duke of Orléans (brother of Charles VI), and Valentine Visconti, daughter of the Duke of Milan. He became one of the leaders of the Armagnac faction and his life was constantly being threatened by his father's murderer, the Duke of Burgundy. Taken prisoner at Agincourt (1415), he spent 25 years in captivity in England. On his return to France he worked unsuccessfully to re-establish peace between the two countries. In 1450 he gave up all political activity and retired to Blois.

Apart from the *Retenue d'Amours* and the *Songe en Complainte*, his poems are all short. Though written according to the outworn courtly conventions and in an allegorical style, they are free from pedantry and are characterized by sincerity, penetrating psychology and freshness of poetic fancy. Charles's earlier works have love as their main theme but in those written in later years there lies a strong undercurrent of bitterness caused by the disappointments of his public life. To the modern reader their weakness lies in Charles's failure to express any real intensity of emotion. His language is simple, his imagery striking and his use of metre and sound harmonious. Few poets have married form and content more successfully.



He wrote a few poems in English during his captivity.

*Poésies* (ed. P. Champion, 2 vols, 1923–27); *The English Poems of C. of O.* (ed. R. Steele, 1941).

P. Champion, *Vie de C. d'O.* (1911) and *Histoire poétique du XVe siècle*, II (1923); J. Fox, *The Lyric Poetry of C. d'O.* (1969). A.H.D.

**Orm**, or **Ormin** (fl. c. 1200), English Augustinian Canon who, in an individual spelling system, compiled a vast set of metrical homilies on the Gospels.

*The Ormulum* (ed. R. M. White and R. Holt, 2 vols, 1878); K. Sisam, 'MSS Bodley 340 and 342' in *Rev. Eng. Stud.*, VII–IX (1931–33); H. C. Matthes, *Die Einheitlichkeit des Ormulum* (1933). R.W.B.

**Orosius**, **PAULUS** (fl. c. 400), Christian polemist. His chief work, *Historiarum adversus paganos libri VII*, is an inept compilation from third-rate authorities describing the miseries of pagan world-orders and is inspired by Augustine's *Civitas Dei*. The work was greatly esteemed in the Middle Ages.

Eds: Migne, *Patrologia Latina*, XXXI (1846; *Historiae* only); C. Zangemeister in *Corpus scriptorum ecclesiastic. Latin.*, V (1882) and ed. minor (1889).—Trs: I. W. Raymond (1936); R. J. Deferrari (1964; *Historiae* only).

B. Lacroix, *Orose et ses idées* (1965).

J.A.W. (J.D.)

**Orpaz**, **YITZHAK** (\*Russia 1923), Hebrew writer; settled in Palestine in 1938. An experimental novelist, he makes frequent use of allegory. In his novel, *The Death of Lysanda* (in Eng.: 1970), the hero creates a dream-image in order to destroy it. A chapter of his novel *Massa Daniel* (1969) appeared in *Israeli Writing* (Autumn 1970). This work is a fictionalized account with allegorical overtones of a soldier's return from the battle-front in the Six-Day War. L.Y.

**Ortery**, **EARL OF**: see **Boyle**, **ROGER**.

**Orsini**, **GIULIO**: see **Gnoli**, **COUNT DOMENICO**.

**Ors y Rovira**, **EUGENIO D'** (\*Barcelona 28 IX 1882; †Madrid 1954), Spanish writer. A member of the Royal Academy, he studied law in Barcelona and philosophy at the Sorbonne. He wrote in Catalan, Spanish and French and exercised considerable influence. For him the philosophy resides not in the imagination or reason, but in intelligence (*el seny*). His own brand of 20th-century idealism, *novecentismo*, illuminated his art-criticism. His short essays—*glosas*, started in 1916—are acute running commentaries on events and ideas. *La ben plantada* is an intellectual novel with excellent narrative; *Guillermo Tell* (1926), a good drama on the clash between passion and restraint. Amongst

his philosophical works stand out *El secreto de la filosofía* (1947). He used the pseudonym **XENTUS**.

*La ben plantada* (1911; *La bien plantada de Xenius*, Span. tr. R. Marquina, Madrid, 1913; sel. tr. S. Putnam in *The European Caravan*, 1931); *Poussin y el Greco* (1922); *Tres horas en el Museo del Prado* (1923); *Cézanne* (1924); *Las ideas y las formas* (1928); *La vie de Goya* (1929); *Coupole et monarchie* (1929); *Pablo Picasso* (1930; Eng. tr. W. B. Wells, 1930); *Science et histoire de la culture* (1932); *Nuevo glosario* (10 vols, 1921–30; 2 vols, 1947); *Novísimo glosario 1934–35* (1946).

A. R. Schneeberg, *E. d'O., le philosophe et l'artiste* (Barcelona, 1920); J. L. Aranguren, *La filosofía de E. d'O.* (1944); N. Barquet, *E. d'O. en su ermita de San Cristóbal* (1956); J. M. Capdevila, *E. d'O.: etapa barcelonina (1906–1920)* (1965).

R.M.N. (J.E.V.)

**Ortega Munilla**, **José** (\*Cárdenas, Cuba 26 X 1856; ∞. . . Gasset; †Madrid 1922), Spanish writer. Member of the Spanish Academy. As a novelist he belongs to the realist school with a leaning towards social problems. He is best remembered as editor and commentator of *Los Lunes del Imparcial*, the influential weekly literary supplement through which many writers of the '98 GENERATION became known.

*La cigarra* (1879); *Sor Lucila* (1882); *La calandria* (1917).

A. Espina, 'Libros de otro tiempo' in *Rev. de Occidente*, I (1923). R.M.N.

**Ortega y Gasset**, **José** (\*Madrid 9 V 1883; ∞ Rosa Spottorno; †*ibid.* 18 X 1955), Spanish philosopher and writer, son of Ortega\* Munilla. Educated at a Jesuit school in Málaga, at Madrid University and in Germany, he became Professor of metaphysics at Madrid. From 1910 he displayed relentless activity as lecturer, writer and journalist. He founded (1923) the influential *Revista de Occidente*, and intervened in politics. The Civil War exiled him from Spain but he returned in 1945.

*España invertebrada* (1921) is a controversial historico-psychological analysis of the causes of Spanish decadence. In his world-famous book *La rebelión de las masas* (1930)—originally printed as articles in a Madrid newspaper—he sees the cause of Western decadence in the appearance of a 'mass-man' in revolt against the select minority who created our civilization. In *El tema de nuestro tiempo* (1923) he opposes to the rationalist exclusivism of the 19th century the ideal of a 'vital reason'.

Ortega possessed a great gift for exposition and an excellent style, perhaps overburdened with metaphors. The subjects of his essays range widely from historical philosophy to big-game hunting. He is mainly concerned with the present: his present. He sees modern art as in a process of dehumanization, and the novel genre exhausted,

with the modern novelist as an 'inspired wood-cutter in the Sahara desert'. His major works were published before 1932.

*Obras completas* (11 vols, 1946-69).—*España invertebrada* (1921; *Invertebrate Spain*, tr. M. Adams, 1937); *El tema de nuestro tiempo* (1923; *The Modern Theme*, tr. J. Cleugh, 1931); *La deshumanización del arte e ideas sobre la novela* (1925; *The Dehumanization of Art and Notes on the Novel*, tr. H. Weyl, 1948); *La rebelión de las masas* (1930; *The Revolt of the Masses*, tr. J. R. Carey, 1932); *Misión de la Universidad* (1930; *Mission of the University*, tr. H. L. Nostrand, 1946); *Toward a Philosophy of History* (tr. H. Weyl, 1941).

J. Marias, *O. y la idea de la razón vital* (1949) and *O. Vocación y circunstancia* (1960; Eng. tr. F. M. López-Morillas, 1970); J. Ferrater Mora, *O. y G. An Outline of His Philosophy* (1956); G. Cascales, *L'humanisme d'O.* (1957); J. L. Aranguren, *La ética de O.* (1958); J. P. Borel, *Raison et vie chez O.* (1959); M. Granel, *O. y su filosofía* (1960); H. Larrán, *La génesis del pensamiento de O.* (1962); A. Gaité, *El sistema maduro de O.* (1962); R. Senabre Sempere, *Lengua y estilo de O. y G.* (1964); P. Cepeda Calzado, *Las ideas políticas de O. y G.* (1968). R.M.N. (J.E.V.)

Ortigão, José DUARTE RAMALHO (\*Oporto 24 XI 1837; †27 IX 1915), Portuguese short-story writer, journalist and critic. Author of two excellent travel books—on England and Holland, but with critical reflections on Portugal—he is chiefly noted for *As Farpas*, a satirical review of contemporary life written with a serious didactic purpose in the form of pamphlets on popular culture. The earlier numbers (like his serial novel *O mistério da estrada de Sintra*, 1870) were written in collaboration with Eça de Queirós\*.

*Histórias cor de rosa* (novel; 1870).—*A Holanda* (1883); *John Bull* (1887).—*As farpas* (1871-87; ed. with stud. A. de Castro, 15 vols, 1944-49).—Works (pub. Livraria Clássica Editora, 39 vols, 1944-49).

R. Jorge, *R. O.* (1915); Rodrigues Cavalheiro, *A evolução espiritual de R.* (1963). T.P.W.

Ortmüt: see HUON DE BORDEAUX.

Orwell, GEORGE, pseud. of ERIC BLAIR (\*Motihari, Bengal 23 I 1903; ∞1933 Eileen O'Shaughnessy, ∞1949 Sonia Mary Brownell; †London 21 I 1950), English essayist and novelist. The sardonic strength and the integrity of the essays and criticism he contributed frequently to the New Statesman made them a powerful influence at the time and keep them provocatively alive. *Animal Farm* (1945) is an ingenious allegorical fantasy. His novel *1984* (1949), though poor in characterization, is an exposure of the totalitarian state, developed in its most extreme and sinister form.

*Down and Out in Paris and London* (1933);

*Burmese Days* (1934); *The Road to Wigan Pier* (1937); *Homage to Catalonia* (1938).—*Collected Essays* (4 vols, 1968).

L. Brander, *G. O.* (1954); C. Hollis, *A Study of G. O.* (1956); R. J. Voorhees, *The Paradox of G. O.* (1960); R. Rees, *G. O.: Fugitive From the Camp of Victory* (1961); K. Alldritt, *The Making of G. O.* (1969). R.A.S.-J. (W.R.A.)

Orzechowski (ORICHOVIUS), STANISŁAW (\*Przemyśl 11 XI 1513; †1566), Polish and Latin polemist and historian. A Roman Catholic priest and a master of style, he opposed celibacy, propagated war against the Turks, upheld theocracy in politics and was a bitter fighter of his personal enemies, though not always constant in deeds and recorded thoughts.

*De bello adversus Turcas suscipiendo* (1543); *De lege coelibatus* (1551); *Rozmowa albo dialog około egzekucyj Polskiej Korony* (1563); *Quincunx, to jest wzór Korony Polskiej* . . . (1564; crit. ed. [with prec.] J. Łos, 1919); *Annales Polonici ab excessu divi Sigismundi I* (1611).—*Dzieła w niektórych przedmiotach pisane* (2 vols, 1826); *Orichoviana. Opera inedita* (ed. J. Korzeniowski, 1891).

L. Kubala, *S. O. i wpływ jego na rozwój i upadek Reformacji w Polsce* (1870; 2nd ed. 1907); L. Kossowski, *Trybun ludu szlacheckiego* (1907). S.S. (P.H.)

Orzeszkowa, ELIZA, née PAWŁOWSKA (\*Milkow-szczyzna 25 V 1841; †Grodno 18 V 1910), Polish writer. Educated in Warsaw, after her husband's political exile she lived mostly in Grodno, where she started writing novels (1866) in the spirit of positivistic realism. However, her impressionable nature pushed her in the direction of idealism coloured with patriotic feeling. In her novels she stood for the proper education of women and justice for the Jews; depicted the life of peasants, of aristocrats and their attitude towards the poor gentry; and fought materialism. The patriotic element, well concealed under the symbols provided for the censor's eye, is to be found in her novels and short stories. A good stylist, with a sympathetic understanding of the injured, she influenced S. Żeromski\* and M. Dąbrowska\*.

NOVELS: *Marta* (1873); *Eli Makower* (1874-75; *Histoire d'un Juif*, tr. L. Mickiewicz, 1888); *Meir Ezołowicz* (1878; Eng. tr. J. Young, 1898); *Dziurdziowie* (1885); *Nad Niemnem* (3 vols, 1887); *Cham* (1889); *Bene nati* (1891); *Dwa bieguny* (1893); *Argonauci* (1899; *Modern Argonauts*, tr. Count S. C. de Soissons, 1901); *Gloria victis* (1910).—SHORT STORIES: *Przędze* (1903; sel. short stories tr. in *Idylles brisées*, V. de Zabiello, 1903); *Nowele i szkice* (1921).—CORRESPONDENCE: *Listy* (ed. A. Drogozewski et al., 2 vols, 1937-38); *Listy zebrane* (5 vols, 1954-61).—*Pisma* (ed. A. Drogozewski and L. B. Swiderski, 22 vols, 1937-39); *Pisma zebrane* (52 vols, 1947-53).

T. Grabowski, *E. O.* (1907); A. Drogoszewski, *E. O.* (1912); Z. L. Zaleski, *E. O.* (1914); E. Jankowski, *E. O.* (1964); J. Detko, *O. wobec tradycji marodowyzwoleńczych* (1965); M. Żmigrodzka, *O.* (1965). S.S. (P.H.)

Osborne, DOROTHY (\*Chicksands 1627; ∞1655 Sir William Temple\*; †Moor Park I 1694/95), English letter-writer. She married after a long and difficult courtship. Her love-letters are charming, of a delicate humour and in good prose.

*Letters From D. O. to Sir William Temple* (ed. G. C. Moore Smith, 1928).—Lord David Cecil, *Two Quiet Lives* (1948). B.L.J.

Osborne, FRANCIS (\*?Chicksands 26 IX 1593; ∞Anna Draper; †Nether Worton, nr Deddington 11 II 1658/59), English miscellaneous writer who obtained minor office at court but sympathized with Parliament. A friend of Hobbes\*, Osborne is known for his *Advice to a Son* (2 parts, 1656, 1658; ed. L. B. Wright, 1962) and *Historical Memoires on the Reigns of Queen Elizabeth, and King James* (1658).

*Collected Works* (11th ed., 2 vols, 1722).

J. E. Mason, *Gentlefolk in the Making* (1935); S. A. E. Betz in *17th Century Studies*, 2nd ser. (ed. R. Shafer, 1937); P. Zagorin, *A History of Political Thought in the English Revolution* (1954).

B.L.J. (R.M.W.)

Osborne, JOHN (\*London 12 XII 1929; ∞1951 Pamela Elizabeth Lane, ∞1957 Mary Ure, ∞1963 Penelope Gilliatt, ∞1968 Jill Bennett), the English dramatist whose first performed play, *Look Back in Anger* (1957), gave its name to the group of 'angry young men'; their main pre-occupation was to denounce the Establishment. *The Entertainer* (1957) was written for Laurence Olivier.

*The World of Paul Slickey* (1959); *Luther* (1961); *Inadmissible Evidence* (1965); *The Hotel in Amsterdam* (1968).

M. Banham, *O.* (1969); A. Carter, *J. O.* (1969); S. Trussler, *The Plays of J. O.* (1969). W.R.A.

O'Shaughnessy, ARTHUR (\*London 14 III 1844; ∞1873 Eleanor Marston; †*ibid.* 30 I 1881), Irish poet and herpetologist; assistant in the British Museum from 1863; a friend of the leading French poets of his day; a writer of delicate, musical lyrics. R.McH.

*An Epic of Women* (1870); *Lays of France* (1872); *Music and Moonlight* (1874); *Poems* (sel.: 1923).

W. D. Padden, *A. O'S.* (1964). E.T.W.

Osipovich, A.: see Novodvorsky, ANDREY OSIPOVICH.

Osorgin, MIKHAIL ANDREYEVICH, pseud. of M. A. ILYN (\*1878; †Paris 1942), Russian émigré author

whose realistic narratives and novels (published abroad) were mainly about the Revolution of 1917.

*Iz malen'kogo domika* (1921); *Sivtsev Vrazhek* (1928); *Svidetel' istorii* (1932); *Povest' o sestre* (1936).—*A Quiet Street* (tr. N. Hellstein, 1930); *My Sister's Story* (tr. *idem* and G. Harris, 1932). J.L.

Osório, JERÓNIMO (\*Lisbon 1506; †Tavira 20 VII 1580), Portuguese historian. A humanist, he studied at Salamanca, Paris and Bologna; after holding the Chair of scripture at Coimbra he became Bishop of Silves. His Latin history of the reign of King Manuel enjoyed a considerable European reputation and was instrumental in spreading knowledge of Portugal's discoveries and conquests in the East.

*De rebus Emmanuelis regis Lusitaniae invictissimi virtute et auspicio gestis libri duodecim* (1571); *The History of the Portuguese during the reign of Emmanuel, containing all their discoveries, from the coast of Africk to the farthest parts of China, etc.*, tr. J. Gibbs, 2 vols, 1752).

A. F. G. Bell, 'The humanist J. de O.' in *Rev. Hispanique*, LXXIII (1928); L. Bourdon, *J. O. et Stanislas Hisius d'après leur correspondance* (1956). T.P.W.

Ossian: see Macpherson, JAMES; OSSIAN.

Ossiannilsson, KARL GUSTAV (\*Lund 30 VII 1875; †Linköping 14 III 1970), Swedish poet, novelist and dramatist; best known for his early poetry and for his autobiographical novel *Barbarskogen* (1908), in which he criticized Social Democracy, of which he had formerly been an adherent. He became a supporter of Fascism, but opposed Nazism.

VERSE: *Masker* (1900); *Hedningar* (1901); *Orkester* (1907); *Flygskuppet* (1910); *Kärleksdikter* (1918); *Frihetssången* (1943).—*Samlade Dikter* (4 vols, 1920); *Valda Dikter* (1934).—NOVELS: *Slätten* (1909); *Havet* (1910); *Fädernas Arv* (1925); *En gång skall förbannelsen vika* (1942).—*Donatorn* (play; 1948).

F. Böök in *Resa kring svenska Parnassen* (1926); E. Hedén in *Valda skrifter*, IV (1927).

B.M.E.M.; A.H.J.K. (I.S.)

Ostaijen, PAUL VAN (\*Antwerp 22 II 1896; †Miavoye-Anthée 17 III 1928), Flemish poet and essayist, the strongest personality of the Flemish Expressionist movement. He introduced modern town life into Dutch poetry. In the First World War he developed a belief in human solidarity (*Het Sienjaal*, 1918) and gave the impulse to Expressionist poetry; then he switched to Dadaism and published nihilist poetry in a quite elaborate typographical composition. Finally he produced a poetics of his own, an 'organic expressionism' in

which he sought a pure lyricism—a conception and a term used by him several years before H. Bremond\*—realized in verse of considerable sensibility and musicality. He wrote grotesque stories and was a sharp and partial critic.

VERSE: *Music-Hall* (1916); *Bezette stad* (1921); *Gedichten* (1928).—*Poèmes* (Fr. tr. E. Schoonhoven, 1951); *Poesie* (Ger. tr. K. Reichert, 1966).—STORIES: *De trust der vaderlandsliefde* (1925); *Het bordeel van Ika Loch* (1926); *Vogelvrij* (1927); *De bende van de stronk* (1932); *Diergaarde voor kinderen van nu* (1932).—*Grotesken* (Ger. tr. G. Dyserinck-Sieke, 1967).—ESSAYS: *Krities proza* (2 vols, 1929); *Self-Defense* (1933).—*Verzameld werk* (4 vols, 1952–53; 2nd ed. 1963–).

G. Burssens, *P. van O. zoals hij was en is* (1933); A. T. W. Bellemans, *Poëtië van P. van O.* (1939); E. Schoonhoven, *P. van O., introduction à sa poétique* (1951); M. Gilliams, *Een bezoek aan het Prinsengraf* (1952); A. de Roover, *P. van O.* (1958); H. Uyttersprot, *P. van O. en zijn proza's* (1959); P. Hadernann, *De kringen naar binnen* (1965); P. de Vree and H. Fl. Jaspers, *P. van O.* (1967); E. H. Beekman, *Homeopathy of the Absurd. The Grotesque in P. van O.'s Creative Prose* (1970).

R.F.L.

Österling, ANDERS JOHAN (\*Hälsingborg 13 IV 1884), Swedish poet and journalist. Member of the Swedish Academy since 1919, secretary 1941 to 1964. After beginning as a Symbolist (*Preludier*, 1904), he gradually created his own genre of idyllic nature-poetry, based on a sober and solid appreciation of everyday life, especially in Skåne.

VERSE: *Offerkransar* (1905); *Årets visor* (1907); *Facklor i stormen* (1913); *Idyllernas bok* (1917); *Samlade dikter* (4 vols, 1925); *Tonen från havet* (1933); *Nya valda dikter* (1934); *Livets värde* (1940); *Samlade dikter* (2 vols, 1945–46).—PROSE: *Människor och landskap* (1910); *Carl August Hagberg* (1922); *Skånska utflykter* (1934); J. J. Björnsthål (1947); *Dikten och livet* (1961).

S. Colliander, *Bibliografi* (1939–44); T. Tottie, *Bibliografi* (1944–63).—S. Engdahl, *A. Österlingdomslyrik* (1942); B. Christofferson, *Svenska kritiker och deras metoder* (1962).

B.M.E.M.; A.H.J.K. (I.S.)

Ostrovsky, ALEXANDER NIKOLAYEVICH (\*Moscow 12 IV 1823; †nr Moscow 28 V 1886), Russian playwright. Starting to write in 1847, he was at first under Gogol's\* influence but found a voice and a genre of his own in his plays about the patriarchal merchants' quarter in Moscow. He reached particular intensity towards the end of the 1850s in *Dokhodnoe mesto*, *Vospitannitsa* and *Groza*, the latter being a tragedy from the merchant life in the Volga district. The tragic element began to intrude from now on into his work. So did indictment and satire: in *Les* (1871), for example, with its amusing mixture of effete gentry, strolling

actors and provincial merchants; or in *Volki i ovtsy* (1875), with its co-operation between corruption and tyranny. In the comedy *Talanty i poklonniki* (1882) Ostrovsky reproduced the provincial actors' milieu as he knew it. His historical plays (in blank verse) are boring, though not his dramatized fairy tale *Snegurochka*, which Rimsky-Korsakov turned into an opera. Ostrovsky has been responsible for important changes in the evolution of the Russian theatre, and his plays, of which he wrote over 50, still remain very popular. He is regarded as the greatest Russian dramatist of the realistic period.

*Polnoye sobranie sochineniy* (12 vols, 1885–86); *Sochineniya* (11 vols, 1919–26); *Sochineniya* (1935); *Polnoye sobranie sochineniy* (16 vols, 1949–53); *Sobranie sochineniy* (10 vols, 1959–60); *Dnevnik i pis'ma* (1937).—*The Storm* (tr. Constance Garnett, 1898; tr. G. F. Holland and M. Morley, 1930; tr. D. Magarshak, 1960); *Plays* (*A Protégée of the Mistress, Poverty Is no Crime, Sin and Sorrow Are Common to All, It's a Family Affair*; ed. G. R. Noyes, 1917); *The Forest* (tr. C. V. Winlow and G. R. Noyes, 1926); *Easy Money and Two Other Plays* (tr. D. Magarshak, 1944); *The Diary of a Scoundrel* (adapt. R. Ackland, 1948).

N. Denisov, *Kriticheskaya literatura o proizvedeniyakh Ostrovskogo* (1906–07); I. Patouillet, *O. et son théâtre de mœurs russes* (1912; with biblio.); N. Kashin, *Etyudy ob Ostrovskom* (1912–13); N. Dolgov, *A. N. O.* (1923); A. Revyakin, *A. N. O.* (1949); G. P. Pirogov, *A. N. O.* (1962); L. Lotman, *A. N. O. i russkaya dramaturgiya ego vremeni* (1961); E. G. Kholodov, *Masterstvo Ostrovskogo* (1967).

J.L.

Ostrovsky, NIKOLAY ALEXEYEVICH (\*1904; †1936), Soviet author of working-class origin. As a result of his wounds during the Civil War and of intensive Party work under difficult conditions he became paralysed and lost his sight. But undaunted, he began to write and his intensely optimistic autobiography in the form of a novel, *Kak zakalyalas' stal'*, brought him the Lenin Order in 1935, and by 1950 the sale of the book reached six million copies. Death prevented the completion of a second novel, *Rozhdennye burey* (1937), with a background of the Civil War and the struggle against the Polish landowners in the Ukraine.

*Kak zakalyalas' stal'* (1932–34; *The Making of a Hero*, tr. A. Brown, 1937; *How the Steel Was Tempered*, tr. R. Prokofyeva, 1967; *Et l'acier fut trempé*, tr. V. Feldman, 1937).—*Sochineniya* (3 vols, 1967–68).

E. Balabanovich, *N. O.* (1946); K. P. Kiparisova, *N. A. O.* (1946); S. Tregub, *N. O.* (1948, 1957, 1964); V. I. Timofeyev and M. V. Shiryayeva, *N. O.* (1957).

J.L.

O'Sullivan, SEUMAS: see Starkey, JAMES SULLIVAN.

**Osuna**, FRAY FRANCISCO DE (\*Osuna †1497; †before 1542), Spanish religious writer. He was a Franciscan who wrote, besides other religious works, a long work in six parts entitled *Abecedario espiritual*; each part is subdivided into chapters headed by a maxim, arranged in alphabetical order. The third alphabet deals with mysticism and influenced St Teresa\*.

*Tercera parte del libro llamado Abecedario espiritual* (in Nueva Biblioteca de Aut. Esp., XVI; tr. *The Third Spiritual Alphabet*, 1931); *Norte de los estados* (Burgos, 1550).

R. F. de Ros, *Le père F. de O.* (1937).

E.M.W. (J.E.V.)

**Oswald von Wolkenstein** (\*1377; †1445), Tirolese poet of noble birth. His career included escape from home at the age of ten, extensive travels, the service of Emperor Sigismund and a 'minnedienst' the reality of which included a spell in his lady's dungeon. All this is reflected in his 125 poems, the most exhilarating collection of the waning Middle Ages in Germany; they show affinities with all the passing and emerging genres: MINNESANG, Tanzlied, Goliardic poetry, drinking-song, MEISTERGESANG, hymn and folk-song. In his language there is more zest than discrimination; neologisms and foreign words abound.

Ed. J. Schatz (2nd ed. 1904); with melodies, *idem* and O. Koller (1902); ed. K. K. Klein (with musical supp. W. Salmen; 1962).—Modernized L. Passarge (1891).

J. Schatz, *Sprache und Wortschatz der Gedichte O.s* (1930); E. J. Morrell, 'O. von W. and Mandeville's travels' in *London Medieval Studies* [for] *F. Norman* (1965); S. Beyschlag, 'Zu den mehrstimmigen Liedern O.s von W.' in *Festgabe . . . H. O. Burger* (1968). F.P.P.

**Otčenášek**, JAN (\*Prague 19 XI 1924), Czech novelist. *Občan Brych* (1955), the portrayal of the dilemma of an intellectual who comes to accept the Communist new order in Czechoslovakia, tries with only limited success to escape from the shallow schematism of the approach to literature current in the 1950s. His best achievement is the short novel *Romeo, Julie a tma* (1958; *Romeo and Juliet and the Darkness*, tr. I. Unwin, 1960), the story of the love of a Czech youth for a Jewish girl in German-occupied Prague. R.A.

**Otero**, BLAS DE (\*Bilbao 1916), Spanish poet concerned with the problems of contemporary Spain and directing his message to 'the immense majority'.

*Angel fieramente humano* (1950); *Redoble de conciencia* (1951); *Pido la paz y la palabra* (1955); *Ancia* (1958); *Esto no es un libro* (1963); *Que trata de España* (1964); *Hacia la inmensa mayoría* (1962); *Expresión y reunión, 1941–1969* (1969).

E. Alarcos Llorach, *La poesía de B. de O.* (1966). J.E.V.

**Otfrid** (fl. c. 868), German poet, monk at the Alsatian monastery of Weissenburg. He had probably studied under Rabanus\* Maurus at Fulda (c. 820–30). His elaboration in five books of (roughly pericopal) readings from the Gospels (with the standard commentaries) is the earliest German monument in rhyming verse. In its insistence on the allegorical (beside the literal) sense of Scripture and in its asceticism it is the work of a cleric and monk. 'Popular' treatment (as in the Old Saxon *Heliand*\*) is rarely found; the Annunciation scene is of considerable iconographical interest. One preface, an apologia of the Franks and the Frankish tongue ('hitherto not disciplined, as were Greek and Latin, in metrical composition'), is noteworthy, but remained, like the rest of the work, without influence.

Eds: P. Piper (2 vols, 2nd ed. 1882–87); O. Erdmann (1882); E. Schröder and L. Wolff (with glossary but no comm.; 1957).—Modernized: Joh. Kelle (1870); R. Fromme (1928).

G. Ehrismann, *Geschichte der deutschen Literatur . . . des M.A.s*, I (2nd ed., 1932); D. A. McKenzie, *O. von W., Narrator or Commentator* (1946); F. P. Pickering, *Literature and Art in the Middle Ages* (1970). F.P.P.

**Othón**, MANUEL JOSÉ (\*San Luis de Potosí 1858; †1906), Mexican poet on the fringe of MODERNISM. While his poetic form is more delicately contrived than that of Romanticism or post-Romanticism, his matter is all his own and is largely concerned with the relations between man and nature as represented in the mountainous territory of northern Mexico. E.Sa.

*Poemas* (1880); *Poemas rústicos* (1890–1902) (1902); *Noche triste de las Walpurgis* (1907); *El himno de los bosques* (1908).—*Poemas y cuentos* (ed. A. Castro Leal, 1963). E.Sa. (J.F.)

**Otloh of St Emmeram** \*c. 1010; †23 XI 1072 or 1073), German cleric, brought up in Tegernsee and Hersfeld, teacher at St Emmeram in Regensburg. Among his writings are a *Liber visionum*, a *Vita Bonifatii*, a *Liber de temptationibus* (autobiographical) and hymns.

Migne, *Patrologia Latina*, CXLVI (1853); *Monumenta Germaniae historica, Scriptores*, XI (1854); *Analecta hymnica medii aevi*, L (1907). F.J.E.R.

**Ōtomo no Yakamochi** (\*?718; †IX 785), Japanese poet. Although as a court official and statesman he had a prominent (if chequered) career, he is famous as one of the best poets of the anthology *Manyōshū*\*, in the editing of which he played a large part. Of numerous surviving poems, none apparently belong to after 759. It is not known whether

he ceased writing then or whether later poems were lost.

*Die Langegedichte Y.s aus der Manyōshū* (tr. E. E. Florenz, 1933); sel. poems tr. in: Nippon Gakujutsu Shinkōkai, *The Manyōshū* (1940; repr. 1965); R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961; with excellent crit. assessment); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964). E.B.C. (D.E.M.)

Otte: see Gautier d'Arras.

Ottendorfer, OSWALD (\*Zwittau, Moravia 26 II 1826; ∞VII 1859 Anna Uhl, née Behr; †New York 15 XII 1900), German-American journalist. He married the owner of the New Yorker Staatszeitung and through his championship of truly representative government made it the leading German-American newspaper.

H. Zeydel in *Dictionary of American Biography*, XIV (1934). E.R.

Otto of Freising (\*1114/15; †1158), German chronicler, uncle of Frederick Barbarossa. He studied in Paris, became a Cistercian and (1135) Bishop of Freising. He made the school there a centre of Aristotelian studies. He wrote two great histories, the *Chronica* (a world-history of the 'two cities' from the Creation to 1146) and the *Gesta Friderici I imperatoris*. F.J.E.R.

*Chronica*, ed. A. Hofmeister, and *Gesta*, ed. B. von Simson, in *Monumenta Germaniae historica, Scriptores rerum Germanicarum*, XLV-XLVI (1912).—*The Two Cities and The Deeds of Frederic Barbarossa* (tr. C. Mierow, *Records of Civilization: Sources*, X, 1928, and XLIX, 1953).

J. A. Fischer, *O. von F.: Gedenkgabe zu seinem 800. Todesjahr* (Freising, 1958). F.J.E.R. (Tor.)

Otway, THOMAS (\*Trotton, nr Midhurst 3 III 1652; †London ?14 IV 1685), English dramatist. He was educated at Winchester College and Christ Church, Oxford (1669), but he left without taking a degree, going to London in 1671. Otway persuaded Aphra Behn\* to give him the part of the King in *The Forc'd Marriage* but was a useless actor. His *Alcibiades* (1675) caught the notice of Rochester\* who interested the Duke of York in him. After the success of *Don Carlos* (15 VI 1676) Betterton\* was prepared to accept Otway as a dramatist and he was patronized by the Earls of Plymouth and Middlesex in addition. With his passion for Mrs Barry unreturned Otway joined the army (1678), going to Holland and returning in 1679 with his health impaired. After 1681, despite the success of *Venice Preserved* (II 1682) Otway was in bad straits, borrowing from Betterton and Tonson. He also suffered for his support of the Duke of York. Otway's comedy was poor. His *Orphan* and *Venice Preserved* are well constructed,

his blank verse is supple, often tremendously moving, and he provided the stage with some of its most popular rôles for nearly two centuries.

PLAYS: *Caius Marius* (from Shakespeare's *Romeo and Juliet*; 1680, facs. 1969); *Venice Preserved* (1682; ed. M. Kelsall, 1969); *The Works of Mr T. O.* (1692).—PROSE WORKS: *The History of the Triumvirates* (1686); 'Love-letters, Written by the Late Most Ingenious Mr T. O.' in *Familiar Letters by the Earl of Rochester* (1697).—*The Works...* *Plays, Poems and Love-letters* (ed. J. C. Ghosh, 2 vols, 1932; repr. 1968).

Samuel Johnson, *Lives*, I (ed. G. B. Hill, 1905); R. G. Ham, *O. and Lee* (1931); A. M. Taylor, *Next to Shakespeare* (1950); R. E. Hughes, "'Comic relief'" in O.'s *Venice Preserved* in *Notes and Queries*, new ser., V (1958); W. H. McBurney, 'O.'s tragic muse debauched' in *Jour. Eng. and Germanic Philol.*, LVIII (1959); E. Rothstein, *Restoration Tragedy* (1967). B.L.J. (H.N.D.)

Oudaen, JOACHIM (\*Rijnsburg 1628; †Rotterdam 1692), Dutch poet, pupil of Petrus Scriverius\* with whom he boarded; after his marriage, tilemaker at Rotterdam, which through him acquired prominence as a literary centre. Although not primarily interested in temporal things, he was generally inspired in his poetry by occurrences in domestic and foreign politics. Sometimes his poems have a Vondelian ring. An anti-Catholic, he yet appreciated Vondel\*; despite *Trijntje Cornelis* he admired Huygens\*. He was interested also in music, painting and engraving on glass.

PLAYS: *Joanne Gray* (1648: counterpart of Vondel's *Maria Stuart*); *Koning Conrاديjn* (1649); *Servetius* (1655); *Haagsche Broedermoord* (1672).—VERSE: *Britannische vernedering* (1667); *De neergeplofte Lucifer* (1659; on Cromwell's death); *God en 't Goddelijke gekent en doorzien uit de Schepselen* (1675; versification of Psalms).

D. van Hoogstraten, *J. O.'s Poezij* (3 vols, 1712); H. K. Poot, *Gedichten van J. van O.* (1724); G. Penon, 'Brieven van en aan O.' in *Bijdragen*, II and III (1881); A. van Duinkerken, 'J. O. in de Vasten' in *De Gemeenschap*, VI (1930); J. Karsemeijer, 'J. O. als chiliast' in *De Nieuwe Taalgids*, XXXVII (1943) and 'O.'s Aandachtige Treurigheid' in *Levende Talen* (1944); J. D. P. Warners, 'O.'s gedicht bij Vondels overlijden' in *De Nieuwe Taalgids*, XLVI (1953); C. C. de Bruin, *J. O. in de lijst van zijn tijd* (1955); L. Brummel, 'J. O.'s "Haagsche Broeder-moord"' in *Opstellen F. K. H. Kossmann* (1958); J. Melles, *J. O., heraut der verdraagzaamheid* (1958). A.M.B.W. (R.P.M.)

Oudshoorn, J. VAN, pseud. of JAN KOOS FEYLBRIEF (\*The Hague 20 XII 1877; ∞1914 Marie Elise Gertrud Teichner; †ibid. 31 VII 1951), Dutch prose writer. Van Oudshoorn, who lived a lonely life quite outside Dutch literary movements, wrote pessimistic novels and stories on isolated, even

alienated, people, reminiscent of Strindberg\*. A tendency towards a private brand of mysticism adds a very personal touch to his psychology and graphic style.

*Willem Merten's levenspiegel* (1914; *Alienation*, tr. Neline C. Clegg, 1965); *Tobias en de dood* (1925); *Pinksteren* (1929); *In memoriam* (1930); *De fantast* (1948); *Doolhof der zinnen* (anthol.; 1950); *Bezwaarlijk verblijf* (ed. W. A. M. de Moor, 1965); *Het onuitsprekelijke* (letters; 1968).—*Verzamelde werken*, I (coll. stories; ed. W. A. M. de Moor, 1968).

M. Nijhoff, 'De geestkracht der kunst' in *De Gids* (1922); K. A. Mayer in *Jaarboek Maatschappij der Nederl. Lett.* (1950–51); K. Fens, *De gevestigde chaos* (1966). J.J.O.

**Ouida**, pseud. of MARIE LOUISE DE LA RAMÉE (\*Bury St Edmunds 1 I 1839; †Viareggio, Italy 25 I 1908), English novelist who, challenging Victorian conventions, enriched contemporary fiction with the superbly blasé guardsman. Her 44 novels of a world of operatic passion show narrative vigour and, when dogs are described, great fidelity.

*Under Two Flags* (3 vols, 1867); *Tricotrin* (1869); *A Dog of Flanders* (1872); *Two Little Wooden Shoes* (1874); *Moths* (3 vols, 1880); *Bimbi: stories for children* (1882); *In Maremma* (1882).

E. Lee, *O.: A Memoir* (1914); Y. French, *Life of O.* (1938); E. Bigland, *O.* (1950). R.M.H.

**Outremeuse**, JEAN D' (\*Liège 1338; †*ibid.* 1399), French chronicler and poet; a lawyer at the episcopal court of Liège. He wrote a universal history in prose entitled *Le Myreur des histoires*, a historical poem, *La Geste de Liège*, and a version in alexandrines of the epic legend of Ogier le Danois (CHANSONS DE GESTE).

*Œuvres* (ed. A. Borgnet and S. Bonnans, 7 vols, 1864–87).—G. Kurth, *Étude critique sur J. d'O.* (1910). A.H.D.

**Ou-yang Hsü** (\*Mien-chou 6 VIII 1007; †Ying-chou 8 IX 1072), Chinese essayist and poet. Ou-yang was at once a leading statesman and the greatest literary figure of his generation. His official career, begun in 1031, lasted virtually up to his death, although his progress was several times interrupted by provincial banishments. Between 1049 and 1069 he was vice-president or president of various departments of state and held important academic appointments. In his last years he opposed the reform proposals of Wang\* An-shih.

Ou-yang, as was typical of the Northern Sung period, was greatly concerned with the practical application of the Confucian classics to contemporary politics. This same outlook made him the most influential author in a revived and now successful movement for the adoption of the

simpler prose style of the classics (*ku-wên*). His best prose writing includes prefaces, epitaphs and descriptive essays. In all forms of verse, including the *tz'ü*, he wrote with fluency, directness and simplicity, displaying a reflective spirit and a love of natural beauty. He also wrote a book of poetry criticism, the earliest notebook on inscriptions, of which he had collected many rubbings, and compiled a 'New History of the Five Dynasties'. The officially-compiled 'New History of the Tang Dynasty' also bears his name with that of Sung\* Ch'ü. His political and literary principles affected his historical writing, which encountered considerable criticism.

COLLECTED LITERARY WORKS: *Chü-shih chi* (1072; sel. tr. in G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948).—*Liu-i tz'ü* (*tz'ü* poetry; sel. tr. in A. Ayling and D. Mackintosh, *A Collection of Chinese Lyrics*, 1965).—*Liu-i shih-hua* (1071).—*Hsin Wu-tai shih* (history; completed 1072).—*Wên-chung chi* (coll. works; c. 1195).

J. T. C. Liu, *Ou-yang Hsiu* (1967). A.R.D.

**Ovechkin**, VALENTINE (\*1904; †1968), Soviet author writing mainly about the new Soviet village and the collective farms. His novel *Trudnaya vesna* (1956) tackles the problems of both in an outspoken manner. J.L.

**Overbury**, SIR THOMAS (\*Compton Scorpion, Warwickshire; ∞Barton on the Heath 18 VI 1581; †London 15 IX 1613), English prose writer of characters (ESSAY) on a Theophrastan model, educated at Queen's College, Oxford (B.A. 1598) and a member of the Middle Temple (1597). As a result of his opposition to the marriage of his friend and patron Robert Carr, Earl of Somerset, to the divorced Countess of Essex, he was imprisoned in the Tower of London in IV 1613 on a trumped-up charge of disobedience to the King, and slowly poisoned by agents of the Countess. She and Somerset were found guilty and kept under house-arrest; four accomplices were hanged.

*Miscellaneous Works in Verse and Prose* (ed. E. F. Rimbault, 1856); *The Overburian Characters* (ed. W. J. Paylor, 1936).

*Sir T. O.'s Vision (1616) By Richard Niccols, and Other English Sources of Nathaniel Hawthorne's 'The Scarlet Letter'* (ed. A. S. Reid, 1957); W. McElwee, *The Murder of Sir T. O.* (1952); M. A. deFord, *The O. Affair* (1960). R.M.W.

**Øverland**, ARNULF (\*Kristiansund 27 IV 1889; ∞[3rd] 1945 Margrete Aamot; †25 III 1968), Norwegian poet and short-story writer. Intensity but soberness of language, and melancholy longing tinged with bitterness characterize Øverland's earliest poems. Soon, however, his ideals changed, and he came to regard poetry as a weapon; first to protest, in *Brød og vin* (1919), against the blockade of Germany during the First World War

and against the Treaty of Versailles; later in the service of Socialism in *Berget det blå* (1937), then in violent attacks on Fascism in *Den røde front* (1937); and finally with his poems (collected in *Vi overlever alt*, 1945) clandestinely circulated during the occupation of Norway during the Second World War, which led to his incarceration in Sachsenhausen in 1942. However, Øverland is no mere propagandist. His themes are wide-ranging and marked by a passionate integrity of purpose, and expressed with taut, monumental simplicity. In *Hustavler* (1929) his private and public concerns coalesce in poems which are among the most memorable written by him. His more recent collections of verse have tended to be more personal in character or more symbolic. His plays are comparatively unimportant; some of his short stories are noteworthy (especially the collection *Gud plantet en have*, 1931); and his articles show him to have been a passionate and talented contributor to public debate, especially on the language question. But it is as one of the leading poets of his generation that he will be remembered.

VERSE: *Den ensomme fest* (1911); *De hundrede violiner* (1912); *Advent* (1915); *Brød og vin* (1919; ext. ed. 1924); *Jeg besværges dig* (1934); *Ord i alvor til det norske folk* (1940; ext. ed. 1959); *Tilbage til livet* (1946); *Fiskeren og hans sjæl* (1950); *Sverdet bak døren* (1956); *Den rykende tande* (1960); *På Nebo bjerg* (1962); *Livets minutter* (1965).—PLAYS: *Venner* (1917); *Gi mig ditt hjerte* (1930).—NOVELS AND VARIOUS: *Den haarde fred* (1916); *Deilig er jorden* (1923); *Møllerupgåsens liv og himmelfart og andre troverdige beretninger* (1964).—ARTICLES: *Det har ringt for annen gang* (1946); *Norden mellem øst og vest* (1947); *Neutralitet eller vestblokk* (1948); *Bokmålet—et avstumpet landsmål* (1949); *I beundring og forargelse* (1954); *Riksmål, landsmål og slagsmål* (1956); *I tjeneste hos ordene* (1963); *Hvor gammelt er Norge?* (1964); *Sprog og usprog* (1967).—NOVELS: *De hundrede violiner* (Dikt i udvalg) (1968).  
O. Gelsted, A. Ø. (Copenhagen, 1946); E. E. Johnsen, *Livets spiral—A. Ø. i sin diktning* (1956); D. Haakonsen, A. Ø. (1966). R.G.P.

Overton, RICHARD (fl. 1642–63), English pamphleteer and satirist; with Lilburne\* and Walwyn, one of the Leveller leaders. His writings include an attack on the Bishops, *New Lambeth Fayre* (1642), an argument that the body and soul are inseparable, *Man's Mortallitie* (1644), the six pamphlets signed Martin Marpriest attacking the Westminster Assembly of Divines (1645–46) and *A Remonstrance of Many Thousand Citizens* (1646) in defence of the imprisoned Lilburne, for which he was gaoled (1646–47); he was gaoled again for his share in the second part of *England's New Chains Discovered* (1649) and again in 1659 and 1663. He obtained a commission under Charles II in Flanders.

W. Haller (ed.), *Tracts on Liberty in the Puritan Revolution*, III (1934), *The Rise of Puritanism* (1938) and *Liberty and Reformation in the Puritan Revolution* (1948); W. Schenk, *The Concern for Social Justice in the Puritan Revolution* (1948).

R.M.W.

Ovid (PUBLIUS OVIDIUS NASO) (\*Sulmo 43 B.C.; †c. A.D. 17), Latin poet. Born of an equestrian family, Ovid received an extensive rhetorical training at Rome and, after completing his education at Athens, travelled in Asia Minor and Sicily. In Rome, devoid of ambition for the official career for which his father had destined him, he soon devoted himself to fashionable society and to poetry.

He won early acclaim for his *Amores* (c. 16 B.C.), love-elegies as artificial as their central figure, 'Corinna'; the lament for Tibullus\* alone shows genuine feeling. The *Heroides*, mainly fictitious love-letters of heroines, are similarly shallow. His *Medicamina faciei femineae*, a treatise on cosmetics, was followed by the notorious *Ars amatoria* (c. 1 B.C.) and *Remedia amoris*; in these the technique of love is treated in mock-didactic style, flippantly and cynically. The disapproval evoked by their wantonness was doubtless the underlying cause of his banishment by Augustus in A.D. 8 to Tomis on the Black Sea: the immediate cause is never precisely revealed.

In disgust at his sentence, Ovid destroyed the 15 books, in hexameters, of the *Metamorphoses*; happily this work, in which old stories of mythological transformations, both Greek and Roman, are given fresh life in colourful and easy-flowing verse, was preserved in copies owned by his friends.

Only the first six books of the *Fasti*, originally planned to treat aetiologically the months of the Roman calendar in 12 books, were completed: these were published, partly revised, posthumously. The last works of his exile are the *Tristia* and *Epistulae ex Ponto*, for the most part tedious, if heartfelt, complaints of his lot, and the *Ibis*, an abusive piece. The *Halieutica*, a didactic poem on fish, and the allegorical *Nux* are probably spurious.

Ovid is a masterful versifier, and a vivid imagination combined with an easy grace of diction makes him an admirable story-teller. But he is too prone to rhetorical ingenuity and lacks true poetical greatness.

*Amores* (ed. F. Munari, 4th ed. 1964; ed. with comm. P. Brandt, 1911, repr. 1963; tr. G. Lee, 1968); *Heroides* (eds with comm.: A. Palmer, 1898, repr. 1967; R. Giomini, 1963–65; tr. G. Showerman, 1914); *Ars amatoria* (ed. with comm. P. Brandt, 1902, repr. 1963; tr. [with *Medicamina faciei*, *Remedia amoris*, *Nux*, *Ibis*, *Halieutica*] J. H. Mozley, 1929); *Remedia amoris* (ed. with comm. G. Némethy, 1921); *Metamorphoses* (ed. with comm. H. Magnus, 1914; trs: F. J. Miller, 2 vols, 1931; Mary Innes, 1955); *Fasti* (ed. with comm. Sir J. G.



Frazer, 5 vols, 1929; tr. *idem*, 1931); *Tristia* and *Epistulae ex Ponto* (ed. S. G. Owen, 1915; ed. with comm. 1967–, in progr.; tr. A. L. Wheeler, 1924); *Ibis* (ed. with comm. A. la Penna, 1957); *Nux* (ed. with comm. S. Wartena, 1928).

H. de la Ville de Mirmont, *La jeunesse d'Ovide* (1905); E. K. Rand, *O. and His Influence* (1926); F. A. Wright, *Three Roman Poets* (1938); H. Fränkel, *O., a Poet Between Two Worlds* (1945); L. P. Wilkinson, *O. Recalled* (1955; abr. as *O. Surveyed*, 1962); Brooks Otis, *O. as an Epic Poet* (1966); G. Luck, *The Latin Love Elegy* (2nd ed. 1969).  
A.J.D.

Owen, DANIEL (\*Mold 20 X 1836; †*ibid.* 22 X 1895), Welsh novelist. A tailor by trade, his training for the Methodist ministry was cut short by poverty. When in 1876 his health broke down and he began to write novels, he had to win over a public which hardly approved of fiction. If his four novels, all of which first appeared in serial form, are defective in structure, the author clearly had a genius for social comedy. His wide range of memorable characters presented largely through their own words, his humour and his irony and his sympathetic yet critical portrayal of 19th-century Welsh life soon made him the most widely read of Welsh authors.

*Offrymau Neillduaeth* (1879); *Y Dreflan: ei phobl a'i phethau* (1881); *Hunangofiant Rhys Lewis* (1885); *Rhys Lewis, Minister of Bethel*, tr. J. Harries, 1888; *Y Siswrn* (1886); *Profedigaethau Enoc Huws* (1891; tr. C. Vivian in Wales, I–III, 1894–96); *Gwen Tomos* (1894; tr. T. C. Williams and E. R. Harries, 1963); *Straeon y Pentan* (1895).

I. Foulkes, *D. O. y Nofelydd* (1903); T. Gwynn Jones, *D. O.* (1936); Saunders Lewis, *D. O.* (1936); D. Gwenallt Jones, 'Nofelau Cylchgronol D. O.' in *Llên Cymru*, IV (1956–57); J. Gwilym Jones, *D. O.* (1970) and 'Enoc Huws...' in *Ysgrifau Beirniadol*, II (ed. J. E. C. Williams, 1966); D. Glyn Jones, 'Enoc Huws...', *ibid.*, III (1967); W. Beynon Davies, 'Gwen Tomos...', *ibid.*, V (1970).  
B.Re.

Owen, GORONWY (\*Llanfair Mathafarn Eithaf, Anglesey 1 I 1723; ∞1747 Elin Hughes, ∞1758 Anne Clayton, ∞1763 Jean Simmons; †Virginia VII 1769), Welsh poet. He received a sound classical education and for 11 years, during which he wrote most of his poetry, held curacies in England—at Oswestry, Uppington, Walton and Northolt. He then took up a scholastic appointment in Williamsburg, Virginia, and in 1760 became rector of St Andrew's, Brunswick County. He suffered many disappointments during his restless life. His poems, written in the bardic metres, are sometimes on general themes, such as the Last Judgement; sometimes they are more personal and occasional in character, a magnificent apostrophe to his native Anglesey and a Horatian epistle inviting a friend

being among his best work. His letters are models of vigorous idiomatic prose.

*Diddanwch Teuluaid* (1763); *The Poetical Works of the Rev G. O. . . . with his life and correspondence* (ed. Robert Jones, 2 vols, 1876); *Barddoniaeth G. O.* (ed. J. Morris Jones, 1895); *Gwaith G. O.* (ed. O. M. Edwards, 2 vols, 1901–02); *The Letters of G. O.* (ed. J. H. Davies, 1924).

T. Shankland, 'G. O.' in *Y Beirniad*, IV–VI (1914–16) and *Y Geninen*, XLI (1923); Saunders Lewis, 'G. O.' in *Trans. Hon. Soc. Cymmrodorion*, supp. vol. (1922–23) and *A School of Welsh Augustans* (1924); B. B. Thomas, 'G. O. . . . [in America]' in *Y Cymmrodor*, XLIII, XLIV (1932–35); W. D. Williams, *G. O.* (1951; bilingual).  
B.Re.

Owen, JOHN (\*Llanarmon, Caerns c. 1560; †London 1622), Welsh neo-Latin epigrammatist. His epigrams were widely admired, particularly on the continent, where they continued to be reprinted in the 18th century. But Jonson\* thought them only 'bare narrations'.

*Epigrammatum . . . Libri Tres* [ad D. Mariam Neville] (1606, only copy at Harvard; 1607; 1612); *Epigrammatum . . . Liber Singularis* [ad D. Arabellam Stuart] (1607; 1612); *Epigrammatum . . . Libri Tres* [ad Henricum Principem] (1612); *Epigrammatum . . . Libri Tres* [ad Tres Maecenates] (1612); *Epigrams of that most wittie and worthie Epigrammatist, Mr John Owen, Gentleman* (tr. J. Vicars, 1619).

E. Urban, *O. und die deutschen Epigrammatiker des XVII. Jahrhunderts* (Berlin, 1900); E. Bensly, 'J. O. the epigrammatist' in *Notes and Queries* (1909); J. J. Enck, 'J. O.'s Epigrammata' in *Harvard Libr. Bull.*, III (1949).  
C.P.

Owen, ROBERT (\*Newtown, Mont. 14 V 1771; ∞1799 Anne Dale; †Newtown 17 XI 1858), Anglo-Welsh sociologist. He bought the New Lanark Mills and aimed at making it a model industrial community. His educational ideas and practices were widely studied. A pioneer of co-operation, communal living, trades unionism and spiritualism, most of his writings are now only of specialist interest, but his delightful autobiography and very thoughtful and perceptive *New View of Society* (1813–14) make a general appeal.

*Lectures on an Entire New State of Society* (1830); *Outline of the Rational System of Society* (1830); *The Life of R. O., written by himself* (I only, 1857; another ed. 1920).

J. Barker, *The Gospel Triumphant; or, A Defence of Christianity against the attacks of the Socialists . . .* (1839); G. J. Holyoake, *Sixty Years of An Agitator's Life* (2 vols, 1892; new ed. 1906); Beatrice Webb, *The Co-operative Movement in Great Britain* (1891); George B. Lockwood, *The New Harmony Communities* (1902); Max Beer, *A*

*History of British Socialism* (2 vols, 1919); G. D. H. Cole, *R. O.* (1925); *A Bibliography of R. O.* (ed. Nat. Libr. of Wales, rev. ed. 1925); Margaret Cole, *R. O.* (1953); W. H. Chaloner, 'R. O., Pater Drinkwater and the early factory system in Manchester' in *Bull. John Rylands Libr.*, XXXVII (1954); Asa Briggs, 'R. O. in retrospect' in *Co-op. Coll. Papers*, VI (1959); A. L. Morton, *The Life and Ideas of R. O.* (1962); J. F. C. Harrison, *R. O. and the Owenites in Britain and America* (1969).  
C.P. (M.W.T.)

Owen, WILFRID (\*Oswestry, Shropshire 18 III 1893; †killed in action, France 4 XI 1918), English poet. His reputation rests on the poignant poems in which he exposes the pitiless realities of war and the conflict these set up in the spirit of an idealist. He had a profound influence on the young poets of the 1930s.

*Poems* (intro. S. Sassoon, 1920; with memoir E. Blunden, 1931); *Collected Poems* (ed. C. Day Lewis, 1963).—*Collected Letters* (1967).

D. S. R. Welland, *W. O.* (1960); H. Owen, *Journey from Obscurity* (3 vols, 1963–65).  
R.A.S.-J. (W.R.A.)

Oxenstierna, JOHAN GABRIEL (\*Skenäs 19 VII 1750; †Stockholm 29 VII 1818), Swedish civil servant, courtier, politician and poet. His career was on the whole unsuccessful and he suffered from continual financial difficulties. Much of his most valuable poetry (*Skördarne*, 1796) was written before 1774: it is tender, mystical, and elegiac in tone, set in the landscapes of his native Sörmland, and shows the influence of Rousseau\*. Unfortunately he revised his early poems, not for the better, before publishing them. After 1775 he wrote mainly occasional poetry and opera libretti for Gustav\* III and spent much effort on translating, and on re-shaping his own and other men's works. His talent developed little during his career.

VERSE: contrib. to *Vitterhetsnöjen* [organ of the lit. soc. *Utile Dulci*], II, III (1770–72); tr. of *Paradise Lost* (1815).—*Samlade Arbeten* (5 vols, 1805–26).—PROSE: *Dagboksanteckningar* (ed. G. Stjernström, 1881); *Mitt minne* (pub. in *Svenska Memoarer och Brev*, I, 1900).

M. Lamm, *J. G. O., en gustaviansk natursvärmars liv och dikt* (1911); H. Frykenstedt, *J. G. O:s Skördarne* (1961). B.M.E.M.; A.H.J.K. (I.S.)

Oxford, EDWARD DE VERE, 17TH EARL OF (\*2 IV 1550; ∞Anne Burghley; †Newington 24 VI 1604), a favourite of Queen Elizabeth\*, although his unruly temperament made his court career a stormy one. He wrote poetry and was said to have written plays, but none have survived. Some believe him to be the 'real Shakespeare', but this view has received little general support.

*Poems* (ed. J. T. Looney, 1921).

B. M. Ward, *The 17th Earl of O.* (1928); P. Allen, *The Case for E. de V., 17th Earl of O., as 'William Shakespeare'* (1930) and *The O. Shakespeare Case Corroborated* (1931); W. Kittle, *E. de V.* (1935).  
J.B.B.

Oyono, FERDINAND (\*Ngoulemakong, nr Ebolowa, Cameroons 14 IX 1929), Francophone African novelist. Educated at the *lycée* of Ebolowa and in France, Oyono studied law and administration in Paris. Since 1960, he has served in the Cameroons diplomatic corps.

Through the medium of satire and an earthy comedy not uncommon among Francophone African novelists, Oyono bitterly attacks the colonial presence in Africa. His novels make their impact by their simplicity and economy of means, although a certain diffuseness is evident in his third novel, *Chemin d'Europe*. An actor of talent, Oyono's novels reveal a striking ability to evoke situations dramatically.

*Une vie de boy* (1956; *Houseboy*, tr. J. Reed, 1966); *Le vieux nègre et la médaille* (1956; *The Old Man and the Medal*, tr. *idem*, 1967); *Chemin d'Europe* (1960).

J. I. Gleason, *This Africa* (Evanston, Ill., 1965); A. C. Brench, *The Novelists' Inheritance in French Africa* (1967).  
C.W.

Oz, AMOS (\*Jerusalem 1939); Hebrew novelist and short-story writer; member of Kibbutz Hulda. His main theme is the irrational motivation behind everyday domestic situations.

*Michael Sheli* (novel; 1967; *My Michael*, tr. N. de Lange, 1972).

L. I. Yudkin, 'New directions in Israeli fiction' in *Israeli Writing* (Autumn 1970).  
L.Y.

Ozaki Kōyō, pseud. of OZAKI TOKUTARŌ (\*Edo [=Tokyo] 10 I 1868; ∞X 1891 Kabashima Kikuko; †*ibid.* 30 X 1903), Japanese novelist. His first novel was published when he was only 18, and his writings were at first based upon the humorous and ironical style current in the Tokugawa period (1603–1868). Later, under the influence of European novels, he wrote in a more colloquial style, stressing 'psychological' factors in his plots. Some of his stories are in consequence rather melancholy, with melodramatic *dénouements*. His masterpiece is *Konjiki yasha*, his last work (unfinished), in which he returned to the literary style of composition. It is a moving novel which had a clear moral in contemporary social conditions in Japan. He was in his time one of the most popular of Japanese novelists and had a large school of young writers as his followers.

*Nise Murasaki ikari no hachimaki* (1886); *Tajō takon* (1896); *Konjiki yasha* (1897–1903; *The Gold Demon*, tr. A. and M. Lloyd, 1905).

Ito Sei, 'O. K. and his circle' in Japan Quart., II.3 (1955).  
E.B.C. (D.E.M.)

Ozerov, VLADISLAV ALEXANDROVICH (\*1769; †1816), Russian playwright. He continued the pseudo-classic tradition of Sumarokov\* and Knyazhnin\*, but at the same time introduced a number of sentimental-Romantic and 'Ossianic'

elements, especially in his tragedy *Fingal*. He had considerable success on the stage, and his *Polixena* is still regarded as the best pseudo-classic tragedy in Russian.

*Sochineniya* (1816); *Polnoye sobranie sochineniy* (1851); *Tragedii, Stikhotvoreniya* (1960).

P. O. Potapov, *Istoriya russkogo teatra* (1915).  
J.L.

## P

**Paap, WILLEM ANTHONY** (\*Winschoten 21 XI 1856; †Zeist 6 I 1923), Dutch novelist and playwright. Among his satirical novels, *Vincent Haman* (1898; 3rd ed. with intro. Menno ter Braak\*, 1936), in which he followed his master Multatuli\* in deriding his aestheticist contemporaries, has proved of lasting value.

NOVELS: *Jeanne Collette* (1896); *De doodsklok van het Damrak* (1908).—PLAYS: *Koningsrecht* (1901); *Een grachtidylle* (1908).

Menno ter Braak, *Het tweede gezicht* (1935) and *Verzameld werk*, III (1949); B. de Goede, *W. P., het paar van Troje* (1946); J. Meijer, *Het levensverhaal van een vergetene*, W. A. P. (1959).  
J.J.O.

**Pacey, WILLIAM CYRIL DESMOND** (\*Dunedin, New Zealand 1 V 1917; ∞ 1939 Mary Elizabeth Carson), Canadian scholar, story writer and English Professor at the University of New Brunswick. He is known for his pioneering survey of Canadian literature, *Creative Writing in Canada* (1952).

*Frederick Philip Grove* (1945); *Ten Canadian Poets* (1958); *The Picnic and Other Stories* (1958); *Ethel Wilson* (1968); *Essays in Canadian Criticism* (1969).—EDITED: *A Book of Canadian Stories* (1947); *Our Literary Heritage* (1966).  
R.Su.

**Pacheco, FRANCISCO DE** (\*Sanlúcar de Barrameda ?1564; †?Seville ?1654), Spanish painter, poet, aesthetician and writer. He was Velasquez' father-in-law and a canon of Seville cathedral. He wrote brief descriptions and drew portraits of many famous Spanish men of letters, including Luis de León\* and Herrera\*. He also wrote on painting and edited the posthumous poems of Herrera.

Biblioteca de Aut. Esp., XXXII; *Libro de descripción de verdaderos retratos de ilustres y memorables varones* (ed. J. M<sup>a</sup> Asensio, 1886); *Arte de la pintura* (ed. F. J. Sánchez Cantón, 2 vols, 1956).

M. Barbadillo, P., *su tierra y su tiempo* (1963).  
E.M.W. (J.E.V.)

**Pa Chin**, pseud. of LI FEI-KAN (\*Ch'êng-tu 1904), Chinese novelist, short-story writer and essayist. Born into a wealthy family, Pa Chin became an anarchist in 1920 ('Pa Chin' was formed from *Bakunin* and *Kropotkin*). He spent 1927–28 in Paris where he wrote his first novel, *Mieh-wang* (1929), which achieved an immediate success. During the 1930s and 1940s he was among the most prolific and popular writers of fiction. He favoured the trilogy, although the connection of the volumes might be tenuous. Apart from some war novels, his especial topic was intra-family relations. After 1949 he renounced his anarchism

and removed references to it from the re-editions of his works.

NOVELS: *Chi-liu san-pu-ch'ü* (*Chia*, 1931, *The Family*, tr. S. Shapiro, Peking, 1958; *Ch'un*, 1938; *Ch'iu*, 1940); *Hai-ti mêng* (1932); *Ai-ch'ing san-pu-ch'ü* (*Wu, Yü, Tien*; 1936); *Huo* (3 vols, 1941–45); *Ch'i-yüan* (1944); *Garten der Ruhe*, tr. J. J. Kalmer, 1954); *Han-yeh* (1947).—SHORT STORIES: *Fu-ch'ou* (1931); *Kuang-ming* (1931; one story, *Kou*, 'Dog', tr. in E. Snow, *Living China*, 1936); *Fa ti ku-shih* (1936; one story, *Hsing*, 'Star', tr. R. L. Jen in *T'ien-hsia Monthly*, V, 1937).

O. Lang, *Pa Chin and His Writings* (1967; incl. extensive biblio.).  
A.R.D.

**Pachymeres**: see George Pachymeres.

**Pacuvius, MARCUS** (\*Brundisium 220; †Tarentum c. 130 B.C.), nephew of Ennius\*, practised painting and poetry at Rome. Fragments of 12 tragedies based on Greek originals and a historical play *Paulus* survive. Some of these were still read and even produced during the late Republic. Ancient critics generally regarded him as the best of the old Latin tragedians but some found fault with his Latin.

E. H. Warmington, *Remains of Old Latin*, II (with tr.; 1936); J. D'Anna, *M. Pacuvi fragmenta* (1967).—M. Valsa, *M. P. poète tragique* (1957); I. Mariotti, *Introduzione a Pacuvio* (1960).

H.D.J.

**Padilla, JUAN DE**, 'EL CARTUJANO' (\*Seville 1468; †?1522), Spanish religious poet. He was a Carmelite who wrote two long poems in ARTE MAYOR: *Retablo de la vida de Cristo* and *Los doce triunfos de los doce apóstoles*. He drew on Ludolf of Saxony, and imitated the style of Juan de Mena\*. His descriptions are sometimes vigorous.

R. Foulché-Delbosc, *Cancionero castellano del siglo XV* (Nueva Biblioteca de Aut. Esp., XIX).

M. R. Lida de Malkiel, *Juan de Mena poeta del prerrenacimiento español* (Mexico, 1950); J. Gimeno, 'Sobre el Cartujano y sus críticos' in *Hispanic Rev.*, XXIX (1961); see also Montesino\*.  
E.M.W. (A.D.D.)

**Padilla, PEDRO DE** (\*Linares; †after 1599), Spanish poet. He became a Carthusian in 1585. Lope de Vega\* and Cervantes\* admired his poems, many of which were religious. His manner is representative of second-class Spanish poetry of the late 16th century.

*Tesoro de varias poesías* (1580); *Romancero* (1583; ed. Marqués de la Fuensanta del Valle, 1880); *Jardín espiritual* (1585); Biblioteca de Aut. Esp., XXXV.  
E.M.W. (J.E.V.)

**Padrón, JUAN RODRÍGUEZ DEL**: see Rodríguez del Padrón, JUAN.

Páez de Ribera, RUY (fl. early 15th century), Spanish poet, included in the *Cancionero de Baena*. A nobleman from Seville, who wrote a moving poem on poverty, with other social criticism.

For biblio. see Baena\*. E.M.W. (A.D.D.)

Paffenrode, JOAN VAN (\*Gorcum 1618; †Maastricht 1673), Dutch poet and military expert; was commander of Gorcum, wrote a drama after A. Kemp's\* life of the Arkels, *De Ondergang van Willem van Arkel* (1662), a couple of farces, *Vernieuwt uyt Liefde* (1657) and *Hopman Ulrich, of de bedroge gierigheid* (1659), a competent book on military science, posthumously edited by his son, *Der Grieken en Romeynen Krijgs-Handel* (1675), and some poetry. A.M.B.W.

J. A. Worp, 'J. van P.' in *Tijdschr. v. Nederl. Taal- en Lett.*, I (1881); W. Peletier, *Jacoba van Beieren in het Nederl. treurspel* (1912).

A.M.B.W. (R.P.M.)

Page, PATRICIA KATHLEEN (\*England 23 XI 1916; ∞1950 William A. Irwin), Canadian poet, artist and writer; brought to Canada as an infant, she has travelled widely and worked several years as a script writer for the National Film Board.

*As Ten As Twenty* (1946); *The Metal and the Flower* (1954); *Cry Ararat* (1968).—*The Sun and the Moon* (novel, under pseud. Judith Cape; 1964).

W. Meredith, 'A good modern poet and a modern tradition' in *Poetry*, LXX (Chicago, 1947). R.Su.

Page, THOMAS NELSON (\*Oakland, Hanover Co., Va. 23 IV 1853; ∞1886 Anne Bruce, ∞1893 Mrs Florence Field; †*ibid.* 1 XI 1922), American novelist and short-story writer. He wrote of the Old South, many of his local-colour stories in the negro vernacular.

*In Ole Virginia* (1887); *The Old South* (1892); *The Negro: The Southerner's Problem* (1904); *Robert E. Lee: Man and Soldier* (1911).—*The Novels, Stories, Sketches and Poems of T. N. P.* (18 vols, 1906–18).

R. Page, *T. N. P.: A Memoir of a Virginia Gentleman* (1923); T. L. Gross, *T. N. P.* (1967).

H.L.C. (I.W.)

Pagnol, MARCEL (\*Aubagne 28 II 1895), French dramatist and film director, elected to the French Academy in 1946. Pagnol's first great success, *Topaze* (1928; Eng. tr. A. Rossi, 1963), a farcical satire on corruption in municipal politics, was quickly followed by *Marius* (1929), a brilliant portrait-gallery of Marseilles types. A sequel, *Fanny*, and *César*, a film script adapted for the stage, both produced 1931, completed the trilogy.

*Les marchands de gloire* (with P. Nivoix; 1924); *Jazz* (1926); *Merlusse* (1935); *Judas* (1955); *Fabien*

(1955).—NOVELS: *Pirouettes* (1932); *L'eau des collines*, I: *Jean de Florette*, II: *Manon des Sources* (1964).—ESSAYS: *Notes sur le rire* (1947); *Critique des critiques* (1949).—AUTOBIOGRAPHY: *La gloire de mon père* (1957); *Le château de ma mère* (1957); *Le temps des secrets* (1960).

P. Brisson, *Le théâtre des années folles* (1943); G. Pillement, *Anthologie du théâtre français contemporain*, II (1946); R. Lalou, *Le théâtre en France depuis 1900* (1951); *Rev. de Biblio.*, III (1964). T.W.

Pailleron, ÉDOUARD (\*Paris 17 IX 1834; †*ibid.* 20 IV 1899), French dramatist, elected to the French Academy in 1882. Pailleron was trained as a lawyer. He married a daughter of François Buloz, owner of *La Revue des Deux Mondes*. His first one-act comedy, in verse, *Le parasite* (1860), was followed by a number of full-length plays in verse in the manner of the school of Ponsard\*. He was more successful in his prose plays—witty, though often superficial, studies of contemporary society—and particularly in his satire of the academic world, *Le monde où l'on s'ennuie* (1881).

*Le mur mitoyen* (1861); *Le dernier quartier* (1863); *Second mouvement* (1865); *Le monde où l'on s'amuse* (1868); *Les faux ménages* (1869); *Hélène* (1872); *L'âge ingrat* (1878); *L'étincelle* (1879); *Pendant le bal* (1881).

A. Lelia-Paternostro, *E. P.* (1931). T.W.

Paine, THOMAS (\*Thetford 29 I 1737; ∞1759 Mary Lambert; †New York 8 VI 1809), English radical writer, champion of American independence and sometime deputy of the French National Convention, whose trenchant polemical works include *The Rights of Man* (pt I, 1791; pt II, 1792; pt III, 1811), a reply to Burke's\* *Reflections*.

*Common Sense* (1776); *The Crisis* (1776–83); *The Age of Reason* (1794–95); *Dissertation on the First Principles of Government* (1795).—*Works* (ed. M. D. Conway, 4 vols, 1814–16).

'Francis Oldys' [G. Chalmers], *Life of T. P.* (1791); J. Cheetham, *Life* (1809); M. D. Conway, *The Life of T. P., with a history of his . . . career* (2 vols, 1892); L. Stephen, *History of English Thought in the 18th Century* (2 vols, 1902); F. Gould, *T. P.* (1925); H. Pearson, *T. P. Friend of Mankind* (1937); A. O. Aldridge, *Man of Reason: the Life of T. P.* (1959); R. R. Fennessy, *Burke, P. and the Rights of Man* (1963); J. T. Boulton, *The Language of Politics in the Age of Wilkes and Burke* (1963). R.M.H. (M.Bu.)

Painter, WILLIAM (\*?London ?1540; ∞Dorothy Boham; †*ibid.* II 1594), English translator. Painter's fame rests entirely on his collection of stories translated from Greek, Latin, French and Italian. These were the sources of Shakespeare's\* *Rape of Lucrece*, *All's Well* and *Romeo and Juliet* and of many other Elizabethan plays.

*The Palace of Pleasure* (2 vols, 1566-67; ed. H. Miles, 4 vols, 1930). J.B.B.

**Paissy Hilendarski** (PAISSY OF CHILANDARI) (\*?Bansko c. 1722; †1793), Bulgarian pioneer historian. Entering Chilandari Monastery (Mt Athos) in 1745, he defended his people's origins in dispute with other monks there. He made researches into this in monastery libraries in Austria and Mt Athos and completed in 1762 his *Istoria slovenobolgarska*, commonly considered the start of the *Vuzrajdanje* (Bulgaria's national revival). He made it his mission to tour Bulgarian lands, publicizing and getting his MS copied wherever possible. As academic history or belles-lettres it hardly bears scrutiny; its significance lies in its purpose, which was something quite new in a long tradition of other-worldly ecclesiastical writing, namely its unequivocal and impassioned call to nationhood, to 'know thyself and thy tongue, Bulgarian' and desist, 'simple ploughman or shepherd though thou be', from aping the sophisticated ways of Greek merchant and scholar. Rarely, if ever, can a single book—a slight enough one at that—have so decisively aided the rebirth of a whole modern nation.

*Tsarstvenik ili istoria bolgarskaya* (ed. H. Pavlović, Budapest, 1844); Y. Ivanov, *Istoria slavyanobolgarskaya* (1914); S. Romanski, *Nov Sofroniev prepis na P. istoria ot 1781* (1938); P. Dinekov, *Slavyanobolgarska istoria* (1938; 1960).

M. Drinov, *Otets P. i negovoto vreme* (1871); V. Zlatarski, *Istoriata na P.* (1914); I. Shishmanov, *P. i negovata epoha* (1914); B. Penev, *P. H.* (1928; 1936); N. Derzhavin, *P. H. i ego istoria* (Moscow, 1941). V.P.

**Pak Illo** (\*1561; †1642), Korean poet and military official. His most famous poem, *Peace*, was written after the defeat of the Japanese invasion of Korea in 1592.

Pak Söngüi, *Nogye Kasa T'onghae* (1957). W.E.S.

**Palacio, MANUEL DEL** (\*Lérida 1832; †Madrid 1906), Spanish poet and journalist. His witty satires on political and social life caused him to be exiled to Puerto Rico (1867). Examples of his peculiar humour are his 'philosophical' sonnets; each one, starting in a beautiful classical form and serious mood, ends in wild burlesque. He also wrote legends of considerable beauty, *Veladas de otoño* (1884).

*De Tetuán a Valencia haciendo noche en Miraflores* (1865; political articles); *Poesías escogidas* (ed. J. O. Picón, 1916).—'Secret Love' (tr. J. I. C. Clarke in T. Walsh, *Hispanic Anthology*, New York, 1920).

N. A. Cortés, *Jornadas* (1920) and *Homenaje a M. del P.* (1932). R.M.N. (J.E.V.)

**Palacio Valdés, ARMANDO** (\*Ensalgo, Asturias 4 X 1853; †Madrid 3 II 1938), Spanish novelist and academician. He studied law at Oviedo and Madrid. He was a talented writer gifted with a neat style and gay humour. With him the short-lived, naturalist-realistic school melts away in a pleasant, undramatic portrayal of characters, customs and manners. His is bourgeois literature at its best, hence his success in and outside Spain. From a production of great variety *La hermana San Sulpicio* (1889) deserves special mention. This deals with a poet's courtship of a nun who took only temporary vows; the plot almost becomes a pretext for description of types and atmospheres and for a colourful, though superficial, presentation of Seville. Also well known are *La aldea perdida* (1903), on the theme of rural life destroyed by town civilization, *Tristán o el pesimismo*, *El cuarto poder*, and the autobiographical *Novela de un novelista*.

*Obras completas* (2 vols, 1945).—*Marquis of Peñalta* (tr. N. H. Dole, 1886); *Maximina* (tr. *idem*, New York, 1888); *Sister Saint Sulpice* (tr. *idem*, 1890; new ed. 1925); *Froth* (tr. C. Bell, 1891); *Faith* (tr. I. F. Hapgood, New York, 1892); *The Grandee* (tr. R. Challice, 1894); *Joy of Captain Ribot* (tr. M. C. Smith, 1900); *The Fourth Estate* (tr. R. Challice, 1901); *José* (tr. *idem*, 1901; new ed. 1922); *Tristán* (tr. J. B. Reid, 1925).

L. Bordes, 'A. P. V.' in Bull. Hispanique, I (1899); H. Peseux-Richard, 'A. P. V.' in Rev. Hispanique, XLVIII (1918); A. Cruz Rueda, *A. P. V., estudio biográfico* (1925; 2nd ed. 1949); C. C. Glascock, *Two Modern Spanish Novelists: Emilia Pardo Bazán and A. P. V.* (Texas, 1926); R. Narbona, *P. V. o la armonía* (1941); J. M. Roca Franquesa, *P. V. técnica novelística y credo estético* (1951); M. R. Colangeli, *A. P. V. romanziere* (Milella, 1962). R.M.N. (J.E.V.)

**Palacký, FRANTIŠEK** (\*Hodslavice 14 VI 1798; †Prague 26 V 1876), Czech historian. Born in Moravia, Palacký received the greater part of his education in Slovakia, notably at the Protestant lyceum in Bratislava, where he met Jungmann\* and Šafařík\* and espoused the Czech national cause. His early writings were concerned with literature and aesthetics; but after meeting Dobrovský\* in Vienna in 1820 his interest was directed to the study of history, which occupied him for the rest of his life.

From the late 1820s Palacký played a leading role in the organization of Czech cultural life: he founded the important 'Journal of the Czech Museum' (*Časopis českého museum*) in 1827 and was active in promoting the work of learned and patriotic societies. In 1848 he entered the political stage as the spokesman of Czech aspirations, notably as chairman of the Slavonic congress at Prague. The collapse of the revolution caused him to retire from active political life until 1861, when he became a member of the upper house of the Viennese Parliament.

His greatest work is his 'History of Bohemia' which, although extending only to 1526, expresses a clear and coherent conception of Czech history, the essence of which Palacký held to consist in the unending 'contact and conflict' between Czechs and Germans. In the Hussite movement he saw, in addition to the national factor, a revolt of freedom of thought and conscience against authoritarianism. These views exercised a powerful influence on the development of Czech thought and historiography and particularly on T. G. Masaryk\*.

HISTORY: *Geschichte von Böhmen* (5 pts, 1836-67; *Dějiny národu českého v Čechách a v Moravě*, 5 pts, 1848-76; all but vol. I orig. wr. in Czech).—PROSE: *Počátkové českého básnictví, obzvláště prozodie* (with P. J. Šafařík, 1818; ed. R. Havel *et al.*, 1961).—POLITICAL: *Drobné spisy* (ed. B. Rieger, 1898).

J. Pekař, P. (1912); J. Fischer, *Myšlenka a dílo Fr. Palackého* (2 vols, 1926-27); F. Kutnar *et al.*, *Tři studie o F. P.* (1949). R.A.

**Palafox y Mendoza**, THE VENERABLE JUAN DE (\*Fitero, Navarre 1600; †Osma 1659), Spanish religious writer. He held some official posts for Philip IV. He then took orders, became a Bishop in Mexico (1639) and finally at Osma (1653). He attacked the Jesuits with some bitterness. His works include a spiritual autobiography, *Vida interior*, and many religious treatises.

*Obras* (9 vols, 1659-71; 15 vols, 1762).

E.M.W.

**Palamas**: see Gregory Palamas.

**Palamas**, KOSTIS (\*Patras 1859; †1888 Maria Valvi; †Athens II 1943), Greek poet and prose writer. Palamas combined ardent patriotism and a desire to serve his country with a poetical, scholarly and retiring disposition. His literary output, both prose and poetry, was enormous; but his life was dedicated to poetry. A supporter of the demotic movement of the late 19th century, he regarded the living language not only as a literary instrument, but as a vital factor in the Greek revival for which he and other pioneers strove after the disastrous war of 1897; and his best poetry was written in the unhappy but inspiring decade which followed that event. But he was also a scholar and a polymath; and his approach to his country's cause was historical and philosophical, with the result that in some of his longer pieces the thinker tends to overwhelm the poet. Much of his thought was governed by the Orphic doctrine of the Time Cycle, by which he interpreted the history and predicted the eventual resurgence of Greece. But he also owed much to folk-poetry, which influenced his symbolism and inspired many of his best lyric passages.

VERSE: *Tragoudia tis patrídos mou* (1886); *Ymnos eis tin Athenan* (1889); *Ta matia tis psychis mou*

(1892); *Iamvoi kai anapaistoi* (1897); *O tafos* (1898); *Chairetismoi tis Iliogenetis* (1900); *Asalefit zoi* (1904); *Life Immovable and A Hundred Voices*, tr. A. E. Phoutrides, 1919-21); *Dodekalogos tou gyfiou* (1907); *The Twelve Lays of the Gypsy*, tr. G. Thomson, 1969); *Flogera tou Vasilia* (1910); *Politeia kai monaxia* (1912); *Katmoi tis limnothalassas* (1912); *Vomoi* (1915); *Parakaira* (1919); *Pentasyllavoi* (1925); *Deiloi kai skliroi stichoi* (1928); *Kyklos ton tetrastichon* (1929); *Perasmata kai chairetismoi* (1931); *Vradini fotia* (1946).—*Thanatos Pallikariou* (stories; 1901; *A Man's Death*, tr. A. E. Phoutrides, 1934); *Trisevgeni* (play; 1903); *Royal Blossom*, tr. *idem*, 1923).—CRITICISM: *Ta prota kritika* (1913); *Pezoi dromoi* (3 vols, 1929-32).—*Apanta* (16 vols, 1960-70).

G. K. Katsimbalis, *Vivliografia K. P.* (3 vols, 1942-43); K. Th. Dimaras, K. P. (1947); R. J. H. Jenkins, P. (1947); K. Tsatsos, P. (1949); P. Sherrard, *The Marble Threshing-Floor* (1956).

R.J.H.J. (P.O.A.S.)

**Palárik**, JÁN (\*Raková 27 IV 1822; †Majcichov 7 XII 1870), Slovak dramatist. A follower of Štúr\*, Palárik worked for the improvement of cultural standards among the Slovaks and for collaboration with progressive elements among the Hungarian bourgeoisie. His plays are important in the development of the Slovak theatre and give a lively picture of the nationally mixed society of the small towns of mid-19th-century Hungary.

*Inkognito* (1858); *Drotár* (1860); *Zmierenie* (1862).—*Dielo* (2 vols, 1955). R.A.

**Palatine Passion** (so named from the 14th-century MS in the Vatican Library), the earliest surviving French Passion Play, based on still earlier material (including particularly the *Passion des Jongleurs*, c. 1300, a narrative poem much utilized by the dramatists). It opens with Christ's entry to Jerusalem and contains a number of episodic scenes leading to the Crucifixion and finally the Resurrection. In outline it follows the New Testament account while expanding certain scenes and introducing others, such as a Harrowing of Hell and the forging of the nails for the cross. The versification (eight-syllable and 12-syllable lines in various rhyme-patterns) is skilfully suited to its themes. This vigorously realistic drama, most probably the work of a single author, conjectured to be a Burgundian, was no doubt intended for performance, but no records of this survive.

*La Passion du Palatinus* (ed. G. Frank, 1922). G.B.

**Palau**, BARTOLOMÉ (\*Burbáguena, nr Teruel; fl. mid-16th century), Spanish dramatist. He wrote five plays, four of them religious. His play about St Orosia was the first play about Roderick the Goth to be acted in Spain. His style is old-fashioned, homely, effective at times, but diffuse.

A. Fernández Guerra, *Caida y ruina del imperio visigótico español. Primer drama que las representó en nuestro teatro* (1883); *Farsa Salmantina* (ed. A. Morel-Fatio in Bull. Hispanique, II, 1900); L. Rouanet, *Colección de autos, farsas y coloquios del siglo XVI*, III (1901) and ed., *Farsa llamada Custodia del hombre* (Paris, 1911).

J. P. W. Crawford, *Spanish Drama Before Lope de Vega* (1937). E.M.W.

**Palazzeschi, ALDO** (\*Florence 2 II 1885), Italian poet and novelist. At first a 'crepuscular' poet (Gozzano\*), then from 1909 to 1914 a Futurist—to which period belong some of his best poems—and subsequently a contributor to *La Voce*, Palazzeschi has belonged to a series of literary groups, but only in so far as they allow him scope for expressing his anti-traditionalism and following his own inclinations. Except perhaps in *Le sorelle Materasse* (1934), usually considered his best novel, and in the essays in *Stampe dell'ottocento* (1932), Palazzeschi, ironical and versatile, is primarily a satirist and a highly successful literary entertainer.

*Tutte le novelle* (1957); *Opere giovanili* (1958); *Romanzi della maturità* (1960); *Il piacere della memoria* (1965); *Stefanino* (1969).

G. Pullini, *A. P.* (1965).

B.M.

**Palenario, AONIO**, otherwise ANTONIO DELLA PAGLIA (\*Veroli c. 1503; †Rome 3 VII 1570), Italian humanist, famous for his Latin poem *De immortalitate animorum*, for his 'Protestant' martyrdom, and for a book he never wrote—the *Trattato utilissimo del beneficio di Gesù Cristo crocifisso verso i cristiani*, long attributed to him, but in fact written by BENEDETTO OF MANTUA (fl. 1535–42).

*De immortalitate animorum* (3 books, 1536); *Actio in pontifices romanos et eorum asseclas* (1606); *Opera* (1696).

M. Young, *The Life and Times of A. P.* (2 vols, 1860); J. Bonnet, *A. P.* (1863); G. Morpurgo, *Un umanista martire: A. P. e la riforma teorica italiana nel secolo XVI* (1912). P.McN.

**Palés Matos, LUIS** (\*Guayama, Puerto Rico 1898; †1959), lyrical poet who successfully exploited the African element in the Caribbean scene and folklore. He turned to the expression of African themes partly because of his disgust at the over-cerebralization of European culture.

*Azaleas* (1915); *Tuntún de pasa y grifería* (1937); *Poesía 1915–56* (intro. F. de Onís, 1964).

E.Sa. (J.F.)

**Paley, WILLIAM** (\*Peterborough VII 1743; ∞1776 Jane Hewitt, ∞1795 Miss Dobinson; †Lincoln 25 V 1805), English divine who won a brilliant success with his four works marshalling the arguments in defence of the evidence of Christianity against deists and expounding 18th-century utilitarian morality. R.M.H.

*Principles of Moral and Political Philosophy* (1785); *Horae Paulinae* (1790); *View of the Evidence of Christianity* (1794); *Natural Theology, or Evidence of the Existence and Attributes of Deity* (1802).—*Complete Works* (ed. with corresp. and life by R. Lynam, 4 vols, 1825).

G. W. Meadley, *Life* (1810); L. Stephen, *History of English Thought in the 18th Century* (2 vols, 1876). R.M.H. (M.Bu.)

**Palgrave** (originally COHEN), SIR FRANCIS (\*London VII 1788; ∞1823 Elizabeth Turner; †*ibid.* 6 VII 1861), English historian, editor of a series of early records and writer of histories showing imaginative use of such records.

EDITED: *Parliamentary Writs* (1827–34); *Wace: Le Romant des Ducs de Normandie* (1828); *Ancient Kalenders and Inventories of the Treasury* (1836).—HISTORY: *Truths and Fictions of the Middle Ages: the Merchant and the Friar* (1837); *History of Anglo-Saxons* (1831); *Rise and Progress of English Commonwealth* (1832).—*Collected Works* (ed. R. H. I. Palgrave, 1919–22). R.M.H.

**Palgrave, FRANCIS TURNER** (\*Great Yarmouth 28 IX 1824; ∞1862 Cecil Gaskell; †24 X 1897), English poet and critic, son of Sir Francis, Professor of poetry at Oxford and compiler of the *Golden Treasury* and other anthologies.

*The Passionate Pilgrim* (1858); *Lyrical Poems* (1871).—*Golden Treasury* (anthol.; 1861– ); *Visions of England* (1881); *Landscape in Poetry* (1897; Oxford lectures).

G. F. Palgrave, *F. T. P. Memoir by his daughter* (1899).—C. J. Palmer and S. J. Tucker, *P. Family Memorials* (with MS. notes by F. T. P.; 1878).

R.M.H.

**Palingenio**: see Manzoli, PIER ANGELO DE LA STELLATA.

**Palitsyn, AVRAAMY** (†1626), bursar of the Trinity monastery near Moscow and author of a remarkable description (written in 1620) of the 'troubled times' preceding the election of the first Romanov to the throne. His narrative is an effective blend of rhetoric and dramatic power.

S. Kedrov, *A. P.* (1880); S. Platonov, *Drevne-russkie skazaniya i povesti o smutnom vremeni* (2nd ed. 1913). J.L.

**Palkovič, JURAJ** (\*Rimavská Baňa 27 IX 1769; †Bratislava 13 VI 1850), Slovak scholar and poet. He wrote in an archaizing Czech which made few concessions to the linguistic reformers in Bohemia or in Slovakia; but his influence on Slovak intellectual life was considerable.

*Böhmisch-deutsch-lateinisches . . . Wörterbuch*, I (Prague, 1820), II (Bratislava, 1821).—*Múza ze slovenských hor* (Vacov, 1801).

M. Vyvčjalová, *J. P.* (1968).

R.A.



Palladius (\*Galatia 364; †before 431), Greek ecclesiastical writer; became monk in Egypt c. 388, Bishop of Helenopolis c. 400, exiled to Upper Egypt c. 404, later Bishop of Aspsina. He wrote the *Lausiaca History*, a collection of edifying stories of monks, a *Dialogue on the Life of John Chrysostom*, and perhaps a work *On the Peoples of India and the Brahmins*.

C. Butler, *The Lausiaca History of P.* (2 vols, 1898–1904; tr. W. K. L. Clarke, 1918); P. R. Coleman-Norton, *Palladii Dialogus de vita S. Joannis Chrysostomi* (1928; tr. H. Moore, 1921); C. Müller, 'Pseudo-Callisthenes' in F. Dübner, *Arriani Anabasis et Indica* (1846).

F. Aengenvoort, *Der Dialog des P.* (1913); R. Reitzenstein, *Historia Monachorum und Historia Lausiaca* (1916); C. Butler, 'Palladiana' in *Jour. Theol. Stud.*, XXII (1921); P. R. Coleman-Norton, 'The authorship of the Epistola de Indicis gentibus et de bragmanibus' in *Class. Philol.*, XXI (1926); R. Draguet, 'L'Histoire Lausiaque, une œuvre écrite dans l'esprit d'Évagre' in *Rev. d'Hist. Ecclésiastique* (1946–47); J. D. M. Derrett, 'The History of P. on the Races of India and the Brahmins' in *Classica et Mediaevalia*, XXI (Copenhagen, 1960).

R.B.

Palladius, PEDER (\*Ribe 1503; ∞Kirstine Pedersdatter; †Copenhagen 3 I 1560), Danish divine and author. He became headmaster of Odense grammar school (1530), went to Wittenberg (1531) and after the Reformation became the first Lutheran Bishop of Zealand. His literary fame rests on his charming *Visitatsbog*, his private notebook containing his many speeches, the MS of which was found in 1866. Its vivid, unrestrained style has won its author fame as a master of the Danish language.

*P. P.'s danske Skrifter* (ed. L. Jacobsen, 5 vols, 1911–25); *P. P.'s Visitatsbog* (ed. H. Brix, 1927).—*An Introduction into the Bookes of the Prophets and Apostles* (tr. E. Vaughan, 1598).

A. C. L. Heiberg, *P. P.* (1840); G. Jørgensen, *P. P.* (1922).

E.B.

Palladius, RUTILIUS TAURUS AEMILIANUS (fl. ?A.D. 350), wrote an *Opus agriculturae* based upon Columella\*, Gargilius Martialis, Vitruvius\* and personal experience. He has no gift for prose style, but shows metrical skill in the 14th, the last book (in elegiacs).

J.A.W.

Ed. J. C. Schmitt (1898); Bk 14 in C. Wernsdorf, *Poetae Latini minores*, VI (1804).—J. Svennung, *Untersuchungen zu P.* (1935).

J.A.W. (J.D.)

Pallavicino, SFORZA PIETRO, CARDINAL (\*Rome 18 XI 1607; †*ibid.* 5 VI 1667), Italian historian. His history of the Council of Trent, written by order of the Society of Jesus, tried to confute Sarpi's\* history chapter by chapter. Its style lacks vigour.

*Istoria del Concilio di Trento* (1656–57; rev. ed. 1664; ed. F. A. Zaccaria, with imposing apparatus, 6 vols, 1792–97; mod. ed. G. Gambarin, 1935); *Considerazioni sopra l'arte dello stile e del dialogo* (1647); *Della vita di Alessandro VII* (1839–40).—*Opere edite ed inedite* (1844–48); sel. ed. M. Scotti (1962).

J. Le Noir, *The New Politick Lights of modern Romes Church-Government* (1678); I. Affò, *Memorie della Vita e degli Studi del Card. S. P.* (1794); L. Pallavicino-Mossi, *S. P.* (1933); H. Jedin, *Der Quellenapparat der Konzils-geschichte P.s...* (1940); F. Croce, 'I critici moderato-barocchi, III: S. P.' in *Rassegna della lett. ital.*, LX (1956).

U.L.

Pallioppi, ZACCARIA (\*Schlarigna 2 V 1820; †*ibid.* 3 V 1873), Ræto-Romansch poet and lexicographer. After legal studies he devoted himself to the study of his native language, the written form of which was decisively influenced by his dictionary and grammatical works. Orderliness and lucidity are the characteristics of his lyrics.

*Poesias* (1864–68).—*Ortografia et ortoepia del idiom romauntsch d'Engiadin'ota* (1857); *Dizionario dels idioms romauntschs* (ed. E. Pallioppi and F. Grand, 2 vols, 1895–1902).

A. Vital, 'Z. P.' in *Annalas da la Soc. Rétorum.*, XV (1900); M. E. Maxfield, *Studies in Modern Romansch Poetry in the Engadine* (thesis, Radcliffe Coll. and Harvard Univ., 1938).

R.R.B.

Palm, JOHANNES HENRICUS VAN DER (\*Rotterdam 17 VII 1763; ∞1786 Alida Bussingh; †Leiden 8 IX 1840), Dutch politician and scholar; Secretary of State for education. Was admired in his later life despite the opportunism in his character and style.

*Het oorlog* (verse; 1782).—*Bijbel voor de jeugd* (1811–34); *Geschied en redekunstig gedenkschrift van Nederlands herstelling in den jare 1813* (1816); *Bijbelvertaling* (1818–30).

N. Beets, *Leven en karakter van J. H. van der P. geschetst* (1842; *Life and Character*, tr. J. P. Westervelt, 1865).

J.W.W.

Palma, RICARDO (\*Lima 7 II 1833; †*ibid.* 6 X 1919), Peruvian author who evolved an original form of imaginative writing, a cross between *cuadro de costumbres* and realist historical reconstruction. Palma called this new genre the *tradición*. The first series were published in 1872 and thereafter he continued publishing them at intervals until 1910. Much of the material came from documents to which Palma had access in the National Library where he was made Director after the Chilean-Peruvian war. He also wrote historical books but in the *Tradiciones* he is interested in human behaviour which is basically similar in all periods of Peruvian history. The stories are ironic and humorous, written in a racy language, and show

Palma's life-long fascination with people's flaunting of moral codes and social conventions.

S. E. Leavitt, *A Tentative Bibliography of Peruvian Literature* (1932); Biblioteca de Cultura Peruana, XI (Cambridge, Mass., 1932); *Tradiciones peruanas completas* (Madrid, 1957).

J. M. Oviedo, *Genio y figura de R. P.* (Buenos Aires, 1968). E.Sa. (J.F.)

**Palmblad, Vilhelm Fredrik** (\*Skönberga 16 XII 1788; †Uppsala 2 IX 1852), Swedish scholar, novelist, publisher and critic. He was lame from the age of 14, which turned him into an insatiable reader. He became Professor of Greek at Uppsala in 1835 and was a friend and collaborator of Atterbom\*. From 1810 to 1836 he owned a printing press and book-shop at Uppsala and published many Romantic works and especially periodicals. He was a skilful conservative literary and political polemist, who attacked Almqvist's\* *Det går an*. He translated and edited Aeschylus\* and Sophocles\*, wrote on Greek antiquities, on geography, ethnography and history, and composed a great part of a biographical lexicon.

**CRITICISM:** contributions to Fosforus (1810–13) and Poetisk Kalender (1811–21); *Dialog över romanen* (1812); *Törnrosens bok, nämligen den äkta och veritabla* (1840).—**NOVELS:** *Vädelden* (1812; contin. under other titles till 1818); *Familjen Falkensvärd* (1844–45); *Aurora Königsmark* (1846–49).—**SHORT STORIES:** *Amala* (1817); *Holmen i sjön Dall* (1819).

Autobiography in *Svensk biografiskt lexicon*, II (1845); P. A. Atterbom, 'V. F. P.' in *Minnesanteckning och tal*, II (1869); C. D. Marcus, *V. F. P:s romantiska berättelser, 1812–19* (1908).

B.M.E.M.; A.H.J.K.

**Palmer, Edward Vance** (\*Bundaberg, Queensland 28 VIII 1885; †Melbourne 1959), Australian novelist. His earlier works move in the settled circumstances that followed pioneer pastoral conditions. Later books have the regional colour of Queensland coastal township life. A cool approach which deprives some situations in the novels of their full effect, clarifies the descriptiveness of his short stories.

**NOVELS:** *Men Are Human* (1930); *The Passage* (1930); *Daybreak* (1932).—**SHORT STORIES:** *Separate Lives* (1931); *Sea and Spinifex* (1934); *Let the Birds Fly* (1957). F.T.M. (A.M.G.)

**Palmieri, Matteo** (\*Florence 13 I 1406; †*ibid.* 13 V 1475), Italian politician and writer. His modest reputation derives from a moralizing dialogue and a didactic poem. The first, *Della vita civile*, is a treatise on good citizenship; the second, *La città di vita*, is a *terza rima* excursion into Elysium in imitation of Dante\*.

*Libro della vita civile* (1529; ed. F. Battaglia,

1944); *Libro del poema chiamato 'Città di vita'* (ed. M. Rooke, 1927; Bk 1 and Bk 2 to ch. 15).

A. Messeri, 'M. P.' in *Archivio storico ital*, 5th ser., XIII (1894); V. Rossi, *Il Quattrocento* (1957). P.McN.

**Palmotić, Junije** (\*Ragusa [Dubrovnik] 1607; †*ibid.* 1675), Ragusan poet and dramatist, member of a patrician family; studied classics, law and philosophy. His dramas in verse, with themes borrowed from classical and Italian literature transposed to Ragusan settings and embellished with music, are moralizing or patriotic in intention.

*Kristiada* (epic; 1670).—*Djela* (ed. R. Bogišić, 1965). V.J.

**Palquiera, Shemto**: see Falaguera, Shemto.

**Pálsson, Gestur** (\*Miðhús, Reykhólasveit 25 IX 1852; †Winnipeg 19 VIII 1891), Icelandic short-story writer. A farmer's son, Pálsson spent some years in Copenhagen after leaving school. On his return to Iceland in 1882 he became a journalist, but his restless spirit soon tired of the restricted milieu of contemporary Reykjavík and in 1890 he left for Winnipeg where he became editor of the Icelandic weekly Heimskringla. As a writer he was a pioneer realist in Icelandic literature, motivated by a hatred of social injustice and sympathy for the oppressed; he can in many respects be compared with the Norwegian Alexander Kielland\*. His early death deprived Icelandic letters of one of the most promising talents of the century.

**SHORT STORIES:** *Kærlíksheimilið* (1882); *Hans Vöggur* (1883); *Uppreistin á Brekku* (1883); *Skjóni* (1884); *Sveitasæla* (1885); *Náttuglur* (1885); *Sagan af Sigurði formanni* (1887); 'The Tale of Sigurdur the Fisherman' in *Icelandic Poems and Stories*, tr. M. Perkins, 1943; *Þrjár sögur* (1888).—*Skáldrit sem til eru eftir G. P.* (ed. J. Ólafsson, 1902); *G. P., Rit hans í bundnu og óbundnu máli* (1902); *Ritsafn* (1927; 2nd ed. 1952).

G. Brandes in *Samlede Skrifter*, III (1900); S. S. Höskuldsson, *G. P.* (2 vols, 1965).

R.G.P. (P.G.F.)

**Paludan, Stig Henning Jacob Puggaard** (\*Copenhagen 7 II 1896; ∞1943 Vibeke Holck), Danish novelist and essayist. After a period as pharmacist in Danish provincial towns he went to Ecuador, and later to New York. His first books were meant as a warning against materialistic 'Americanism'. His chief novel cycle, *Jørgen Stein* (2 vols, 1932–33; Eng. tr. C. Malmberg, 1966), depicts Denmark at the outbreak of the First World War, a deeply pessimistic novel, in which he scourges his countrymen for their materialism and lack of morals. In most of his novels—of which several are suggestive of Aldous Huxley\*—he has analysed the unhealthy post-war period; he is a keen observer with a sense for precise psychological

detail. His psychological, poetical and philosophical essays are artistically among the best in contemporary Danish letters.

NOVELS: *Søgelys* (1923); *En Vinter lang* (1924); *Fugle omkring Fyret* (1925; *Birds Around the Light*, tr. G. I. Colbron, 1928); *Markerne modnes* (1927).—ESSAYS: *De vestlige Veje* (1922); *Feodor Jansens Jeremiader* (1927); *Aaret rundt* (1929); *Tanker og Bagtanker* (1927); *Som om intet var hændt* (1938); *Søgende Aander* (1943); *Mit Kaktusvindue* (1944); *Landluft* (1944); *Prosa* (1946); *Facetter* (1947); *Bøger paa min Vej* (1947); *Skribenter paa Yderposter* (1949); *Retur til Barndommen* (1951); *Fremad til Nutiden* (1953); *Landeveje og Tankeveje* (3 vols, 1963).—VERSE: *Urolige Sange* (1923).

S. Hallar, J. P. (1927); Orla Lundbo, J. P. (1943); T. Hansen, *Minder svøbt i Vejr* (1947); E. Frederiksen, J. P. (1966). E.B.

Paludan-Müller, FREDERIK (\*Kerteminde 7 II 1809; ∞1838 Charité Louise Philippa Borch; †Copenhagen 28 XII 1876), Danish poet. He took a law degree at Copenhagen in 1835, but had already made his literary début. His early poetry was in the style of Heine\* and Byron\*, but he turned his back on his youthful idols, eventually becoming a hermit and an uncompromising moralist whose philosophy was that of renunciation, condemning the lack of discipline and will-power and the superficiality of the Danish character.

Paludan-Müller's greatest contribution to Danish literature is his verse novel *Adam Homo*, an epic in 12 cantos, which includes the *Alma Sonnets*, the only sonnet cycle of any importance in Danish literature. Several of his long epic poems have subjects taken from Greek mythology; in these poems he condemns the world and the flesh. A constantly recurring theme in his poetry is death, for death in blind obedience to God meant for him the liberation of the soul from the vanity and sin of the world.

*Raab til Polen* (1831); *Fire Romanzer* (1832); *Dandserinden* (1833); *Amor og Psyche* (1834); *Poesier* (2 vols, 1836–38); *Trochæer og Jamber* (1837); *Venus* (1841); *Adam Homo* (3 vols, 1841–48); *Tithon* (1844); *Dryadens Bryllup* (1844); *Abels Død* (1844); *Luftskipperen og Aitheisten* (1852); *Tre Digte* (1854); *Nye Digte* (1861); *Paradiset* (1862); *Adonis* (1874).—PROSE: *Ungdomskilden* (1865; *The Fountain of Youth*, tr. H. W. Freeland, 1867); *Ivar Lykkes Historie* (3 vols, 1866–73).—*Poetiske Skrifter* (8 vols, 1878–79); *Poetiske Skrifter* (ed. C. Petersen, 3 vols, 1909).

E. Gosse, *Studies in the Literature of Northern Europe* (1879); G. Brandes, *Eminent Authors of the 19th Century* (1880); F. Lange, F. P.-M. (1899); V. Andersen, P.-M. (2 vols, 1910); H. Martensen-Larsen, P.-M. og Martensen (1923) and *Den virkelige P.-M.* (1924); *Breve* (ed. *idem*, 1928); M. Haugsted, F. P.-M.'s *prosaiske Arbejder* (1934);

J. G. Robertson, *Essays and Addresses on Literature* (1935); S. Kühle, F. P.-M. (2 vols, 1941–42). E.B.

Pan CHAO (□An-ling c. 50; †c. 120), Chinese writer. Pan, sister of Pan\* Ku, was commanded by Emperor Ho (89–105) to complete her brother's *Han shu* after his death in 92. The extent of her work therein is not clear. A short moralistic work, *Nü-chieh* ('Lessons for Women') and a number of poems are extant under her own name.

N. L. Swann, *Pan Chao: Foremost Woman Scholar of China* (1932; incl. tr. of all extant works). A.R.D.

Pan Ku (□An-ling 32; †Lo-yang 92), Chinese historian and poet. Pan's father, Pan Piao, left unfinished at his death (54) a continuation of Ssü-ma\* Ch'ien's *Shih-chi*. Pan undertook the completion of this work, which became his famous *Ch'ien-Han shu*, the first history of a separate dynasty. During Emperor Ming's reign (58–75) he was accused of 'as a private person, rewriting the national history' and imprisoned. However, when the emperor was shown his writings he gave him an official historical post. Later he was ordered to continue his own history which he is said to have completed c. 80 after 20 years' work, though further revision and addition was made by his sister, Chao. He was also commanded to compile a report of the Po-hu kuan discussion of the classics (79) but it is doubted whether the present *Po-hu t'ung-i* is his original work. Of his extant *fu*-poems, *Liang-tu fu*, while owing much in thought and language to Ssü-ma\* Hsiang-ju, displays great formal perfection and was itself a model for imitation.

HISTORY: *Ch'ien-Han shu* (Chs 1–12 and 99, *The History of the Former Han Dynasty*, tr. H. H. Dubs, 3 vols, 1938–55).—FU-POETRY: *Liang-tu fu* ('Le "Fou" des Deux Capitales', tr. G. Margouliès in *Le "Fou" dans le Wen-Süan*, 1925); *Yu-t'ung fu* (tr. E. von Zach in *Die chinesische Anthologie*, I, Harvard, 1958); *Ta-pin hsi*.—MISCELLANEOUS: *Po-hu t'ung-i* (*Po Hu Tung: The Comprehensive Discussions in the White Tiger Hall*, tr. Tjan Tjoe Som, 2 vols, 1949–52); *T'ien-yin* (tr. E. von Zach, *op. cit.*, II).

N. L. Swann, *Pan Chao: Foremost Woman Scholar of China* (1932); E. R. Hughes, *Two Chinese Poets: Vignettes of Han Life and Thought* (1960). A.R.D.

P'an YÜEH or P'AN YO (□Chung-mou 247; †300), Chinese poet. P'an rose to be a Grand Counsellor but was executed on a false charge of rebellion. As a poet, he is best known for his moving poems of grief for his wife. He often appears as a character in later fiction and plays because of his unusually handsome appearance.

Tr. of poems preserved in the anthology *Wên-hsüan* in E. von Zach, *Die chinesische Anthologie* (2 vols, Harvard, 1958). A.R.D.

**Panaetius** (\*c. 185; †109 B.C.), Greek philosopher. He was a pupil at the Stoic school at Athens, visited Rome and became a friend of P. Scipio Aemilianus, and spent the last 20 years of his life as head of the Stoa. The hard core of Stoicism was considerably modified by him to include some elements of Aristotelianism and a stronger emphasis on the duties of a man towards others. His work was used by Cicero\* in his philosophical writings: only a few fragments now remain.

M. van Straaten, *Panétius, sa vie, ses écrits et sa doctrine avec une édition des fragments* (1946).—M. Pohlenz, *Die Stoa* (2 vols, 1948). D.J.F.

**Panduro**, LEIF (\*Frederiksberg 18 IV 1923; ∞1948 Esther Larsen), Danish novelist and playwright, a disillusioned iconoclast, but a great humorist.

NOVELS: *Av, min Guldland* (1957); *Rend mig i Traditionerne* (1958); *De uanstændige* (1960); *Øgledage* (1961); *Fern fra Danmark* (1963); *Fejltagelsen* (1964); *Den gale Mand* (1965); *Vejen til Jylland* (1966); *One of Our Millionaires Is Missing*, tr. C. Malmberg, 1967).—PLAYS: *Lollipop og andre Spil* (1966); *Farvel, Thomas og andre TV-Spil* (1968); *Daniels anden Verden* (1970); *Vinduerne* (1971).

Th. Bredsdorff, *Sære Fortællere* (1967). E.B.

**Pandurović**, SIMA (\*Belgrade 15 IV 1883; †*ibid.* 27 VIII 1960), Serbian critic, translator and poet. The subjects of his poems are sombre, but treated with calm objectivity.

*Dani i noći* (poems; 1912); *Stihovi* (1921); *Razgovori o književnosti* (1927); *Pesme* (sel. poems; 1959); *Stihovi i proza* (1965).

Miodrag Protić, S. P. (1964). V.J.

**Pané**, ARMIJUN: see **INDONESIAN AND MALAYSIAN LITERATURES**.

**Panegyrici Latini**, a collection of writers of encomia upon Emperors, all dating from 289–389, except Pliny\* the younger, whose panegyric on Trajan comes first. The most important are Drepanius on Theodosius, Mamertinus on Julian, and Nazarius on Constantine. The speeches are well-written and historically valuable, but repel by their grotesque adulation.

Eds: W. Baehrens (1911); R. A. B. Mynors (1964).

R. Pichon, *Les derniers écrivains profanes* (1906); W. S. Maguiness, 'Some methods of the Latin Panegyricists' in *Hermathena*, XLVII (1932) and 'Locutions and formulae of the Latin Panegyricists', *ibid.*, XLVIII (1933). J.A.W. (J.D.)

**Panero**, LEOPOLDO (\*Astorga 1909; †*ibid.* 27 VIII 1962), Spanish poet whose first book, *Escrito a cada instante*, appeared in 1949, and who in 1953 published *Canto personal*, a reply to Neruda's\* *Canto general*.

*Poesía* (1963).—L. P. Connolly, L. P.: *la poesía de la esperanza* (1969). J.E.V.

**Panfërov**, FËDOR IVANOVICH (\*1896), Soviet author whose long novel, *Bruski* (4 vols, 1931–37), was one of the most discussed Five-Year-Plan novels at the time. Later it was attacked, notably by Gorky\* himself, for its bad craftsmanship. Panfërov's two war novels, *Bor'ba za mir* (1945–47) and its sequel *V strane pobezhdënnnykh* (1948), abound in too many artificial contrivances to be quite convincing.

*Bol'shoe iskusstvo* (1954); *Volga-Matushka reka* (1958).—*Bruski* (partial tr. Z. Mitrov and J. Tabrisky, 1930; 4th part tr. S. Garry as *And Then the Harvest*, 1939); *Svoimi glazmi* (1942); *With Their Own Eyes*, tr. anon., 1942).

B. Y. Brainina and A. M. Drozdov, F. P. (1964); A. Stognut, F. P. (1969). J.L.

**Panigarola**, FRANCESCO (\*Milan 6 I 1548; †Asti 31 V 1594), Italian orator and writer. Celebrated as a preacher, he also wrote various theological works and a manual of sacred rhetoric. His oratorical style foreshadowed *secentismo*.

*Modo di comporre una predica* (1584); *Cento ragionamenti sopra la passione di Nostro Signore* (1585); *Il Predicatore* (1609).—L. Amato, 'P. F. P.' in *Frate Francesco*, VII (1934). P.McN.

**Pāṇini** (fl. c. 5th century B.C.), Sanskrit grammarian whose *Aṣṭādhyāyī* is assumed, through its excellence, to have superseded all previous works in the field of *vyākaraṇa* (grammar), none of these having survived. The *Aṣṭādhyāyī* contains about 4,000 aphorisms describing the entire Sanskrit language together with sections on the older Vedic language. J.E.B.G.

**Panizzi**, ANTONIO [SIR ANTHONY] (\*Brescello, Modena 16 IX 1797; †London 8 IX 1879), Italian patriot and scholar. Exiled in 1821, Panizzi arrived in England in 1823, and, after some years of lecturing, embarked on a career as librarian at the British Museum, where he was head librarian from 1856 to 1866, increasing the number of books held from 260,000 to 1,500,000 and providing a complete catalogue of books (LIBRARY). He also edited the *Orlando Innamorato* and *Orlando Furioso* (with an English introduction to the Italian romantic epic, following up Foscolo's\* ideas) in 1830, as well as Boiardo's\* lyric poetry (1835).

*Cenni intorno alla mia vita ufficiale in Inghilterra* (1875); *Le prime vittime di Francesco IV, Duca di Modena* (1897).—C. Brooks, A. P., *Scholar and*

*Patriot* (1931); M. Wicks, *The Italian Exiles in London 1816-48* (1937). J.G.-R.

**Pann, ANTON** (\*Sliven, Bulgaria c. 1794; †Bucharest 1854), Rumanian folk-lorist and musician. His family moved to Rumania and settled in 1812 in Bucharest, where Anton studied Church music, becoming one of its finest exponents. He published a number of service books with the Greek musical notation adapted to the Rumanian text. He is chiefly remembered for his collection of folk-songs and tales, among them *Povestea vorbii* (1847), a large collection of proverbs ingeniously linked to one another and culminating in a tale exemplifying the proverb. *Fabule și istorioare* (1839-41) is a collection of short popular stories in rhyme, while *Cîntece de lume* (1831) contains a number of Christmas carols, set to music by Pann himself. In *Spitalul amorului* (1850-53) he presents the first collection of popular songs in Rumanian.

*Povestea vorbit* (1967).—P. Cornea, A. P. (1964); G. Călinescu, *Istoria literaturii române, compendiu* (3rd ed., 1968); *Istoria literaturii române*, II (1968). D.J.D.

**Panneton, PHILIPPE**, pseud. RINGUET (\*Trois Rivières, Quebec 30 IV 1895; †Portugal 1960), Canadian novelist and story writer. After practising as a doctor and teaching medicine at l'Université de Montréal, he was appointed Canadian ambassador to Portugal in 1956. He is renowned for his first novel, *Trente arpents* (1938; *Thirty Acres*, tr. F. and D. Walter, 1940), dealing with the disintegration of the rural tradition of life in Quebec with the coming of industrialization and urbanization. This prize-winning novel marked the climax of the literary school of the 'roman de terroir'—novel of the soil—in Canada.

*Fausse monnaie* (1947); *Le poids du jour* (1949).—*L'héritage et autres contes* (stories; 1946).—NON-FICTION: *Un monde était leur empire* (1943); *L'amiral et le facteur* (1954); *Confidences* (1965).

F. Magnan, *Bio-bibliographie du docteur P.* (1942); J. P. Pinsonneault, 'L'œuvre de R.' in *Lectures*, IX (1953); W. M. Miller, 'R. French-Canadian novelist' in *Books Abroad*, XXVI (1952). R.Su.

**Panormita**: see Beccadelli, ANTONIO.

**Panova, VERA FĖDOROVNA** (\*1905; †1973), Soviet author, each of whose three novels, *Sputniki* (1946; *The Train*, tr. E. Manning and M. Budberg, 1948), *Kruzhilikh* (1947; *The Factory*, tr. M. Budberg, 1949; *Looking Ahead*, tr. D. Skvirsky, 1964) and *Yasny bereg* (1949) was awarded a Stalin prize.

*Vremena goda* (1953; *Span of the Year*, tr. V. Traill, 1957); *Time Walked* (tr. of *Serēzha*; 1957); *Yevdokia* (tr. F. Katzov, 1964); *Serēzha*. *Valya* (New York, 1964); *Pogovorim o strannos-*

*tyakh lyubvi, pyesy* (1968); *Sentimental'ny roman* (1968).

L. Ploshkin, *Tvorchestvo Very Panovoy* (1962); Z. Boguslavskaya, V. P. (1963); A. A. Ninov, V. P. (1964). J.L.

**Panuccio dal Bagno** (\*c. 1230; †c. 1275), Italian poet. He used mostly the *canzone* form, with a strong ethical content; following in this respect, and also in his knotty muscular style, the example of his master Guittone\* d'Arezzo. He is the most notable Pisan *rimatore* of his century.

*Rimatori siculo-toscani del Duecento* (ed. A. Parducci and G. Zaccagnini, 1915); *Poeti del Duecento*, I (ed. G. Contini, 1961).—E. Cristiani, 'I dati biografici... dei rimatori pisani del Duecento' in *Studi mediolatini e volgari*, III (1955). K.F.

**Panziera, UGO** (\*Prato c. 1260; †Tartary c. 1330), Italian religious writer. Life obscure; a Franciscan lay brother, he spent many years in the Orient. Panziera wrote *Laudi*, *Lettere spirituali* and numerous *Trattati* in the vernacular.

*Laudi* (ed. V. Di Benedetto, 1962); *Mistici del Duecento e del Trecento* (ed. A. Levasti, 1935); *Prosatori minori del Trecento* (ed. G. De Luca, 1954).

G. Petrocchi, 'Poesia di U. da Prato' in *Ascesi e mistica trecentesca* (1957); M. Petrocchi, 'Scrittori di pietà... del Trecento' in *Archivio storico ital.*, CCCCLIII (1967). M.W.

**Panzini, ALFREDO** (\*Senigallia 31 XII 1863; †Rome 10 IV 1939), Italian novelist and scholar. Panzini's exceptionally large literary output (more than 40 volumes) can be classified under three main headings: narrative prose, philological and historical studies, and children's books. His shrewdness and wit, sometimes ironical, make him an amusing and popular satirist, although he avoids major issues.

NOVELS AND SHORT STORIES: *La lanterna di Diogene* (1907); *Il mondo è rotondo* (1921); *Il padrone sono me* (1922); *La pulcella senza pulcellaggio* (1925); *La sventurata Irminda* (1932); *Il bacio di Lesbia* (1937);

G. De Rienzo, A. P. (1968). J.F.C. (B.M.)

**Pao CHAO** (□Tung-hai c. 420; †466), Chinese poet. Pao had an active political and military career; he was killed by rebellious troops. The outstanding poet of his generation, he possessed simplicity and imagination. About 200 of his poems have survived, of which nearly half are song-words, and, of these, an unusual number are in the seven-word metre.

*Pao Ts'an-chün chi* (coll. works; sel. trs in: G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948; E. von Zach, *Die chinesische Anthologie*, 2 vols, Harvard, 1958; J. D. Frodsham

and Ch'eng Hsi, *An Anthology of Chinese Verse*, 1967).

J. D. Frodsham, 'The nature poetry of Pao Chao' in *Orient/West*, VIII.6 (1963). A.R.D.

Paolieri, FERDINANDO (\*Florence 2 V 1878; †ibid. 10 V 1928), Italian novelist and playwright. Paolieri's staunch Roman Catholicism is the main-spring of his work. He is an interesting regional writer, albeit of limited range. His popular comedy, *I pateracchio* (1910), is written in Tuscan dialect.

NOVELS AND SHORT STORIES: *Novelle toscane* (1914); *Natio Borgo Selvaggio* (1922); *I fuggiaschi* (1924); *Amor senz'ali* (1928).—*La mistica fiamma* (play; 1926). J.F.C. (B.M.)

Papadat-Bengescu, HORTENSIA (\*Ivești 1876; †1955), Rumanian authoress. Her novels and stories marked a new departure in Rumanian literature by portraying a cosmopolitan society of prosperous middle-class people, many of them parvenus, living in an urban setting. Although sometimes gushing in tone and slipshod in expression, they show considerable powers of observation and analysis—especially of pathological states.

*Ape adinci* (1919); *Sfinxul* (1920); *Bătrînul* (comedy; 1920); *Femeia în fața oglinzii* (1921); *Balaurul* (1923); *Romanță provincială* (1925); *Fecioarele despletite* (1926); *Desenuri tragice* (1927); *Concert din muzică de Bach* (1927); *Drumul ascuns* (1933); *Logodnicul* (1935); *Rădăcini* (1938).

G. Ibrăileanu, *Profiluri* (1920); E. Lovinescu, *Critice*, VII (1922); M. Ralea, *Perspective* (1928); G. Călinescu, *Istoria literaturii române* (1941); Valeriu Ciobanu, *H. P.-B.* (1965). F.J.B.

Papadiamantis, ALEXANDROS (\*Skiathos 4 III 1851; †ibid. 3 I 1911), Greek short-story writer. Son of a priest and himself deeply religious, Papadiamantis wrote his stories out of his intimate experience of his island world, expressing through them his sense of the spiritual inheritance of the Greek people so threatened by modern civilization and 'progress'. His depiction of this world in all its aspects combined with his powerful lyric gift make him the outstanding Greek prose-writer of his time.

*Ta apanta* (ed. G. Valetas, 6 vols and suppl., 1954–62).—G. Katsimbalis, *Vivliografia A. P.* (1934; suppl. 1938). P.O.A.S.

Pape, JOSEPH (\*Eslohe 4 IV 1831; †Büren, nr Paderborn 16 V 1898), Westphalian epic poet and short-story writer. He tried, like W. Hertz and W. Jordan, to retell medieval subjects in modernized form, but, because of his fanciful romanticism, with less success. His homely short stories, written

with good psychological insight, were locally popular.

VERSE: *Der getreue Eckart* (1854); *Schneewittchen vom Gral* (1856); *Das Lied von der Welt Zeiten* (1885).—*Gedichte* (1857).—*In'm Siuerlanne* (short stories; 1878). G.C.

Paperna, ABRAHAM YAAKOV (\*Kopil 30 VIII 1840; †Odessa 18 II 1919), Hebrew essayist and poet. His pamphlet on literary criticism, *Kankan Yashan Male Chadash* (Vilna, 1867), attracted great attention from all contemporary progressive Hebrew writers, and in 1867 his second book of criticism on drama appeared. He adopted the realistic aesthetic approach to poetry of the Russian critic Belinsky\*. Paperna was also the first to recognize Tchernichowsky\* as a great poet on the appearance of his first book, although his poems were somewhat strange to the Hebrew spirit.

*Kol Kitvei A. Y. P.* (1952).

S.A. (M.Ge.; Y.F.)

Papini, GIOVANNI (\*Florence 9 I 1881; ∞1907 Giacinta Giovagnoli; †ibid. 8 VII 1956), Italian novelist, poet and critic. He founded the review *Leonardo*, published from 1903 to 1907, and in 1908 joined the staff of *La Voce*, founded by Prezzolini\*. In 1913 he joined the Futurist movement and with Soffici\* founded *Lacerba*, published until 1915. In 1920 he was converted to Catholicism, which then became, with patriotism, the main-spring of his work. At this time he wrote his famous *Storia di Cristo* (1921; *The Story of Christ*, tr. M. Prichard Agnetti, 1923), and became co-editor of *Il Frontespizio* in 1929. A widely-read autodidact with a keen sense of curiosity and discovery, Papini was intolerant, inclined to be polemical, and became famous for his devastating reviews, published in book form in *Stroncature* (1916). His love of controversy limited the value of many of his critical writings but made him an influential figure in the eyes of young writers in the early decades of this century.

POETRY: *Opera prima* (1917); *Pane e vino* (1926).

—NOVELS AND SHORT STORIES: *Il tragico quotidiano* (1903); *Un uomo finito* (1912; *A Man—Finished*, tr. M. Prichard Agnetti, 1924); *Gog* (1931).—ESSAYS AND CRITICISM: *Storia della letteratura italiana* (1937); *Il diavolo* (1953); *Giudizio universale* (1957).—CORRESPONDENCE: *G. P., G. Prezzolini. Storia di un'amicizia* (2 vols, 1966–68).—*Tutte le opere* (10 vols, 1958–66).

R. Ridolfi, *Vita di G. P.* (1957); V. Vettori, *G. P.* (1967). B.M.

Pappenheim, SOLOMON (\*Zülz 2 II 1740; †Breslau 4 III 1814), Hebrew poet and philologist. He wrote many controversial works in German against the reforms in the Jewish divine service. His small Hebrew pamphlet *Agadat Arbah Kossot* (Berlin,

1790) is a sentimental elegy on the futility of all human life, obviously influenced by Edward Young's\* *Night Thoughts*.

*Yaeriot Shlomo* (3 vols, 1790-96).

S.A. (M.Ge.; Y.F.)

**Paracelsus**, PHILIPPUS AUREOLUS THEOPHRASTUS, originally THEOPHRAST BOMBAST VON HOHENHEIM (\*nr Einsiedeln 10 II 1493; †Salzburg 24 IX 1541), Swiss physician. He studied in Ferrara, became town physician in Basle (1526), where he was the first to lecture in German, and wandered throughout Germany and south-eastern Europe until his death. Doctor, alchemist and mystic, the founder of modern pharmacology and psychiatry, Paracelsus rejected the old Galeno-Arabic system and sought in nature remedies for each individual illness. In his theological works he expressed non-sectarian ideas of Christian communism based on the ideal of poverty and his mystical ideas influenced such thinkers as Kepler and Jakob Böhme\*. His voluminous, complicated, often barely intelligible writings were, with the exception of *Die grosse Wundarznei* (1537), published posthumously.

*Das Buch Paragranum* (ed. F. Strunz, 1903); *Opus Paramirum* (ed. idem, 1904; ed. J. Achelis, 1928); *Über die unsichtbaren Krankheiten* (ed. R. Koch and E. Rosenstock, 1923); *Sieben Defensionen* (ed. H. Sigerist, 1928).—*The secrets of physick and philosophy* (tr. J. Hester, 1633).—*Sämtliche Werke* (ed. K. Sudhoff and W. Matthiessen, 14 vols, 1922-23); *Sämtliche Werke* (abr. ed. J. Strebel, 3 vols, 1946); *Selected Writings* (ed. J. Jacobi, tr. N. Gutermann, 1951); *Sämtliche Werke* (ed. K. Goldammer, 1952 ff.).

Biogs by: A. M. Stoddart (1915); J. M. Stillmann (1922); F. Gundolf (2nd ed. 1928); F. Strunz (2nd ed. 1937); W. E. Peuckert (1941); J. Hargrave (1951).—K. Sudhoff, *Bibliographia Paracelsica* (1894); *Acta Paracelsica* (1930 ff.); E. H. Reclam, *Die Gestalt des P. in der Dichtung* (1939); C. G. Jung, *Paracelsica* (1942); *Nova Acta Paracelsica* (4 vols, 1944-47); R.-H. Blaser, *Paracelse et sa conception de la nature* (1950); K. Goldammer, *P.-Studien* (1954); K. H. Wiemann, 'Die P.-Lit. seit Kriegsende' in *Dt. Vierteljahrschrift*, XXXIV (1960).—LITERARY TREATMENT: Robert Browning, *P.* (1835); E. G. Kolbenheyer, *P.*—*Roman* (3 vols, 1917-26). D.G.D.

**Paradijs**, CORNELIS: see Eeden, FREDERIK WILLEM VAN.

**Parañcōti**, 16th-century author of *Tiruvilāyāṭar-purāṇam*, which gives the *purāṇa*, or legendary history, of the famous temple of Shiva and Miṇākṣi at Madurai. It recounts the divine amusements of the god, which range from assuaging the hunger of an excessively greedy dwarf who, as one of his attendants, was present at the god's marriage to Miṇākṣi, to humbling the pride of a

Tamil poet who had condemned a poem given by Shiva to a fervent devotee as being in bad taste.

J.R.M.

**Parandowski**, JAN (\*Lwów 11 V 1893), Polish author. He has written several charming essays on the ancient world and on European literature; in his novels he displays deep knowledge and great psychological insight. His style is clear and brilliant.

ESSAYS: *Antinous w aksamitnym berecie* (1921; as *Król życia*, 1930); *Dwie wiosny* (1927); *Try znaki zodiaku* (1938).—NOVELS: *Eros na Olimpie* (short stories; 1924); *Król życia* (1930); *Niebo w płomieniach* (1936); *Dysk olimpijski* (1933); *The Olympic Discus*, tr. A. M. Malecka and S. A. Walewski, 1939).—VARIOUS: *Odwiedziny i spotkania* (1934); *Alchemia słowa* (1950); *Wspomnienia i sylwety* (1960); *Luźne kartki* (1965).—*Pisma wybrane* (1955); *Dzieła wybrane* (1957).

S.S. (P.H.)

**Pārati** (BHĀRATI) (\*1882; †1921), the principal Tamil poet of the nationalist period. In addition to his patriotic verse, he wrote a cycle of very beautiful poems about Krishna, *Kaṇṇaṇ pāṭṭu*.

J.R.M.

**Paravicino y Arteaga**, FRAY HORTENSIO FÉLIX DE (\*Madrid 1580; †*ibid.* 1633), Spanish poet and dramatist. He was a Trinitarian Friar and a very famous preacher. He used an elaborate, Gongoristic style with obvious rhythms, antithesis and hyperbaton. He was a friend of many famous writers; El Greco painted his portrait. He publicly attacked Calderón\* for a youthful escapade. His poems were published posthumously under the name FÉLIX DE ARTEAGA; with them is a court play, *Gridonia o cielo de amor vengado*.

*Oraciones evangélicas y panegíricos funerales* (1641); F. de Arteaga, *Obras póstumas divinas y humanas* (1641).

E. Alarcos in *Rev. de Filol. Esp.* (1937).

E.M.W.

**Pardo Bazán**, EMILIA, COUNTESS OF (\*Corunna 16 IX 1851; ∞ José Quiroga; †Madrid 12 V 1921), Spanish novelist and critic, only child of the Count of Pardo Bazán. Her true master was the fine library of the family manor house where she spent her youth. She travelled extensively throughout Europe, was councillor for public education and Professor of Romance literature. She is generally credited with the introduction of French Naturalism into Spain. She certainly propagated its theories in *La cuestión palpitante* (1883) and other writings, but, as so often in Spanish literature, in practice French Naturalism blends in her novels with traditional Spanish realism, with *costumbrismo*, and *realismo* with the last traces of Romanticism. The results are excellent books on Galician

rural life and customs (*Los Pazos de Ulloa*, 1886, and *La madre naturaleza*, 1887). Later she evolved towards neo-spiritualist novels: *La quimera* (1905) and *La sirena negra* (1908). With an excellent brain, witty and well-informed, she left good miscellaneous works (e.g. *San Francisco de Asís*) and drew attention to the importance of Russian novels (*La revolución y la novela en Rusia*, 1887). Her short stories (*Cuentos de Marinada*, 1892) are very fine.

*Obras completas* (43 vols, 1891–1926; 2 vols, 1947–48).—*The Swan of Vilamorte* (tr. M. J. Serrano, New York, n.d.); *Russia, Its People and Its Literature* (tr. F. H. Gardiner, Chicago, 1890); *A Christian Woman* (tr. M. A. Springer, New York, 1891); *Homesickness* (tr. M. J. Serrano, *ibid.*, 1891); *A Wedding Trip* (tr. *idem*, *ibid.*, 1891, Chicago, 1910); *The Angular Stone* (tr. *idem*, New York, 1892); *Galician Girl's Romance* (tr. *idem*, *ibid.*, 1900); *Mystery of the Lost Dauphin Louis XVII* (tr. A. H. Seeger, *ibid.*, 1906); *Midsummer Madness* (tr. A. Loring, *ibid.*, 1907); *Son of the Bondswoman* (tr. Ethel H. Hearn, *ibid.* and London, 1908).

G. Brown, *La vida y las novelas de Da. E. P. B.* (1940); E. González López, *E. P. B., novelista de Galicia* (New York, 1944); L. Raño de Petracchi, *La condesa P. B., su vida, su obra* (1946); D. F. Brown, *The Catholic Naturalism of P. B.* (1957); C. Bravo-Villasante, *P. B., vida y obra* (1962); R. E. Osborne, *E. P. B., su vida y sus obras* (1964). R.M.N. (J.E.V.)

Parentucelli, TOMMASO (\*Sarzana 15 XI 1397; †Rome 25 III 1455), Italian humanist. As NICHOLAS V, the first Renaissance Pope, he orientated the Papacy towards HUMANISM, patronized scholars, promoted architecture and virtually founded the Vatican library.

M. Creighton, *A History of the Papacy*, II (1882); L. Pastor, *Geschichte der Päpste*, I (7th ed. 1925); P. Paschini, *Roma nel rinascimento* (1940); E. Garin, *L'umanesimo italiano* (1958). P.McN.

Parini, GIUSEPPE (\*Bosisio, Brianza 22/23 V 1729; †Milan 15 VIII 1799), Italian poet and prose writer. Priest; of country stock; a student in the Barnabite schools, Milan (1740–52). After the publication of *Alcune poesie di Ripano Eupilino* (1752), a collection of Arcadian verse, Parini entered the Milanese Accademia dei Trasformati (1753) and then lived as a tutor (1754–62) in the aristocratic household of Duke Gabrio Serbelloni. Later, enjoying the patronage of Count Firmian, the Austrian minister in Milan, he edited the *Gazzetta di Milano* (1768–69) and was then appointed Professor of eloquence in the Palatine schools (1769–99). Under the Cisalpine Republic Parini took part in the civil administration of the capital (1796), but he was soon dismissed by the French for his austerity and patriotism.

A moralist of outstanding artistic sensibility with an original appreciation of both classical literature and the Italian linguistic tradition, Parini wrote a notable series of sage and measured *Odi* (1757–95)—often Horatian in their studied felicity of expression—and *Il Giorno*, a long poem in *versi sciolti* in four parts: *Mattino* (1763), *Mezzogiorno* (1765), *Vespro* and *Notte* (posthumous; 1801). Many of the odes have social or civil themes (*La salubrità dell'aria*, *L'educazione*), others strike a more fervent, personal note (*La caduta*, *Alla Musa*). In the *Giorno*—a true social satire of the rights of blood springing from Parini's humane awareness of a scale of values inherent in the natural equality of men, the dignity of labour and of family life—Parini describes with minute particularity a day in the life of an effete Milanese nobleman and under the pretext of instructing him how to behave unmasks with masterly irony the vanity, profligacy and general futility of a whole social caste.

Other works include sonnets, epigrams and occasional verse, *Ascanio in Alba* (1771)—a *fiesta teatrale* in two acts, set by Mozart at the age of 15—and various prose discourses, including the *Dialogo sopra la nobiltà* (1757), a linguistic polemic *Contro il Padre Branda* (1760) and *Dei principi delle belle lettere*, lessons defining in classical terms the principles of art and literature.

*Le Odi* (ed. F. Salveraglio, 1882; ed. A. Bertoldi, 1911, rev. ed. R. Spongano, 1964); *Il Giorno* (ed. G. Albinì, 1907, rev. ed. M. Fubini, 1964; ed. A. Momigliano, 1925; tr. H. M. Bower, 1927).—*Poesie* (ed. E. Bellorini, 2 vols, 1929).—*Prose* (ed. E. Bellorini, 2 vols, 1913–15).—*Poesie e prose* (ed. L. Caretti, 1951) and *Il Giorno. Poesie e prose* (1969); *Opere* (ed. G. Petronio, 1957); *Opere*, I: *Il Giorno e le Odi*, II: *Poesie minori e prose* (ed. G. M. Zuradelli, 2 vols, 1965).—*Opere* (ed. F. Reina, 6 vols, 1801–04); *Tutte le opere* (ed. G. Mazzoni, 1925).

E. Bellorini, *La vita e le opere di G. P.* (1918); G. Natali, *G. P. uomo e poeta* (1953); P. Giannantonio, *G. P.* (1963); A. Piromalli, *G. P.* (1966).—F. de Sanctis, 'G. P.' in *Nuovi saggi critici* (1879); G. Carducci, *Il P. minore* (1904) and *Il P. maggiore* (1907); D. Petrini, *La poesia e l'arte di G. P.* (1930); A. Momigliano, 'Il P. discusso' in *Studi di poesia* (1938); W. Binni, 'La sintesi pariniana' in *Preromanticismo italiano* (1948) and *Classicismo e neoclassicismo* (1963); R. Braccesi, *Il problema del P.* (1950; rev. ed. 1959); G. Bonalumi, *P. e la satira* (1958); G. Petronio, *P. e l'illuminismo lombardo* (1961); A. Vicinelli, *Il P. e Brera* (1963); G. Colicchi, *Il 'Dialogo sopra la nobiltà' e la polemica sociale di G. P.* (1965); N. Bonifazi, *P. e 'Il Giorno'* (1966); L. Poma, *Stile e società nella formazione del P.* (1967); G. Moncalero, *L'insegnamento del P.* (1968).—L. Caretti, *P. e la critica* (1953) and 'G. P.' in *I classici italiani nella storia della critica*, II (ed. W. Binni, 1955); G. Petronio, *P., storia della critica* (1957);



W. Binni and R. Scrivano, 'G. P.' in *Introduzione ai problemi critici della letteratura italiana* (1967).—G. Bustico, *Bibliografia di G. P.* (1929). M.W.

Paris: see Valerius Maximus, biblio.

Paris, GEOFFROI DE (?1317), French poet. He wrote a few political poems on the reigns of Philip IV and Louis X. An unfinished verse chronicle on the same period has been attributed to him.

*Débat* (ed. W. P. Shepard in *Mélanges M. A. Jeanroy*, 1928); *Chronique métrique attribuée à G. de P.* (ed. A. Diverres, 1956).

C. V. Langlois, 'Geoffroi des Nés ou de Paris' in *Histoire littéraire de France*, XXXV (1921). A.H.D.

Paris, MATTHEW (?1259), English chronicler and artist, monk at St Albans (1217), probably assisted Roger of Wendover with the St Albans' chronicle to 1235; afterwards expanded it. R.W.B.

*English History . . . 1235 to 1273* (tr. J. A. Giles, 1852, repr. 1968); *Historia Anglorum 1066–1253* (ed. F. Madden, 3 vols, 1866–69, repr. 1964); *Gesta abbatum* (of St Albans; ed. H. T. Riley, 3 vols, 1867–69); *Chronica majora* (incl. and continuing Wendover; ed. H. R. Luard, 7 vols, 1872–83, repr. 1964) and *Flores historiarum* (3 vols, 1890, repr. 1964; tr. J. A. Giles, 1894, repr. 1968).

F. M. Powicke, 'Notes on the . . . *Chronica majora*' in *Mod. Philol.*, XXXVIII (1940–41); V. H. Galbraith, *Roger Wendover and M. P.* (1944); R. Vaughan, *M. P.* (1958).

R.W.B. (Tor.)

Parker, DOROTHY ROTHSCHILD (\*West End, N.J. 22 VIII 1893; ∞1917 Edwin Parker II [o/o1928], ∞1933 Alan Campbell; †Manhattan, N.Y. 7 VI 1967), American humorist and short-story writer. One of the New York wits, she wrote satiric verses on the war of the sexes. Her stories show an ironic, corrosive touch.

VERSE: *Enough Rope* (1927); *Death and Taxes* (1931); *Not So Deep As a Well* (1936).—SHORT STORIES: *Laments for the Living* (1930); *Here Lies* (1939).—*The Best of D. P.* (1952); *Ladies of the Corridor* (1953).

J. Keats, *You Might As Well Live* (biog.; 1971). H.L.C. (G.A.K.)

Parker, MARTIN (\*c. 1600; †1652), English balladist, foremost author of popular humorous ballads who c. 1638 became a fervent supporter of the monarchy, writing such ballads as 'When the King Enjoys His Own Again' (1643); in 1647 he turned to prose journalism.

Sel. in V. de S. Pinto and A. E. Rodway, *The Common Muse* (1957).

H. E. Rollins in *Mod. Philol.*, XVI (1918–19), XIX (1921–22). R.M.W.

Parker, MATTHEW, Archbishop of Canterbury (\*Norwich 6 VIII 1504; ∞24 VI 1547 Margaret Harlestone; †Lambeth 17 V 1575), English divine, Chancellor of the University of Cambridge who revived and stimulated Anglo-Saxon studies, preserved early chronicles, some of which he edited, and organized the translation of the Bible, undertaking much himself. B.L.J.

*The Whole Psalter translated into English Metre* (?1567); *De Antiquitate Britannicae Ecclesiae Cantuariensis* (1572; ed. S. Drake, 1729).—*Correspondence* (ed. J. Bruce and T. T. Perowne, 1853).

J. Strype, *The Life and Acts of M. P.* (1711); W. M. Kennedy, *Life of M. P.* (1908); V. J. K. Brook, *A Life of Archbishop P.* (1962; repr. 1965). B.L.J. (T.P.M.)

Parker, THEODORE (\*Lexington, Mass. 24 VIII 1810; ∞1837 Lydia Cabot; †Florence, Italy 10 V 1860), American clergyman. He was a scholar and a fiery practical reformer, especially in abolishing slavery. A Transcendentalist, he was considered by Emerson\* one of the four great men of the age.

*A Letter to the People of the United States Touching the Matter of Slavery* (1848).—*The Works of T. P.* (ed. G. W. Cooke et al., 15 vols, 1907–13); *T. P., an Anthology* (ed. H. S. Commager, 1960).

J. Weiss, *Life and Correspondence of T. P.* (2 vols, 1864); D. B. Frothingham, *T. P., a Biography* (1874); H. S. Commager, *T. P.* (1936).

H.L.C. (I.W.)

Parkman, FRANCIS (\*Boston 16 IX 1823; ∞1850 Catherine Bigelow; †Jamaica Plain, Mass. 8 XI 1893), American historian. *The California and Oregon Trail* (1849) tells of his adventures on a 1,700-mile horseback journey and of primitive Indian life.

*Pioneers of France in the New World* (1865); *The Discovery of the Great West* (1869); *Montcalm and Wolfe* (1884); *A Half Century of Conflict* (1892).—*The Works of F. P.* (12 vols, 1922).

C. H. Farnham, *A Life of F. P.* (1900); M. Wade, *F. P., Heroic Historian* (1942); H. N. Doughty, *F. P.* (1962). H.L.C. (D.S.R.W.)

Parmenides (\*c. 515 B.C.), Greek philosopher, founder of the Eleatic school. He wrote a poem in hexameter verse, of which fragments survive. The Milesian philosophers (Thales\*, Anaximander\*, Anaximenes\*) had explained the world as a development out of a single 'stuff'. Parmenides shows that this is impossible: starting from the proposition 'the Real is', he shows that nothing can be said about the Real except that it is one, whole and changeless. So the changing world is 'unreal', illusory. This analysis of the verb 'to be' (in many ways the most important feature of pre-Socratic philosophy) forced later philosophers

either to admit a plurality of original 'real' things (Empedocles\*, Anaxagoras\*, Democritus\*) or to conceive a new, non-material, kind of 'being' (Plato\* and Aristotle\*).

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed., 1951).

G. S. Kirk and J. E. Raven, *The Presocratic Philosophers* (1957); G. E. L. Owen, 'Eleatic questions' in *Class. Quart.*, X (1960); L. Tarán, *P.* (1965); W. K. C. Guthrie, *A History of Greek Philosophy*, II (1965); A. P. D. Mourelatos, *The Route of P.* (1970). D.J.F.

Parmentier, JEAN (\*Dieppe 1494; †1529), French explorer and poet. His first voyage was to Brazil (1520) and his last to Sumatra (1529) where he and his brother Raoul died of fever. He wrote rhetorical poems for competitions at Dieppe and Rouen (1511), a morality (1527), and a translation of Sallust's\* *Catiline* (1528). His last poem—*Traicté en forme d'exhortation*—shows a brave thirst for exploration and a firm faith in God. His verses, inadequate in execution, are fresh with his sea-experiences.

*Le discours de la navigation de J. et Raoul P.* (ed. C. Schefer, 1883).

K. von Posadowsky-Wehner, *J. P., Leben und Werk* (1937); J. Lapp, 'An explorer poet: J. P.' in *Mod. Lang. Quart.*, VI (1945). M.Y.

Parnell, THOMAS (\*Dublin 1679; †Chester VII 1717), Irish poet; Archdeacon of Clogher 1705, member of the Scriblerus Club and friend of Swift\* and Pope\*, whom he helped translate Homer\*. His poetry is of a very limited range, but fluent and marked by a feeling for nature.

*Poems* (ed. Pope, 1721); *Works* (1767).—O. Goldsmith, *Life of T. P.* (1770). E.T.W.

Parnicki, TEODOR (\*Berlin 5 III 1908), Polish novelist. The leading Polish writer of historical fiction, he has renewed this genre by introducing entirely modern novelistic techniques and modern psychological and philosophical ideas. His ambitious and erudite work is highly complex and difficult to appreciate, which explains his lack of deserved international reputation. The novels are generally set in Hellenistic times or the Middle Ages, with special emphasis on cultures and people of mixed ethnical and religious background.

*Aeczysz ostatni Rzymianin* (1937); *Srebrne orły* (Jerusalem, 1943); *Koniec Zgody Narodów* (Paris, 1955); *Twarz księżycy* (3 vols, 1961–67); *Tylko Beatrycze* (1962); *Nowa baśń* (5 vols, 1962–68); *Inne życie Kleopatry* (1969).

T. Cieślakowska, *Pisarstwo T. P.* (1965).

P.H.

Parry, ÉVARISTE-DÉSIRÉ DE FORGES, VICOMTE DE

(\*Réunion Island 6 II 1753; †Paris 5 XII 1814), French poet. With A. de Bertin and N. G. Léonard, Parry is numbered among the 'little poets' of the 18th century. His light love poetry has a conventional grace, a delicate sensuality and some wit, and though he owes much to the Greek elegiac poets and to the Swiss poet Gessner\*, he has fallen into undeserved neglect. The young Lamartine\* was his disciple. He also wrote burlesque anti-religious poems, as *La Guerre des Dieux* (1799).

*Poésies érotiques* (1778–84); *Chansons madécasses* (1787); *Le Portefeuille volé* (1805).—*Œuvres complètes* (5 vols, 1808); *Œuvres* (ed. A. J. Pons, 1862); A. Dumas, *Anthologie des poètes français du 18e siècle* (1934).

R. Barquissau, *Les poètes créoles du 18e siècle* (1949). G.B.

Parr, SAMUEL (\*Harrow 26 I 1747; ∞1771 Jane Morsingale, ∞1816 Mary Eyre; †Hatton 6 III 1825), English educationist, clergyman and political writer, famous for vast erudition and forceful personality, whose learned writings have proved of no lasting interest.

*Works* (ed. J. Johnstone, 8 vols, 1828).

W. Field, *Memoirs of S. P.* (2 vols, 1828); E. H. Barker, *Parriana* (1828); T. De Quincey, 'Whiggism in its relation to literature' in *Selections Grave and Gay*, VI (1853–60); P. Colson, *Their Ruling Passion... A Study in Egoism. Dr S. P.* (1949); W. Derry, *Dr P.; Portrait of the Whig Dr Johnson* (1966). R.M.H. (M.Bu.)

Parra, TERESA DE LA, pen-name of ANA TERESA PARRA SANOJO (\*1895; †1936), Venezuelan novelist who achieved remarkable success with two books of fictionalized memoirs. *Ifigenia*, subtitled *Diario de una señorita que escribió porque se fastidiaba* (Paris, 1924), was an account of a rather uncouth and rustic Caracas seen through the eyes of a Paris-educated young lady, and *Las memorias de Mamá Blanca* (Paris, 1929; *Mama Blanca's Souvenirs*, tr. H. de Onís, Washington, D.C., 1959) were nostalgic recollections of childhood spent in the Venezuelan countryside. E.Sa. (J.F.)

Parry, ROBERT WILLIAMS (\*Tal-y-sarn, Caernarvon 1884; ∞1923 Myfanwy Davies; †Bethesda, Caernarvonshire 4 I 1956), Welsh poet; lecturer in Welsh, Bangor. His long poem in a bardic metre, 'Yr Haf' (1910), is one of the most memorable of all eisteddfod poems. His first published volume also contains sonnets, lyrics and a number of matchless *englynion*—memorial stanzas, most of them lamenting the loss of friends in the First World War. A haunting sadness pervades many of his sonnets and lyrics, but in his later poems, though there is the same poignant awareness of man's mortality, more vigorous rhythms appear, and while repudiating current ideas concerning the

poet's function in society, he wrote with fierce indignation of certain contemporary happenings. The poet's vocation, as imaged in some of his finest poems, is to voice man's 'primal grief'.

*Yr Haf a Cherddi Eraill* (1924); *Cerddi'r Gaeaf* (1952).

D. Gwenallt Jones, 'Barddoniaeth Gynnar R. W. P.' in *Llên Cymru*, IV (1956-57); T. E. Parry, 'R. W. P.: Twf Cerddi...' in *Ysgrifau Beirniadol*, II (ed. J. E. C. Williams, 1966); B. L. Jones, *R. W. P.* (1972). B.Re.

Parry-Williams, SIR THOMAS HERBERT (\*Rhyd-ddu, Caernarvon 21 IX 1887; †1942 Amy Thomas), Welsh poet and essayist; formerly Professor of Welsh at Aberystwyth. Apart from notable early works, his verse consists of sonnets and short unpretentious poems mostly in rhyming couplets. Both the unadorned rhythms of the couplets and the harmonious measure of the sonnets serve to give form to the poet's meditative comments on his experiences and on life in general. The integrity of his art is no less evident in his essays. His work shows a disposition to counter conventional attitudes with disparagement and irony; an interest in objects and experiences which are of an unearthly nature or which yield an unsuspected significance in retrospect; and a keen appreciation of the literary qualities latent in the spoken language.

*Ysgrifau* (1928); *Cerddi* (1931); *Olion* (1935); *Synfyfyrion* (1937); *Lloffion* (1942); *O'r Pedwar Gwynt* (1944); *Ugain o Gerddi* (1949); *Myfyrdodau* (1957); *Pensynnu* (1966).

T. J. Morgan, 'T. H. P.-W.' in *Gwŷr Llên* (ed. A. T. Davies, 1948); *Cyfrol Deyrnged Syr T. P.-W.* (ed. I. Foster, 1967); Dyfnallt Morgan, *Rhyw Hanner Ieuencid* (1971). B.Re.

Parun, VESNA (\*Zlari, nr Šibenik 10 IV 1922), Croatian poetess. She studied at Zagreb and began publishing immediately after the war. Like Kaštelan\*, her early poems were moving, patriotic dirges for her country and fallen comrades, but her poetry has developed enormously since this early post-war period. Heavily influenced by Tin Ujević\*, she has nevertheless forged her own style of lyrical poetry of melancholy and nostalgia blending with a women's sensual imagery and personal symbolism in a highly original manner. Her most recent verse shows a more mature, intellectual but colder style.

VERSE: *Zore i vihore* (1947); *Pjesme* (1948); *Crna Maslina* (1955); *Ropstvo* (1957); *Vidrama vjerna* (1957); *Pusti da otpočinem* (1958); *Koralj Vraćen moru* (1959); *Ti i nekad* (1959); *Kornjačin oklop* (1959); *Konjanik* (1962); *Jao jutro* (1963); *Bila sam dječak* (1962); *Vjetar Trakije* (1964). B.J.

Paruta, PAOLO (\*Venice 14 V 1540; †*ibid.* 6 XII

1598), Italian writer, sometime governor of Brescia, ambassador to Rome and procurator of St Mark. Of Guicciardini's\* school, he continued Bembo's\* *Historiae* in the *Historia Vinetiana*, and chronicled the war of Cyprus. Historian by appointment, politician by predilection, his histories reveal the Venetian statesman of the *Discorsi politici*. His dialogues are political, his *Soliloquio* autobiographical, and Machiavelli's\* influence is apparent in all he wrote.

*Historia Vinetiana* (1605; sel. ed. G. Paladino, 1913); *Opere politiche* (ed. C. Monzani, 2 vols, 1852); *Lettere inedite* (ed. G. Biadego, 1885); *La legazione di Roma* (ed. G. de Leva, 3 vols, 1887); *Discorsi politici* (ed. G. Candeloro, 1943); 'Della perfezione' etc. in *Scrittori politici del Cinquecento e del Seicento* (ed. B. Widmer, 1964).

E. Zanoni, *P. P. nella vita e nelle opere* (1904); G. Candeloro, 'P. P.' in *Rivista storica ital.*, 5th ser., I (1936); L. Tria, *P. P.: l'uomo, lo scrittore, il pensatore* (1941). P.McN.

Parvin I'tisāmi (\*Tabriz 1906; †Tehran 17 IV 1941), Persian poet. Her *Divān* contains two main groups of poems: *Qasā'id* (odes), long contemplative and didactic poems, and *Qata'āt*, short poems, narrative in form, lyrical in tone and humane in outlook. These show Parvin at her best, in her sincere, unabating concern for the poor and downtrodden. In *Qata'āt* she frequently uses her favourite device of dramatizing her ideas in conversations between inanimate objects or animals. Parvin is one of the most outstanding and original modern Persian poets.

*Divān* (2nd ed. 1945).

E. Yarshater, 'Persian letters in the past fifty years' in *Jour. Middle East. Affairs* (Nov. 1960); J. Rypka, *History of Iranian Literature* (1968). E.Y.

Pascal, BLAISE (\*Clermont-Ferrand 19 VI 1623; †Paris 19 VIII 1662), French writer. Pascal was the son of an erudite Auvergnat magistrate who, after losing his wife, moved to Paris (1631) and devoted himself to the education of Blaise and his two sisters Gilberte (later Mme Périer) and Jacqueline. Delicate and highly sensitive, the young Blaise showed a precocious genius for mathematics, invented and perfected a calculating machine (1642-52) and excelled as a geometer and physicist. In 1646 the whole family espoused Jansenism and began their connection with Port-Royal. After his father's death Pascal traversed a short period of 'worldly dissipation' (1652-54) which gave him, through the young Duc de Roannez and the Chevalier de Méré, an experience of aristocratic society and of the scepticism of the well-bred. After his 'night of ecstasy' (23 XI 1654) Pascal was finally converted and attached himself as a layman to Port-Royal, where Jacqueline had become a nun in 1652. To justify Antoine Arnauld\*, accused in

the Sorbonne of heretical tendencies, he wrote his 18 *Lettres écrites par Louis de Montalte à un provincial de ses amis*—the *Provinciales* or *Provincial Letters* (I 1656–III 1657). These defended, in easy and often witty prose, the Jansenist view of grace and attacked the Jesuits for an over-indulgent conception of morality. His second great work, *Les Pensées*, consists of notes for a justification of Christianity, planned at least by 1658 and unfinished at his death. His initial purpose was to convert the worldly unbeliever, but his jotted reflections are inexhaustibly rich in theological, philosophical and psychological suggestions. Numerous editors have tried to arrange the embryonic manuscript according to the conjectured tenor of Pascal's master-plan.

A mathematician, a mystic, an ascetic tortured by illness, Pascal combines in his writing an ever-present sense of eternity with a Cartesian thirst for order and an artist's feeling for the concrete detail.

*Provinciales* (ed. Z. Tourneur, 2 vols, 1944; ed. J. Steinmann, 2 vols, 1962); *Pensées et opuscules* (ed. L. Brunschvicg, 1904); *Pensées* (ed. F. Strowski, 1930; ed. Z. Tourneur, 1942; ed. L. Lafuma, 1948; ed. H. F. Stewart, with Eng. tr., 1950).—*Œuvres* (ed. L. Brunschvicg, P. Boutroux and F. Gazier, 14 vols, 1904–14; ed. J. Chevalier, 1936).

A. Maire, *Bibliographie générale des œuvres de P.* (5 vols, 1925–27).—J. Chevalier, *P.* (1922); L. Brunschvicg, *P.* (1932); H. F. Stewart, *P.'s Apology for Religion* (1942); J. Mesnard, *P. L'homme et l'œuvre* (1951); A. Antoine, *Histoire de la littérature française au XVII<sup>e</sup> siècle* (vol. 2, 1951); L. Goldmann, *Le Dieu caché* (1955; Eng. tr. P. Thody, 1964); A. J. Krailsheimer, *Studies in Self Interest* (1962); G. Brereton, *Principles of Tragedy* (1969).  
G.B.

**Pascal Chronicle** (first half 7th century), a popular, unsophisticated Byzantine world chronicle stretching originally from Adam to 629 (it goes only to 627 in the MSS). The last part draws on contemporary evidence and is full of individuality.

Eds: W. L. Dindorf (1832); Migne, *Patrologia Graeca*, XCII (1860; both with Lat. tr.). J.M.H.

**Pascarella, CESARE** (\*Rome 28 IV 1858; †ibid. 8 V 1940), Italian poet. Pascarella trained as a painter and often used the pseudonym of 'Pictor'. In 1881 he began to contribute to the reviews *Cronaca Bizantina* and *Capitan Fracassa*, publishing in the latter the first of the Roman dialect sonnets which made him famous. Protagonist of his scenes is the naïve man of the people, comic and tragic in turn.

VERSE: *Villa Gloria* (1886); *La scoperta de l'America* (1894); *Storia nostra* (1941; posth.).—PROSE: *Prose* (1880–1890) (1920); *Taccuini* (1961).

E. Bizzarri, *C. P.* (1941); F. Sarazani, *Vita di C. P.* (1957).  
B.M.

**Paschier de Fijne** (\*Leiden 1588; †Haarlem 1667), Dutch poet and pamphleteer, Remonstrant parson, removed and persecuted between 1619 and 1633, then parson at Haarlem. Although some of his poetry was included in *Apollo's Harp* (1658), he is best known for his pamphlets: *Winterturf, Camper Steurtgen, Wittebrood voor de predikanten tot Campen*.

J. van Vloten, *P. de F. naar zijn Leven en Schriften* (1853).  
A.M.B.W.

**Pascoais, TEIXEIRA DE**, pseud. of JOAQUIM PEREIRA TEIXEIRA DE VASCONCELOS (\*S. Gonçalo de Amarante 2 XI 1878; †14 XII 1952), Portuguese poet. From 1912 onwards, as director of the review *A águia*, he formulated his poetic and vaguely metaphysical doctrine of *saudosismo*, a blend of pantheism and the cult of the Portuguese sentiment of *saudade* ('yearning'). The movement, which has disturbing ideological and political overtones, was a form of mystical nationalism which has analogues in other countries at this period but also had roots deep in Portuguese tradition.

VERSE: *Sempre* (1897); *Terra proibida* (1899); *Jesus e Pan* (1903); *Vida etérea* (1906); *Sombra* (1907); *Maranos* (1911); *Regresso ao paraíso* (1912).—*Obras completas* (7 vols, 1965).—PROSE: *O espírito lusitano e o saudosismo* (1912); *O génio português na sua expressão filosófica, poética e religiosa* (1913); *Verbo escuro* (1914).

J. do Prado Coelho in *A poesia de T. de P.*—*ensaio e antologia* (1945); F. da Cunha Leão and A. O'Neill, *Antologia poética de T. de P.*; G. Batelli, *T. de P.* (1953); A. Margarido, *T. de P.* (1961).  
T.P.W.

**Pascoli, GIOVANNI** (\*San Mauro di Romagna 31 XII 1855; †Castelveccchio di Barga 6 IV 1912), Italian poet and scholar. Before Giovanni was 12, his father, a manorial bailiff, was assassinated. Giovanni's mother and several brothers and sisters died soon after. Giovanni studied under Carducci\* at Bologna and was imprisoned after taking part in a socialist demonstration. Thereafter he had a respectable and uneventful academic career and finally succeeded Carducci.

Pascoli's interpretation of Dante\* never won favour, but his poetry marks a turning-point in Italian literature. He abandons the public voice of Italian poetry for an inner voice which combines 'unrehearsed' speech, or even the unspoken word, with refined preciousness. The nature lyrics of *Myricae* (1891–1903), the rustic scenes and the quasi-Symbolist parables of the two books of *Poemetti* (1897–1909), the *Canti di Castelveccchio* (1903–12), and the highly original interpretations, in narrative form, of the Hellenic world of *Poemi conviviali* (1904–05) all show an acute nature-sensibility and a morbid fascination with death and mystery and man's sense of helplessness. His

poetry of the irrational is poised between reality and dream, the tiny and the immense, concrete and abstract, existence and non-existence. In his essay 'Il Fanciullino' (1897) Pascoli developed Plato's\* image of the poet as a child, and indeed his poetry often suffers from a childish emotionalism and false naivety.

His later poetry is more ambitious and less successful. The patriotic and humanitarian message predominates. His excellent Latin *Carmina* won him 13 gold medals of the Dutch Royal Academy.

*Pensieri e discorsi* (1907); *Poesie* (1948); *Carmina* (1951); *Scritti danteschi* (1952).

Maria Pascoli, *Lungo la vita di G. P.* (1961); P. Mazzamuto, P. (1966); Società di Studi Romagnoli, *Studi pascoliani* (1958); D. Petrini, 'La poesia di G. P.' in *Dal Barocco al Decadentismo* (1957); C. Salinari, *Miti e coscienza del decadentismo italiano* (1960); F. Felcini, *Bibliografia della critica pascoliana*, I—1887–1954 (1957), II—1954 onwards. J.G.-R.

Pasek, JAN CHRZYSTOM (\*Rawa c. 1636; †1701), Polish diarist. An average Polish squire, farmer and warrior, often in opposition to the public law, he gives in his diaries (pub. 1836), written in a simple and vivid style, a true, though incomplete, picture of some aspects of Polish life, revealing at the same time his own character; they have also great linguistic importance.

*Pamiętniki* (1836; *Les mémoires de . . . gentil-homme polonais*, tr. with comm. P. Cazin, 1922; crit. ed. J. Czubek, 1929).

J. Czubek, *J. Ch. P. w oświeceniu archiwalnem, 1667–1701* (1900); J. K. Heck, *J. Ch. P.* (1902); J. Rytel, 'Pamiętniki' P. na tle pamiętnikarstwa staropolskiego (1962). S.S. (P.H.)

Pasolini, PIER PAOLO (\*Bologna 1922), Friulian writer and film director. Founder of the *Academiuta di lenga Furlana* at Casarsa (active 1945–50), his poetry has strongly influenced the literary development of Friulian. He also writes in Italian.

*Poesie a Casarsa* (Bologna, 1943); *Dov'è la mia patria* (Casarsa, 1949); *Tal cour di un frut* (Tricesimo, 1953); *La meglio gioventù* (Florence, 1954); *Poesie dimenticate* (Udine, 1965). L.C.

Pasquier, ÉTIENNE (\*Paris 7 VI 1529; †*ibid.* 30 VIII 1615), French scholar and historian. An enlightened barrister whose learning brought him the friendship of poets and humanists, from Ronsard\* to Turnèbe. His chief work, *Recherches de la France*, (1560–1621), reflects his scholarly interest in France's national past and literature and makes him her first literary historian (Fauchet\*).

*Lettres* (3 vols, 1619); *La Jeunesse d'Estienne Pasquier* (1610; early lit. work, verse and prose).—*Œuvres* (2 vols, Amsterdam [Trévoux], 1723); *Œuvres choisies* (ed. L. Feugère, with substantial

intro., 2 vols, 1849); *Lettres historiques pour les années 1556–94* (ed. D. Thickett, 1966).

M. J. Moore, E. P. *historien de la poésie et de la langue française* (1934); D. Thickett, *Bibliographie des œuvres d'E. P.* (1956). G.B.

Passavanti, JACOPO (\*Florence c. 1302; †*ibid.* 15 VI 1357), Italian ascetic writer. A Dominican Friar; educated in Florence and Paris, he taught theology at Pisa, Siena and Rome. He was appointed Prior of the convent of Santa Maria Novella (1345) and Vicar General of the Florentine diocese (1350). Fra Jacopo was a renowned preacher, 'facundus et fervidus', and from his Lent sermons (1354) he composed a popular guide to repentance in five parts, *Lo Specchio della vera penitenza*. To compel observance of his precepts Fra Jacopo enlivened his treatise with *exempla*, drawn from the medieval repertory, depicting miracles and the pains of Hell.

*Specchio* (ed. F. L. Polidori, 1863; ed. M. Lenardon, 1925); *Mistici del Duecento e del Trecento* (ed. A. Levasti, 1935); *Prosatori minori del Trecento* (ed. G. De Luca, 1954).

G. Getto, *Umanità e stile di J. P.* (1943); A. Monteverdi, 'Gli "esempi" di J. P.' in *Studi e saggi sulla letteratura italiani dei primi secoli* (1954); M. Aurigemma, *Saggio sul P.* (1957). M.W.

Passerat, JEAN (\*Troyes 18 X 1534; †Paris 14 IX 1602), French humanist and poet. He taught at the Collège de Boncourt, Paris, and from 1572 professed *litterae humaniores* at the Collège Royal. His French poems (he also wrote in Latin) have a playful tone in the tradition of Marot\*. (See also VILLANELLE; *Satire\* Ménippée*.)

*Recueil des œuvres poétiques* (1606; ed. P. Blanchemain, 2 vols, 1880); M. Raymond, *L'influence de Ronsard*, II (1927). G.B.

Passeroni, GIAN CARLO (\*Condamine di Lantosca [Nice] 8 III 1713; †Milan 26 XII 1803), Italian poet. Priest; academician of the *Trasformati*, Milan; a friend of Giuseppe Parini\*. By nature a moralist, he wrote *Il Cicerone* (6 vols, 1755–74), a vast discursive poem in *ottava rima* on the life of Cicero\*, characterized by interminable digressions deriding the corruption and follies of 18th-century life. Other works include verse fables, *Rime giocose* and epigrams translated from the Greek.

*Il Cicerone* (best ed. 1845); *Rime giocose, satiriche e morali* (1776); *Favole Esopiane* (7 vols, 1779–88); *Epigrammi greci* (1786).—Sel. in G. Parini, *Poesie e Prose* (ed. L. Caretti, 1951) and in *Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959).

S. Paggi, *Il Cicerone di G. C. P.* (1912) and *G. C. P.* (1914). M.W.

Passo Honroso, LIBRO DEL (1434), Spanish chronicle. Suero de Quifiones, a young knight,

challenged all comers for a month, with the King's permission, as a tribute to his lady. One of his companions was Lope de Estúñiga\*. The notary Pero Rodríguez de Lena was present and recorded the events in the *Libro*.

Facs. ed. (New York, 1902); ed. M. de Riquer (1970).

P. G. Evans, 'A Spanish knight in flesh and blood' in *Hispania* (U.S.A.), XV (1932); M. de Riquer, *Caballeros andantes españoles* (1967).

A.D.D.

**Pasternak, BORIS LEONDOVICH** (\*Moscow 1890; †1960), Russian poet. Influenced by the Symbolists (especially I. Annensky\*) and then by the Futurists, he gradually worked out his own elliptic technique capable of expressing his emotions in simple language arranged in an unusual verbal and rhythmical pattern. His real strength is in his lyrics, the dominant mood of which is courage towards life. He began writing in 1912 but achieved his first great success with the collection, *Sestra moyá zhizn'* (wr. 1917; pub. 1922). This was followed by *Temy i variatsii* (1923); *God 1905* (1926); *Lieutenant Schmidt* (1927); *Spectorsky* (an autobiography in verse); and *Vtoroye rozhdenie* (1932). His small collection *Na rannikh poyezdakh* (1941) was partly, and his *Zemnoy Prostor* (1945) almost entirely, inspired by the war.

Pasternak's prose works include a book of short stories (pub. 1925; repr. 1933 as *Vozdushnye puti*), the autobiographical *Okhramaya Gramota* (1931), and his masterpiece in prose, *Detstvo Luvers* (wr. 1918; *Childhood*, tr. R. Payne, Singapore, 1941), the method of which has been compared with that of Proust\*. His novel *Doctor Zhivago* was banned in the Soviet Union but appeared (in Russian) in Milan in 1957 and earned him the Nobel prize. It was translated into many languages and also filmed. Accused of excessive individualism, Pasternak afterwards spent his time mostly on translations from English, French, German, Hungarian and Georgian. His translations of *Hamlet*, *Anthony and Cleopatra*, *Othello* and *Romeo and Juliet* are among the best in the Russian language.

*Poverkh Baryerov* (1931); *Stikhotvoreniya v odnom tome* (1933; 2nd ed. 1936).— *The Collected Prose Works of B. P.* (tr. R. Payne and B. Scott, intro. S. Schimanski, 1945); *Selected Poems* (tr. J. M. Cohen, 1947); *A Second Book of Russian Verse* (with 17 of P.'s poems; tr. C. M. Bowra, 1948); *Selected Writings* (incl. *The Safe Conduct*, 4 stories and several poems; 1949); *Sochineniya* (ed. G. P. Struve and B. A. Filippov, 3 vols, Univ. of Michigan, 1961); *Doctor Zhivago* (tr. M. Hayward and M. Harari, 1958, 1961); *Poesie* (tr. A. Ripellino, 1959); *Poetry of B. P.* (tr. G. Reavey, 1959); *The Last Summer* (tr. *idem*, 1960); *In the Interlude* (tr. H. Kamen, 1962); *Fifty Poems* (tr. L. Pasternak Slater, 1963); *Letters to Georgian Friends* (tr. D. Magarshak, 1967).—*The Blind*

*Beauty* (play; tr. M. Hayward and M. Harari, 1969).

C. L. Wrenn, 'B. P.' in *Oxford Slavon. Papers*, II (1951); Y. Berger, *B. P.* (1958; in Fr.); G. Ruge, *P.* (1959; in Ger.); *An Essay in Autobiography* (tr. M. Harari, 1959); H. Muchnic, *From Gorky to P.* (1961); P. S. R. Payne, *The Three Worlds of B. P.* (1961, 1962); R. Conquest, *Courage of Genius* (1961); *Sbornik statey* (Munich, 1962); Guy de Maillac, *B. P.* (1963); J. de Troyat, *P.* (1964).

J.L.

**Pastor Díaz, NICOMEDES** (\*Vivero, Lugo 15 IX 1811; †Madrid 22 III 1863), Spanish poet, studied law and intervened in politics. With his *Poesías* (1840) he brings to Spanish Romanticism the intimate, delicate melancholy of his Gaelic origin. His own personal experience can be detected in his Romantic themes. He also wrote a novel and an interesting series of portraits.

*Obras* (ed. A. Ferrer del Río, 6 vols, 1866–68).

J. Valle Moré, *N. P. D.: su vida y su obra* (1911); F. Leal Insúa, *P. D., príncipe del romanticismo* (1943); E. Chao Espina, *P. D. dentro del romanticismo* (1949).

R.M.N. (J.E.V.)

**Pastorius, FRANCIS DANIEL** (\*Sommerhausen, Franconia 26 IX 1651; ∞6 XI 1688 Ennecke Klostermanns; †Germantown, Pa. 27 II 1719), German-American author. He led the first organized body of German pietists to America (1683) and founded Germantown near Philadelphia. He instigated the first formal protest against slavery. He wrote the first English primer ever published in Pennsylvania. His *Bee-Hive* (1696 ff.), mostly written in English, is the curious work of a polymath.

Henry Bernhard Koster, *William Davis, Thomas Ruther and Thomas Bowyer, Four Boasting Disputers of This World Briefly Rebuked* (1697); *Umständliche geographische Beschreibung der zu allerletzt erfundenen Provinz Pensylvaniae* (1700; tr. in *Narratives of Early Pennsylvania, Western New Jersey and Delaware*, ed. A. C. Myers, 1912); *F. D. Pastorius, His Hive, Beestock, Melliotrophium, Alvear or Rusca Apum* (MS in possession of his descendants; excerpts in *Americana Germanica*, I–II, 1897–98).

M. D. Learned, *Life of F. D. P.* (1908). E.R.

**Pastrengo (PASTREGICUS), GUGLIELMO DA** (\*Pastrengo 1305; †c. 1366), Italian lawyer and scholar, notable for his friendship with Petrarch\* and for his posthumously published biographical dictionary *De originibus rerum* (Venice, 1547).

R. Sabbadini, *Le scoperte dei codici . . .* (1905); R. Weiss, *Dawn of Humanism in Italy* (1947).

D.H.

**Patanjali** (fl. 2nd century B.C.), the author of the *Mahābhāṣya*, the 'great commentary' on Pāṇini's\*

Sanskrit grammar and Kātyāyana's emendations to Pāṇini's rules.  
H.G.R. (J.E.B.G.)

**Patchen, KENNETH** (\*Niles, Ohio 13 XII 1911; ∞1934 Miriam Oikemus; †Palo Alto, Cal. 8 I 1972), American poet. Patchen's first book of poems, *Before the Brave* (1936), signalled the arrival of a poet of strikingly original language. His poems are mainly short observations or narratives, often illustrated by his own abstract paintings. His tendency to semi-automatic writing sometimes led him into sentimentality.

*First Will and Testament* (1939); *The Dark Kingdom* (1942); *Hurrah for Anything* (1957); *Because It Is* (1960).  
D.E.Mo.

**Pateg, or Patecchio, GIRARDO** (\*Cremona; fl. early 13th century), Lombard poet, famous in his day, of whom two works remain: the *Splanamento*, a free adaptation of Proverbs, modelled on the *Disticha* [Dicta\*] *Catonis*, in rhymed couplets of 14-syllable lines; and the *Noie*, a poem on 'Vexations', derived from the Provençal *enuég*, in eight stanzas of ten lines each (probably intended as decasyllables) with a six-line *congedo*. This was a favourite book of the chronicler Salimbene\*, who calls it *Liber tediorum*.

*Crestomazia italiana dei primi secoli* (ed. E. Monaci; 2nd ed. rev. F. Arese, 1955); *Poeti del Duecento*, I (ed. G. Contini, 1961); *Early Italian Texts* (ed. C. Dionisotti and C. Grayson, 2nd ed. 1965).  
K.F.

**Pater, WALTER HORATIO** (\*Shadwell 4 VIII 1839; †Oxford 30 VII 1894), English critic. Pater went to Queen's College, Oxford, was taught by Jowett\* and in 1864 was elected Fellow of Brasenose. He abandoned his intention of taking Orders and devoted his energies to teaching, slow and exquisite writing and some travelling in Europe. Pater spoke of 'art for art's sake' but for him art included much of life. Although he insisted on the cultivation of experience 'as an end in itself' he meant by this cultivation a harmonious development of human potentialities and dismissed the demoralized sensation-seeking of Wilde's\* heroes as a lowering of personality. As a critic he has his blindnesses: he respects historical criticism but sometimes forgets it; he recreates art in the image of his own vision; he writes oddly about Wordsworth\* and Coleridge\*. But his sensitive introspection and dual interest in form and matter (especially in literature) make him an influence as well as an eccentric.

*Studies in the History of the Renaissance* (1873); *Marius the Epicurean: his sensations and ideas* (2 vols, 1885); *Imaginary Portraits* (1887); *Appreciations; with an Essay on Style* (1889); *Plato and Platonism: a series of lectures* (1893); *Essays from 'The Guardian'* (1896).

A. C. Benson, *W. P.* (1906); A. Symons, *A Study of W. P.* (1932); G. Tillotson, *Criticism and the 19th Century* (1951); A. Ward, *W. P.: The Idea in Nature* (1966); G. C. Monsman, *P.'s Portraits* (1967).  
B.H. (M.A.)

**Paterno, PEDRO ALEJANDRO** (\*Manila 27 II 1857; †*ibid.* 1911), Philippine poet and belletrist; his works reflect a conflict between the wealthy amateur who wishes to please, and a deeply convinced patriot. His novel *Ninay* (1885) could be called the first piece of modern Philippine fiction, but Paterno was outshone by his friend and colleague José Rizal\*. He negotiated the Hispano-Filipino peace settlement of 1897, and held political office in the First Philippine Republic (1898–1901) and the American regime that followed.

*Sampaguitas* (Madrid, 1881).

A.C.

**Paterson, ANDREW BARTON** (\*Narrambla, New South Wales 17 XI 1864; †Sydney 5 II 1941), Australian poet, the most comprehensively representative of the numerous balladists of his time who wrote in popular verse of the distinctive life of the bush.

*Collected Verse* (latest repr., with intro.; 1969).  
C. Semmler, *The Banjo of the Bush* (1966) and *The World of Banjo P.* (1967).  
F.T.M. (A.M.G.)

**Pathelin, Maistre Pierre** (?1465), anonymous French farce which deals with the theme of the unscrupulous lawyer who is eventually tricked by his client, a simple shepherd. A master of plot and characterization, the author, conceivably Guillaume Alecis\*, treats his subject with imagination and realism, while avoiding the scatology which mars similar works of the age. It is the masterpiece of the medieval comic theatre in France.

*Maistre P. Pathelin, farce du XVe siècle* (crit. ed. R. T. Holbrook, 2nd ed. 1937).—R. T. Holbrook, *Étude sur Pathelin, essai de bibliographie et d'interprétation* (Princeton, 1917); Grace Frank, *The Medieval French Drama* (1954).  
A.H.D.

**Patmore, COVENTRY KERSEY DIGHTON** (\*Woodford 23 VII 1823; ∞1847 Emily Andrews, ∞1864 Marianne Byles, ∞1881 Harriet Robson; †Ly-mington 26 XI 1896), English poet and critic, assistant in the printed books department of the British Museum. His *Tamerton Church Tower* (1853) was followed by *The Betrothed* (1854), *The Espousals* (1856), *Faithful for Ever* (1860) and *The Victories of Love* (1862), the four poems together forming *The Angel in the House* (1862), a celebration of domestic love. These early poems, in rather ambling verse, blend deliberate banality and unpoetic diction with pleasing descriptions of scenery and domestic life. His *Unknown Eros* (1877) and other poems written after his conversion to Roman Catholicism show a deepening of his poetic

vision and a complete change of poetic technique, including the use of irregular metres and an infinitely richer diction.

*Amelia* (1878); *Poems of C. P.* (ed. F. Page, 1949); *Principle in Art* (1889).

B. Champneys, *Memoirs and Corres. of C. P.* (2 vols, 1900; incl. autobiog.); O. Burdett, *The Idea of C. P.* (1921); D. Patmore, *Portrait of My Family* (with special ref. to C. P.; 1935); M. Stobie, *P.'s Theory and Hopkins's Practice* (1949); G. M. Hopkins, *Further Letters, Including Correspondence With C. P.* (1938); J. C. Reid, *The Mind and Art of C. P.* (1957).  
R.M.H. (M.A.)

Paton, ALAN STEWART (\*Pietermaritzburg 11 I 1903; ∞1928 Doris Francis), South African novelist, short-story writer, biographer and political analyst. Paton's interest in race relations, reflected in his fiction, grew out of his 13 years as principal of a reform school for African boys. Despite the immediate success of *Cry the Beloved Country* (1948), he has not done much creative writing, being actively involved in the affairs of the now defunct South African Liberal Party, and serving various Christian and social welfare organizations. He is a forceful critic of the racial policies of the Nationalist government, and was deprived of his passport from 1960 until 1970.

*Too Late the Phalarope* (novel; 1953); *South Africa Today* (1953); *The Land and People of South Africa* (1955); *Debbie Go Home* (short stories; 1961); *The Long View* (political comment; 1967).—BIOGRAPHY: *Hofmeyr* (1964); *Kontakion for You Departed* (1969).

E. Callan, *A. P.* (1968).

U.La.

Pătrășcanu, D. D. (\*1872; †1937), Rumanian (Moldavian) writer, author of short stories which turn upon the human propensity to become involved in ridiculous and embarrassing situations through a lapse of memory, the desire to avoid giving offence, or some such foible.

*Un prînz de gală*, etc. (ed. A. Săndulescu, 1958).  
F.J.B.

Patrick, St (\*?South Wales 385; †461), the apostle of Ireland, was the son of a decurio, Calpurnius. Captured by raiders, he spent six years as a slave in Ireland and eventually escaped to Gaul. He returned to Ireland in 432 as a missionary. His chief works are his autobiography (the *Confessio*), the *Epistola ad milites Corotici* and *Dicta*.

J. B. Bury, *Life of St P.* (1905); J. F. Kenney, *Sources for the Early History of Ireland* (1929); K. Müller, 'Der Heilige P.' in *Göttinger Nachrichten*, XXIII (1931); L. Bieler, *Codices Patriciani Latini* (1942) and *The Life and Legend of St P.* (1949); J. Carney, *The Problem of St P.* (1961); C. Mohrmann, *The Latin of St P.* (1961); R. E. McNally, 'Saint P.: 461–1961' in *Catholic Hist.*

Rev., XLVII (1961); D. A. Binchy, 'P. and his biographers' in *Studia Hibernica*, II (1962); E. MacNeill, *St P. . .* (2nd ed. 1964).  
R.R.R.

Pattison, MARK (\*Hornby 10 X 1813; ∞1861 Emilia Strong; †Harrogate 30 VII 1884), English scholar, author of biographical and critical works and of *Memoirs* (1885), ranking high in literature of self-confession. He was Rector of Lincoln College, Oxford.

Isaac Casaubon (1875); *Milton* (1879); *Essays* (ed. H. Nettleship, 2 vols, 1889).

L. Tollemache, *Recollections of P.* (1885); F. C. Montague, *Some Early Letters of M. P.* (1934); J. Sparrow, *P. and the Idea of a University* (1967).  
R.M.H. (M.A.)

Paulding, JAMES KIRKE (\*Putnam Co., N.Y. 22 VIII 1778; ∞1818 Gertrude Kemble; †Hyde Park, N.Y. 6 IV 1860), American poet, novelist and playwright. He collaborated with Irving\* on the *Salmagundi* series. A voluminous and versatile writer, he excelled in his Dutch stories.

*John Bull in America . . .* (1825); *The Dutchman's Fireside* (1831); *Westward Ho!* (1832).—*The Letters of J. K. P.* (ed. R. M. Adelman, 1962).

A. L. Herold, *J. K. P.: Versatile American* (1926).  
H.L.C. (I.W.)

Paulhan, JEAN (\*Nice 2 XII 1884; †Paris 9 X 1968), French critic. He edited the *Nouvelle Revue Française* (1925–40 and 1953–68), and during the Occupation founded *Les Lettres Françaises* with Jacques Decour. He loved paradox and mystification, and claimed the anarchist, Fénéon, as his master. He set himself up as the champion of a new form of rhetoric (in *Les fleurs de Tarbes*, 1945) and played a leading part in French contemporary writing. Member of the Académie Française 1963.

*Le guerrier appliqué* (1915); *Clé de la poésie* (1944); *Félix Fénéon ou le critique* (1945); *Entretiens sur les faits-divers* (1945); *De la paille et du grain* (1948); *Petite préface à toute critique* (1951).—*Œuvres complètes* (1966 ff.).

M. Toesca, *J. P., l'écrivain appliqué* (1948); M. J. Lefebvre, *J. P.* (1949); special no. of *Nouvelle Rev. Fr.* (1969).  
M.G.; J.P.R.

Pauli, JOHANNES (\*c. 1453; †Thann c. 1530), German writer. A Franciscan Friar, Pauli published a collection of anecdotes, *Schimpf und Ernst* (1519), moralizing tales often humorous and coarse, enormously popular and reprinted over 30 times.

*Schimpf und Ernst* (ed. H. Oesterley, 1866; ed. J. Bolte, 2 vols, 1923–24).

R. Newald, 'J. P.' in *Dr. Lit. des Mittelalters*, III.  
D.G.D.



**Paulinus of Aquileia** (\*before 750; †802), grammarian at the court of Charlemagne, made Patriarch of Aquileia in 787. Besides theological works he wrote some remarkable rhythmical Latin poems, including a lament for Duke Erich of Friuli, who fell in battle in 799.

Migne, *Patrologia Latina*, XCIX (1851); letters ed. E. Dümmler in *Monumenta Germaniae historica, Epistolae*, IV (1895); poems ed. *idem*, *ibid.*, *Poeti Latini aevi Carolini*, I (1881); *Analecta hymnica medii aevi*, L (1907). F.J.E.R. (Tor.)

**Paulinus of Nola**, MEROPUS PONTIUS (\*Bordeaux c. 353; †22 VI 431), Christian Latin writer. Pupil of Ausonius\*, he was, after a brilliant official career, converted to Christianity (c. 390) and became Bishop of Nola (409). Fifty letters, some addressed to Augustine\*, Jerome\* and Ausonius\*, are extant, together with 36 poems, in epic and lyric metres, which are on Christian subjects but show conspicuously the influence of classical poets, especially Virgil\* and Horace\*.

*Opera omnia* (ed. W. Hartel in *Corpus scriptorum ecclesiastic. Latin.*, XXIX–XXX, 1894).—F. J. E. Raby, *Christian Latin Poetry* (1927; corr. ed. 1953). A.J.D.

**Pauliny-Tóth, VILIAM** (\*Senica 3 VI 1826; †Turčiansky Sv. Martin 6 V 1877), Slovak author and leader of the Slovak national movement in the mid-19th century who, following the lead of L'. Štúr\*, composed his Romantic poetry and historical novels in Slovak.

VERSE: *Staré a nové piesne* (under pseud. VILÉM PODOLSKÝ; 1866); *Básne* (1877).—NOVELS: *Kráľova žena* (1865); *Trenčiansky Matúš* (1868).—*Škola a život* (sel. prose with stud. O. Čepan, 1963). R.A.

**Paul the Deacon** (PAULUS DIACONUS) (\*Friuli 720/730; †Montecassino 13 IV 799), grammarian, historian and poet, born of a noble Longobard family and educated at Pavia under Flavianus. In 763 he wrote his earliest extant poem on the six ages of the world. Before 774, at the request of Adelperga, wife of Arichis, Duke of Benevento, he composed the *Historia Romana*, a continuation of the work of Eutropius\* down to the fall of the Goths in Italy. He became a monk of Montecassino about 780 and about 787 began his major work, *The History of the Longobards*, which occupied the rest of his life. He also wrote riddles, epigrams, an acrostic poem, a short biography of Gregory\* the Great and two lexicographical studies.

Migne, *Patrologia Latina*, XCV (1850); *History of the Langobards* (tr. W. D. Foulke, 1907); K. Neff, *Die Gedichte des Paulus Diaconus* (1908); *De verborum significatu quae supersunt cum Pauli epitome* (ed. W. W. Lindsay, 1913).

R. Jacobi, *Paulus Diaconus und die übrigen*

*Geschichtschreiber der Langobarden* (1881); L. J. Engels, *Observations sur le vocabulaire de Paul Diacre* (1961). R.R.R.

**Paul the Silentiary** (†575), Byzantine court official and poet. He wrote poems in classical metre. Two are renowned for their brilliant descriptions of Justinian's newly built cathedral of S. Sophia in Constantinople; a third, which gives a gay and lively account in dimeter iambs of the pleasures of the baths at the Pythian hot springs in Bithynia is often attributed to Paul, but is probably by an early 10th-century poet. Paul's shorter love poems can hold their own with those of any age. They were included in the collection made by his contemporary Agathias\* and are in the Palatine Anthology.

P. Friedländer, *Johannes von Gaza und Paulus Silentiarius* (1912); *The Church of Sancta Sophia, Constantinople* (tr. W. R. Lethaby and H. Swainson, 1894); G. Viansino, *Paolo Silenziario, epigrammi* (1963); W. R. Paton, *Greek Anthology* (5 vols, 1916–18; with tr.).

C. Diehl, *Justinien* (1901); E. Stein, *Histoire du bas-empire*, II (1949); P. N. Ure, *Justinian and His Age* (1951). J.M.H. (R.B.)

**Pausanias** (\*Magnesia 110/115 A.D.), Greek writer. His *Periegesis* describes, with numberless mythological and historical digressions, the monuments of antiquity in Attica, Central Greece and the Peloponnese. Its interest lies in the rich material which it preserves from the earlier periegetic literature.

F. Spiro, *Pausaniae Graeciae descriptio* (3 vols, 1903); W. H. S. Jones and R. E. Wycherley, *P.: Description of Greece* (with tr.; 5 vols, 1918–35); J. G. Frazer, *P.'s Description of Greece* (2nd ed., 6 vols, 1913; atlas, *Graecia Antiqua*, 1930). R.B.

**Paustovsky, KONSTANTIN** (\*1892; †1967), a broad-minded Soviet writer whose sympathies were with the constructive attitude to life and the efforts to build up a new Russia. His *Rozhdenie morya* (1952) is about the great Volga-Don canal. Among his works there are excellent narratives, short stories and two plays—one about Lermontov\* and the other about Pushkin\*. Of particular interest is his serene autobiography *Povest' o zhizni* (1955).

*Kara-Burgaz* (1932); *Kolkhida* (1934); *Chërnoe more* (1936); *Severnaya povest'* (1939); *Povesti i rasskazy* (1950); *Izbrannoe* (1953); *Sobranie sochineniy* (8 vols, 1967–69). J.L.

**Pavese, CESARE** (\*S. Stefano Belbo 9 IX 1908; †Turin 27 VIII 1950), Italian poet, novelist and essayist. After becoming known as a poet with *Lavorare stanca* (1936), and as a translator of contemporary English and American literature,

Pavese turned mainly to prose, although the later love lyrics of *Verrà la morte e avrà i tuoi occhi* (1951) are often much admired. Pavese's themes are those of rootlessness, solitude, and the nature of maturity. He often works out in fiction his own problems (which led to his suicide when his reputation was at its height) but at his best he succeeds in giving to his tales a wider, symbolic value and in commenting on post-war Italian society. His usual settings are Turin and Le Langhe. His style is lyrical and impressionistic, and he is at his best in the 'racconto lungo'. His finest works are usually thought to be *La bella estate* (1949), containing three tales—*La bella estate* (*The Beautiful Summer*, tr. W. J. Strachan, 1948), *Il diavolo sulle colline* (*The Devil in the Hills*, tr. D. M. Paige, 1959) and *Tra donne sole* (*Among Women Alone*, tr. *idem*, 1953)—and *La luna e i falò* (1950; *The Moon and the Bonfire*, tr. L. Sinclair, 1952).

POETRY: *Poesie edite e inedite* (1963).—FICTION: *Paesi tuoi* (1941; *The Harvesters*, tr. A. E. Murch, 1961); *Il compagno* (1947; *The Comrade*, tr. W. J. Strachan, 1959); *Prima che il gallo canti* (1949; incl. *Il carcere*, *The Political Prisoner*, tr. *idem*, 1949, and *La casa in collina*, *The House on the Hill*, tr. *idem*, 1961); *Racconti* (1960); *Romanzi* (2 vols, 1961).—VARIOUS: *Dialoghi con Leucò* (1947; *Dialogues With Leucò*, tr. W. Arrowsmith and D. S. Carne-Ross, 1965); *La letteratura americana e altri saggi* (1951); *Il mestiere di vivere* (1952; *This Business of Living*, tr. A. E. Murch, 1961); *Lettere* (2 vols, 1966).

G. P. Biasin, *The Smile of the Gods* (1968); D. Lajolo, *Il vizio assurdo* (1960); A. Guiducci, *Il mito P.* (1967). B.M.

Pavlenko, PETER ANDREYEVICH (\*1899; †1951), Soviet author. He won his reputation by his *Barricady* (1932), a novel about the Paris Commune of 1871, and strengthened it by his novel *Na Vostoke* (1936; *Red Planes Fly East*, tr. S. Garry, 1938), dealing with the defence preparations against Japan in eastern Siberia. His *Schastie* (1947) tackled the Yalta Conference and reconstruction problems in a spirit which is hardly fair to Russia's allies.

*Sobranie sochineniy* (6 vols, 1953–55).—*The Forest Guerillas* (tr. 1943); *Happiness* (tr. J. Fineberg, 1950).

L. Levin, *P. A. P.* (1953); G. A. Pelisov, *Tvorcheskiy put' P. A. P.* (1954). J.L.

Pavlov, NIKOLAY FILIPPOVICH (\*Moscow 1805; †1864), Russian author. His *Tri povesti* (1835), with its social protest, and *Novye povesti* (1839) marked him out as a very promising author of the period, but this initial success was not followed up.

*Povesti* (1931). J.L.

Pavlova, KAROLINA KARLOVNA, née JANISCH

(\*Moscow 1807; †1837 Nikolay Pavlov\*; †Dresden 1893), Russian poet of German extraction, with Slavophil sympathies. Her lyrics are often excessively pessimistic, perhaps because of her frustrated love for the great Polish poet Adam Mickiewicz\*. The excellence of her verse was recognized only at the beginning of the 20th century, notably by V. Bryusov\*.

*Das Nordlicht* (tr. of Russian poets; 1833); *Les Préludes* (1839); *Dvoynaya Zhizn'* (1848).—*Sobranie sochineniy* (ed. V. Bryusov, 2 vols, 1915); *Polnoye sobranie stikhotvoreniy* (1964). J.L.

Pavlović, MIODRAG (\*Novi Sad 28 XI 1928), Serbian poet and critic. Pavlović studied medicine in Belgrade and practised for a time as a doctor before turning to literature. He and Vasko Popa\* were the first poets to publish modernist, non-conformist poetry in the early 1950s, and like Popa, Pavlović has consistently added to his reputation with each new book of verse since that date. Influenced by French Symbolism and Surrealism and by the Anglo-Saxon Post-Symbolists (Yeats\*, Eliot\*, Auden\*), Pavlović's poetry has gone through several stages but it remains precise, logical and highly intellectual, although often betraying its early, formative models in the startling brilliance of its imagery. Pavlović is obsessed with the philosophical problems of life, death and eternity and more recently has sought lessons for the present in his people's Byzantine roots and early Slav history. Like Popa, he is a poet of European stature. He has also written several books of criticism and two anthologies, one of European Romanticism and the other of Serbian poetry.

VERSE: *87 pesama* (1952); *Stub sećanja* (1953); *Oktave* (1957); *Mleko iskoni* (1963); *Velika Skitija* (1969); *Svetli i tamni praznici* (1970).—*Suhrkamp Gedichte* (tr. P. Urbano, 1968); *La voix sous la pierre* (tr. R. Matreau, Paris, 1970). B.J.

Pavšič, VLADIMIR: see Bor, MATEJ.

Pawlikowska, MARIA: see Jasnorzewska-Pawlikowska, MARIA.

Payne, JOHN HOWARD (\*New York 9 VI 1791; †Tunis 9 IV 1852), American actor, playwright, editor and diplomat. His plays are a mixture of achievement and failure; he wrote the lyric, 'Home, Sweet Home'.

*The Maid of Milan* (1823); *Charles the Second; or, The Merry Monarch* (with Irving; 1824); *Richelieu: A Domestic Tragedy* (with *idem*; 1826).—*America's Lost Plays*, V and VI (ed. C. Hislop and W. R. Richardson, 1940).

G. Harrison, *J. H. P., Dramatist, Poet, Actor* (1884); G. Overmeyer, *America's First Hamlet: A Biography of J. H. P.* (1957).

H.L.C. (D.S.R.W.)

**Payró, ROBERTO J.** (\*Mercedes 19 IV 1867; †Buenos Aires 8 IV 1928), Argentinian novelist. He left many lively narratives of rural life in the Argentine including some on the *gaucho*; his talent for the comical introduces a fresh note but his humour disguised his criticism of the Argentine political situation. *Paco chico* (1908) for instance, consists of humorous sketches of an Argentine provincial life and the rigged elections. In the *Divertidas aventuras del nieto de Juan Moreira* (1910), he exposes the corruption which, though more sophisticated, is still as bad as in earlier and more barbarous times. He was also a prolific playwright.

*Un hombre feliz* (1883); *Ensayos poéticos* (1884); *Antígona* (1885); *Novelas y fantasías* (1888); *El casamiento de Laucha* (1906); *El capitán Vergara* (1925); *Tres comedias* (1925); *El mar dulce* (1927); *Alegria* (1928).

Germán García, R. P., *Testimonio de una vida y realidad de una literatura* (Buenos Aires, 1961). E.Sa. (J.F.)

**Paz, OCTAVIO** (\*1914), Mexican poet. He collaborated in a number of little reviews in the 1930s and 1940s, notably *Taller*. From the first his work showed a remarkable consistency, being predominantly concerned with love and poetry. His meeting with André Breton\* and the influence of Surrealism was absorbed into his poetry without changing its direction. He was in sympathy with the Surrealist emphasis on love and poetry as methods of subverting the day-to-day organized and rational world, and their celebration of the marvellous against the conventional, dream against reality. The theme of self and other, the problem of fragmentation and rootlessness, the quest for timeless experience all converge in one of his finest poems, *Piedra de Sol* (*Sun-Stone*, tr. M. Rukeyser\*, 1963), which has a circular construction. There followed *Salamandra* (1962) and *Ladera este* (1969) which included the 'open' poem 'Blanco', in which there are many possible orders of reading, and the poems written during his period in Delhi as Mexican ambassador, a post from which he resigned in 1968. In these later poems there is an increasing tendency towards a concrete poetry with words acting visually and taking on new relationships according to their position on the page. Paz's desire to break with an evolutionary development and to try to attain simultaneity and immediacy are accentuated in the poems of *Ladera este*. A provocative essayist, Paz published an important analysis of the Mexican in his *Laberinto de la soledad* (1950; *The Labyrinth of Solitude*, tr. L. Kemp, 1962) and again in *Postdata* (1970). His literary essays in *Las peras del olmo* (1957), *El arco y la lira* (1956), *Cuadrivio*, *Los signos en rotación* (1965), *Puertas al campo* (1966) are outstanding. He has also published a study of eroticism in art in *Conyunciones y disyunciones* (1969) as well as

studies of the painter Marcel Duchamp and the anthropologist Levi-Strauss\*.

*Libertad bajo palabra* (coll. poems; 1960).—*Selected Poems* (tr. M. Rukeyser, Bloomington, 1963). J.F.

**Pázmány, PÉTER, CARDINAL** (\*Nagyvárad 4 X 1570; †Pozsony 19 III 1637), Hungarian polemic author, leader of the Counter-Reformation in Hungary. Pázmány in his numerous polemic writings raised Hungarian prose to a standard it never regained until the 19th century. He was also a careful and brilliant translator of religious works.

*Isteni igazságra vezérlő Kalauz* (1613); *Prédikációk* (1636).—*P. P. összes munkái* (coll. works; 7 vols [Hung.], 6 vols [Lat.], 1894–1905).

V. Fraknói, P. P. *és kora* (3 vols, 1868–72); T. Klaniczay, 'P. P.' in *Reneszánsz és barokk* (1961). G.F.C.

**Pea, ENRICO** (\*Serravezza 29 X 1881; †Forte dei Marmi 11 VIII 1958), Italian novelist, poet and playwright. Pea is best known for his narrative works. The early novels in the 1920s describe a provincial way of life. After a short period in which he attempted less successfully to deal with wider scenes, he returned to the theme of the province in his best works, *Il servitore del diavolo* (1931), *Il forestiero* (1937) and *Il romanzo di Moscardino* (1943; short stories). His work as poet and playwright is less satisfactory.

*Arie bifolchine* (verse; 1943).—PLAYS: *Giuda* (1918); *Prime piogge d'ottobre* (1919).—NOVELS AND SHORT STORIES: *Il volto santo* (1925); *La maremmana* (1938).

E. Travi, *Umanità di E. P.* (1965). B.M.

**Peacham, HENRY, THE ELDER** (fl. 1577–1605), English clergyman and author of an interesting English manual of rhetoric. He was curate at North Mimms, then rector of the north mediety of Leverton (1597).

*The Garden of Eloquence* (1577; enlarged 1593; ed. W. G. Crane, 1954). B.L.J. (T.P.M.)

**Peacham, HENRY, THE YOUNGER** (\*North Mimms c. 1578; †c. 1642), English writer, Archdeacon at Lincoln (1606) who served Prince Henry (1606–12) and was a master at Wymondham grammar school (c. 1618). He is best known for his treatise on the gentleman, but is also a lively, mature essayist and epigrammatist.

*The More the Merrier* (1608); *Minerva Britannia* (1612; facs. repr. 1966); *Thalias Banquet* (1620); *Coach and Sedan* (1636; repr. 1925); *The Compleat Gentleman* (1622; enlarged 1634; ed. G. S. Gordon, 1906); *The Truth of Our Times* (1638; ed. R. R. Cawley, 1942); *The Art of Living in London* (1642; ed. V. B. Heltzel, 1963).

A. W. Fox, *Book of Bachelors* (1899); M. C. Pitman in *Bull. Inst. Hist. Res.*, XI (1934); J. E. Mason, *Gentlefolk in the Making* (1935).

B.L.J. (R.M.W.)

**Peacock, THOMAS LOVE** (\*Weymouth 18 X 1785; ∞1820 Jane Gryffydd; †Halliford 23 I 1866), English novelist, poet and critic. Peacock was for many years an employee of the East India Company. A close friend of Shelley\* and other Romantics, he stands apart from his contemporaries in his wit and detachment, and his fame rests on his satirical novels. The targets of his satire include his contemporaries, their art, their theories and their conduct. He can be said to have created a new literary form—the novel of conversation—and his favourite device is to collect real and fictitious characters at a house-party and show them engaged in characteristic pursuits and conversations. His books have a considerable interest for the literary historian but their wit, humour and poetry give them a wider appeal. *The Four Ages of Poetry* (1820) provoked Shelley's *Defence*.

*Headlong Hall* (1816); *Melincourt* (3 vols, 1817); *Nightmare Abbey* (1818; dramatized 1952); *Maid Marian* (1822); *The Misfortunes of Elphin* (1829); *Crochet Castle* (1831); *Gryll Grange* (1861).—*The Work of T. L. P.* (ed. H. F. B. Brett-Smith and C. E. Jones, 10 vols, 1924–34); *The Novels of T. L. P.* (ed. D. Garnett, 1948; 2 vols, 1963, corrected).

A. M. Freeman, *T. L. P.* (1911); M. van Doren, *T. L. P.* (1911); J. B. Priestley, *T. L. P.* (1927); H. Mills, *P.* (1969); C. Dawson, *His Fine Wit* (1970).  
B.H. (M.A.)

**Pearce, ANN PHILIPPA** (\*Great Shelford, Cambridgeshire 1920), English children's writer with a small but distinguished output of work. Her themes are reflective, and explore with sensitivity the mind and attitudes of the individual child. *Tom's Midnight Garden* (1958) was awarded the Carnegie Medal.

*Minnow on the Say* (1955); *Mrs Cockle's Cat* (1961); *A Dog So Small* (1962); *The Children of the House* (with Brian Fairfax-Lucy; 1968).

W.R.A.

**Pearse, PATRICK** (\*Dublin 10 XI 1879; †*ibid.* 3 V 1916), Irish poet and orator, executed after proclaiming Irish independence and commanding Irish republican forces in the 1916 rising. Pearse's political ideals were largely derived from his admiration for the heroic figures of Irish mythology. His own best poems and stories were written in the Irish language, to which he was devoted. His best work in English was contained in his speeches (satirized by Sean O'Casey\* in *The Plough and the Stars*) and in his incisive essays on politics and education.

*Collected Works* (1917); *The 1916 Poets* (ed. D. Ryan, 1963); *The Best of P.* (ed. P. Mac Aonghusa and L. Ó Réagáin, 1967).—P. S. O'Hegarty, *Bibliography of P.* (1931).

W. I. Thompson, *The Imagination of an Insurrection* (1967).  
E.T.W.

**Pecchio, GIUSEPPE** (\*Milan 15 XI 1785; †Brighton 10 III 1835), Italian patriot and writer, exiled for his political activities. In 1828 he married an Englishwoman and settled at Brighton, where he continued to write and work for Italy. His *Osservazioni semiserie d'un esule in Inghilterra* (ed. Lancini, 1913) shows remarkable insight, while in another work he studies the economics of literature.

*Saggio storico sull'amministrazione finanziaria dell'ex-regno d'Italia* (1830); *Storia dell'economia pubblica in Italia* (1849); *Vita di Ugo Foscolo* (1915).

P. Orano, *Il precursore di Carl Marx* (1899); L. Derla, 'La critica romantica in Italia: G. P.' in *Nuova Antologia*, CIII (1968).

N.K.W. (J.G.-R.)

**Pecham, JOHN**: see John Pecham.

**Pecock, REGINALD** (\*traditionally at Laugharne, Carmarthen c. 1390/95; †prob. at Thorney Abbey, Cambs c. 1460/61), English theologian. Rector of St Michael Royal and Master of Whittington College, London, in 1431, he was consecrated Bishop of St Asaph (14 VI 1444). His sermon at Paul's Cross in 1447, justifying non-residence and non-preaching of Bishops, brought forth much opposition. Made Bishop of Chichester (23 III 1450). On 11 XI 1457 he was ordered to bring his books for examination at Lambeth. He was accused of scepticism, of setting natural law above the Scriptures, and of challenging the authority of the Fathers. He made a public abjuration on 4 XII 1457, and his books were burned at Paul's Cross. The Papal attempt to reinstate him met with bitter English opposition, and he was banished to Thorney Abbey, Cambridgeshire, c. 1459. His works are important in the early history of English literature because he set himself the task of presenting theological argument in an unformed language. He used the East Midland dialect and his prose is always clear and logical, if a little heavy.

*The Repressor of Overmuch Blaming of the Clergy* (ed. C. Babington, 2 vols, 1860); *A Treatise Proving Scripture to be the Rule of Faith* (ed. H. Wharton, 1688; ed. J. L. Morison, 1909); *The Donet* (ed. E. V. Hitchcock, Early Eng. Text Soc., old ser., CLVI, 1921); *The Folewer to the Donet* (ed. *idem*, *ibid.*, CLXIV, 1924); *The Reule of Crysten Religioun* (described by James Gairdner, 1911; ed. W. C. Greet, Early Eng. Text Soc., old ser., CLXXI, 1927).—For works by P. that are not extant see Green, below, pp. 238–245.

F. Schmidt, *Studies in the Language of P.*

(Uppsala, 1900); E. A. Hannick, *R. P.* (Washington, 1922); V. H. H. Green, *Bishop R. P.* . . . (Cambridge, 1945); E. F. Jacob, *R. P.* (1951).

C.P. (M.W.T.)

**Peddanna** (fl. early 16th century), principal Telugu poet at Kṛṣṇadevarāya's\* court and author of *Svarociṣamanuṣaṃbhavam*, an epic based on an episode in the *Mārkaṇḍeyapurāṇa*. It tells of the love of Varudhini, a nymph, for Pravara, a strict brahman youth who, by means of a charm, had gone to the snowy Himalayas to see the god Śiva there. Rejected by Pravara, Varudhini falls in love with a celestial youth who impersonates Pravara, and to them Svarociṣamanu is born. J.R.M.

**Pedersen, CHRISTIERN** (\*?Elsinore c. 1480; ∞ c. 1533 Else Jacobsdatter; †Helsingør 16 I 1554), Danish ecclesiastical and historical author. While in Paris (1510–15), he edited a Danish–Latin dictionary and Saxo's\* *Gesta Danorum* (1514), which he translated into Danish; but his translation is lost, and so is his continuation of Saxo's work. He stayed with the exiled Christian II in the Netherlands, became a Lutheran and in 1529 published a translation of the New Testament, followed in 1531 by a translation of the Psalms. Later he settled as a printer at Malmö. His various editions of old stories and legends show his genuinely humanistic spirit. Most important is his participation in the translation of the Bible, published in 1550 as 'Christian III's Bible'.

*The Richt Vay to the Kingdome of heuine* (1533; new ed. 1888); *Danske Skrifter* (ed. C. J. Brandt and R. T. Fenger, 5 vols, 1850–56).

C. J. Brandt, *Om Lunde-Kanniken C. P. og hans Skrifter* (1882). E.B.

**Pedro, CONSTABLE OF PORTUGAL** (\*1429; †Granollers 29 VI 1466), Portuguese writer. Son of Pedro\*, Duke of Coimbra, he spent much of his life as an exile in Spain. He was King of Aragon from 1464 to 1466. Greatly esteemed by the Marqués de Santillana\*, Pedro left a long dignified poem on the *contemptus mundi* theme, an interesting antecedent of Jorge Manrique's\* famous elegy. All his extant works, both prose and verse, are in Spanish, a language which many Portuguese writers were to use, along with Portuguese, for the following two centuries.

*De contempto del mundo* pub. in *Cancioneiro Geral* (1516; see vol. II in ed. of A. J. Gonçalves Guimarães); *Sátira de felice e infelice vida* (ed. A. Paz y Melia in *Opúsculos literarios de los siglos XIV a XVI*, 1892); *Tragedia de la insigne reina doña Isabel* (ed. C. Michaëlis de Vasconcelos, 1922).

A. Balaguer y Merino, *Don P. el Condestable de Portugal, considerado como escritor, erudito y anticuario* (Gerona, 1881); M. Menéndez y Pelayo, 'La poesía castellana en Portugal' in *Antología de los poetas líricos castellanos*, VII (1898). T.P.W.

**Pedro, COUNT OF BARCELOS** (\*c. 1280; †1354), Portuguese poet and prose writer. A natural son of King Denis\* of Portugal, he was more collector than poet; he seems to have compiled a large *cancioneiro* from which most of our texts of the early Galician-Portuguese lyric probably derive (CANCIONEIROS). He also edited and partly wrote a *Livro de Linhagens*—genealogies of the nobility interspersed with anecdotes and legends—which contains some of the first examples of Portuguese artistic prose.

*Livro das linhagens do conde D. Pedro* (ed. A. Herculano in *Portugaliae Monumenta Historica, Scriptores*, 1856–61).—A. Soares Amora, *O nobiliário do conde D. P.* (1948). T.P.W.

**Pedro, DUKE OF COIMBRA** (\*Lisbon 9 XII 1392; †Alfarrobeira 20 V 1449), Portuguese moralist. An almost legendary figure on account of his extensive travels, Pedro acted as regent during the minority of his nephew, Alfonso V of Portugal. He died at the battle of Alfarrobeira. Responsible for the first Portuguese translations from the Latin classics—among them Cicero's\* *Offices*—his *Livro da Virtuosa Bemfeitoria* is a free adaptation of Seneca's\* *De Beneficiis*, written in collaboration with Frei João Verba, Pedro's confessor.

*Livro dos Ofícios de Marco Tullio Ciceram* (ed. J. M. Piel, 1948); *Livro da Virtuosa Bemfeitoria* (ed. J. Costa, 1946).

Martins de Carvalho, *O livro da Virtuosa Bemfeitoria* (1925); F. E. de Tejada, 'Ideologia e Utopia no "Livro da Virtuosa Bemfeitoria"' in *Rev. Port. de Filos.*, III (1947). T.P.W.

**Peele, GEORGE** (\*?London ?1558; ∞ by VI 1583; †?1596), English poet, dramatist and writer of pageants. A free scholar at Christ's Hospital (1565–70), he went to Broadgates Hall, Oxford (1571) and Christ Church (1574). Here he won the appreciation of William Gager\*. Returning to London, Peele lived a life of such dissipation that his father was ordered to turn him out of Christ's Hospital (19 IX 1579). But he worked hard, and he was summoned to help Gager entertain the Polish Prince Palatine at Christ Church (VI 1583). His plays are talented and of variety but show no great ability to plot nor great interest in character and situation. His *David and Bethsabe* (1599) has been described as something near a revival of the Miracle play; he also wrote the chronicle *Edward I* (1593), the successful satire *The Old Wives Tale* (1595), pageants, addresses to private patrons and, in V 1591, the speeches to Queen Elizabeth\* at Theobalds. His lyrics have an unusually successful combination of poetic sensibility and verbal and musical technique. In his dramatic verse, too, he shows himself a more than competent poet, of maturity and insight, who seems not to be exerting himself to the full, probably because he was fundamentally no dramatist. B.L.J. (T.P.M.)

*The Life and Works of G. P.* (gen. ed. C. T. Prouty), I: *Life and Minor Works* (ed. D. H. Horne, 1952), II: *Edward I* (ed. F. S. Hook) and *The Battle of Alcazar* (ed. J. Yoklavich, 1961), III: *The Araynement of Paris* (ed. R. M. Benbow), *David and Bathsheba* (ed. E. Blistein) and *The Old Wives Tale* (ed. F. S. Hook, 1970).

P. H. Cheffaud, *G. P.* (1913).

J.R.B. (T.P.M.)

Peer, ANDRI (\*Sent 10 XII 1921), Ræto-Romansch poet. Since 1952 teacher of French and Italian at the cantonal college in Winterthur, he has successfully introduced the wider influences of modern European poetry to the localized atmosphere of the Romansch lyric. The richness of his language appears in his stories, essays, radio scripts and translations from German, French and Spanish. He has also published in German numerous articles and radio scripts, as well as translations from Romansch.

VERSE: *Trais-cha dal temp* (1946); *Poesias* (1948); *Sömmis* (1951); *Batrüdas d'ala* (1956); *Sgrafits* (with Ger. tr.; 1959); *Clerais* (with Ger. tr.; 1963); *Da bel cler di* (1969).—SHORT STORIES: *La punt peidra*, etc. (1947); *Da nossas varts* (1961).—ESSAYS AND APHORISMS: *Tizzuns e sbrinzlas* (1951); *L'ura da sulai* (1957); *Viadi in Lucania* (1961). R.R.B.

Péguy, CHARLES (\*Orleans 7 VIII 1873; ∞1897 Charlotte Baudouin; †battle of Marne 5 IX 1914), French poet, essayist and pamphleteer. Péguy, the self-educated Orleans peasant, became one of Bergson's\* most famous pupils. At the age of 25 he founded the *Cahiers de la Quinzaine* in which many now famous writers, including himself, first became known to the public. An ardent defender of Dreyfus (*Notre Jeunesse*), his Dreyfusism was as much his religion as the Roman Catholicism which made him write the dramatic poems on Joan of Arc. These are not historical dramas but the picture of a soul tormented by doubt. They contain passages of sublime poetry for which he forged his own *vers libre*. In his poems and in *Ève* (the story of grace superimposed upon the world of nature) he uses the old alexandrine with telling effect. His style with its repetitions, recurrent *leitmotiv*, and even the endearing familiarity with which he makes God speak, are repellent to some readers. His influence is still widely felt. He reconciled the young men of his day to the idea of *patrie*, teaching (*Clio*) that history must be studied as the narrative of the divine on earth (*Gesta Dei per Francos*) and that classical culture must be allowed to reign supreme in the cause of liberty.

*Cahiers de la Quinzaine* (229 vols, 1900–14); *Le mystère de la charité de Jeanne d'Arc* (1897; tr. J. Green, 1950); *Le porche du mystère de la deuxième vertu* (1911); *Le mystère des Saints-Innocents* (1912; tr. P. Pakenham, 1956); *Victor Marie, Comte Hugo* (1934).—*Œuvres complètes* (20

vols, 1917–55); *Œuvres poétiques complètes* (ed. F. Porché, 1941).

J. and J. Tharaud, *Notre cher P.* (2 vols, 1926); D. Halévy, *P. et les Cahiers de la Quinzaine* (1918, 1941 and 1946); J. Delaporte, *Connaissance de P.* (2 vols, 1944); R. Rolland, *P.* (2 vols, 1944); M. Villiers, *C. P. a Study in Integrity* (1965).

G.M.T. (M.T.)

Peire Cardenal (c. 1225–72), Provençal troubadour. Son of a knight of Puy-en-Velay, he practised the art of poetry at the courts of the nobles of southern France. His principal claim to distinction is his 65 *sirventes* in which he castigates with great vehemence the love poetry of the courts, the morals of upstarts, the corruption of the clergy and the cruelty of the Albigensian Crusaders.

'Un poème inédit de P. C.', in *Romanic Rev.*, XX (1920); J. Boutière, 'Les poésies religieuses de P. C.' in *Mélanges Le Gentil* (1949); G. Contini, 'Quelques sirventes de P. C.' in *Recueil de travaux offert à M. Cl. Brunel* (1955); R. Lavaud, *Poésies complètes du troubadour P. C.* (1957).

C. Fabre, 'Études sur P. C., Estève de Belmont' in *Annales du Midi*, XXI (1909); C. Campros, 'P. C. e li nòrmas de la civilizacion occitana' in *Oc*, CCVII (1958); K. Lewent, 'Remarks on the texts of P. C.'s poems' in *Neophilol. Mitteilungen*, LXII (1961); Ch. Camproux, 'Vocabulaire courtois chez P. C.' in *Ann. Inst. Études occitanes* (1962–63), 'Amour chez P. C.' in *Mélanges G. Straka* (1970) and 'C. et Rutebeuf poètes satiriques' in *Rev. des langues romanes*, LXXIX (1971).

R.R.B. (K.R.)

Peire d'Alvernha, i.e. AUVERGNE (fl. c. 1158–80), Provençal troubadour of burgher descent. He was most successful as poet at the courts of Spain, Languedoc and Provence. He imitated Marcabru\* in the *trobar clus* (obscure style) and made what had been a mannerism the vehicle of truly noble poetry.

R. Zenker, 'Die Lieder P.s von A.' in *Romanische Forschungen*, XII (1900); G. Bertoni, 'Restitution d'une chanson de P. d'A.' in *Rev. de langues romanes*, XLIV (1901); J. Coulet, 'Spécimen d'une édition des poésies de P. d'A.' in *Mélanges Chabaneau* (1907); A. Del Monte, *P. d'A.: Liriche* (1955).

A. P. Monahan, 'The subject of metaphysics for P. of A.' in *Medieval Stud.*, XVI (1954); R. Lejeune, 'La "Galerie littéraire" du troubadour P. d'A.' in *Rev. Langue et Litt. d'Oc*, XII–XIII (1962–63).

R.R.B. (K.R.)

Peire d'Ussel: see Eble, Gui, Peire and Elias d'Ussel.

Peire Rogier (fl. c. 1160–80), Provençal troubadour of noble birth; at first a canon at Clermont (Auvergne). He celebrated in his songs the

Viscountess Ermengarde of Narbonne and was later at the court of Raimbaut\* d'Aurenga. The Middle Ages acclaimed him a classic amongst the troubadours, together with Bernart\* de Ventadorn and Guiraut\* Bornelh; with the latter he shares a lucid style and the use of the monologue in dialogue form, but he does not equal the flowing rhythm of Guiraut's stanza.

C. Appel, *Leben und Lieder des Trobadors P. R.* (1882). R.R.B.

Peire Vidal (c. 1180–1206), Provençal troubadour; son of a Toulouse farrier. He quickly achieved fame as a poet, leading an unsettled life wandering from court to court in southern France, Spain, Hungary, Italy, Malta and the Middle East. His life was a series of adventures in keeping with his own fantastic and engagingly flamboyant character. He combined *canço d'amor* and *sirventes*; this innovation, coupled with his great formal skill, makes a highly novel and individual impression. Real life and adventure, love and the natural settings of his own region are combined in unfamiliar and characteristic groupings; his work is unmistakable and inimitable.

*Les poésies de P. V.* (ed. J. Anglade, 1913, 1933); S. d'Arco Avals, *P. V.: Poesie* (1960).

K. Bartsch, *P. V.'s Lieder* (1857); S. Schopf, *Beiträge zur Biographie und zur Chronologie der Lieder des Troubadours P. V.* (1887); F. Novati, 'Un'avventura di P. V.' in Romania, XXI (1892); G. Bertoni, 'Come fu che P. V. divenne imperatore' in *Giornale storico della lett. ital.*, LXV (1915); F. Torracca, 'P. V. in Italia' in *Studi di storia letteraria* (1923); A. Smirnov, 'Contribution à l'étude de la Vie provençale de P. V.' in Romania, LIV (1928); N. Zingarelli, 'P. V. e le cose d'Italia' in *Studi medievali*, new ser., I (1928); V. Crescini, 'Canzone-Sirventese di P. V.', *ibid.* (1928); E. Hoepffner, 'Le baiser volé de P. V.' in *Mélanges Krepinski* (1946); 'Les poésies de P. V. d'attribution douteuse' in *Mélanges Halphen* (1951) and *Le troubadour P. V., sa vie et son œuvre* (1961); C. Brunel, 'La "Loba" célébrée par les troubadours P. V. et Raimon de Mireval' in *Mélanges Hoepffner* (1949). R.R.B. (K.R.)

Pekkanen, Torvo (\*Kotka 10 X 1902; ∞1933 Aino Halonen; †Copenhagen 29 V 1957), Finnish novelist, short-story writer, poet and playwright. The son of a working-class family, he left school when only 13 and for many years worked as a blacksmith. From 1932 he devoted himself to writing and in 1955 became a member of the Finnish Academy. The first important Finnish proletarian writer, his works depict the life of the urban poor and their attempts to improve their social position. Although traces of symbolism appear in his plays and short stories, it is as the author of deeply sensitive realist novels concerned with social justice that he will be remembered.

NOVELS AND STORIES: *Rautaiset kädet* (1927); *Satama ja meri* (1929); *Kuolematon* (1931); *Tehtaan varjossa* (1932); *À l'ombre de l'usine*, tr. I. Spira, 1943; *Kauppiain lapset* (1934); *Ihmisten kevät* (1935); *Menschen im Frühling*, tr. C. and F. Ege, 1949; *Isänmaan ranta* (1937); *Aux rives de ma Finlande*, tr. S. and J. Anglade, 1946; *Levottomuus* (1938); *Musta hurmio* (1939); *Ne menneet vuodet* (1940); *Hämärtyvä horisontti* (1944); *Nuorin veli* (1946); *Aamuhämärä* (1948); *Toverukset* (1948); *Mies ja punapartaiset herrat* (1950); *Voittajat ja voitettut* (1952).—PLAYS: *Rakkaus ja raha* (1937); *Demoni* (1939); *Raja merellä* (1942); *Täytyneiden toiveiden maa* (1956).—VERSE: *Lähti matkalle* (1955).—MEMOIRS: *Ajan kasvot* (1942); *Lapsuuteni* (1953); *My Childhood*, tr. Alan Blair, 1966).—*Teokset* (works; 7 vols, 1957–58).

K. Kare, T. P. (1952); M. Haavio, 'T. P.' in T. P. *Teokset*, I (1957); A. Laurila, 'T. P.: sen näytelmät' in Parnasso (1959); K. Ahti, T. P.: sen kirjailijantie (1967). M.A.B.

Peletier du Mans, JACQUES (\*Le Mans 25 VII 1517; †Paris VII 1582), French poet, scientist and mathematician. He long counted as a member of the PLÉIADE and his *Art Poétique* (1555) formulated, after Du\* Bellay, the theories of the group. His chief verse collection, the *Amour des Amours*, contains both lyrical sonnets and scientific poems. A teacher, he was interested in reformed spelling.

*Œuvres poétiques* (1547; ed. L. Séché, 1904); *Dialogue de l'Orthographe e Prononciacion Française* (1550; repro. photographically L. C. Porter, 1966); *L'Amour des Amours* (1555; ed. A. Van Bever, 1926); *L'Art Poétique* (1555; ed. A. Boulanger, 1930); *La Savoie* (1572; ed. C. Pagès, 1897).

C. Jugé, J. P. du M. (1907); A. M. Schmidt, *La Poésie scientifique en France au 16e siècle* (1939); D. B. Wilson, *The Discovery of Nature in the Work of J. P. du M.* (1954). G.B.

Pellevé de la Motte-Ange, MARIE JOSEPH LOUIS CAMILLE ROBERT: see Flers, ROBERT DE.

Pellicer, CARLOS (\*Villa Hermosa 1899), Mexican poet. His poetry is deservedly famous for its plasticity and the poet's celebration of tropical nature, especially in the collections *Colores en el mar* (1921) and *Hora de Junio* (1937). In *Práctica de vuelo* (1956) he published poems on religious themes. J.F.

*Piedra de sacrificios* (1924); *Seis, siete poemas* (1924); *Hora y veinte* (Paris, 1927); *Camino* (*ibid.*, 1929); *5 poemas* (1931); *Recinto* (1941).—*Primera antología poética* (1969). E.Sa. (J.F.)

Pellico, SILVIO (\*Saluzzo 25 VI 1789; †Turin 31 I 1854), Italian patriot and writer, best known as the editor of the periodical *Il Conciliatore* and for *Le mie Prigioni* (1832). Educated in France as well as

Italy, Pellico early became the friend of Monti\*, Foscolo\*, Berchet\*, Manzoni\* and others. After *Il Conciliatore* was suppressed by the Austrians in 1819, Pellico joined the conspiratorial society of the Carbonari and was arrested and imprisoned for 15 years at Spielberg. *Le mie Prigioni* is a simple, moving account of his imprisonment and became very popular in spite of adverse criticism by some who thought it preached undue pacifism and obedience to authority; C. Balbo\* said it had done more harm to Austria than the loss of a battle. It is still considered a classic.

Before his imprisonment he completed eight romantic tragedies, of which the most popular was *Francesca da Rimini* (1814). A didactic treatise, *I doveri degli uomini* (1834), and most of his lyrics and *Epistolario* were written afterwards and lack his earlier warmth and energy. His plays fail because of an excessive delicacy of feeling.

*Opere di S. P.* (1856-60); *Epistolario* (1856); *Opere scelte* (ed. C. Curto, 1954); *Lettere milanesi (1815-21)* (ed. M. Scotti, 1963).

I. Rinieri in *Della vita e delle opere di S. P.* (1898-1901); F. Montanari, *S. P. della mediocrità* (1935); M. Parenti, *Bibliografia delle opere di S. P.* (1952). C.Dr. (J.G.-R.)

Pels, ANDRIES (\*1631; †Amsterdam 3 VII 1681), Dutch playwright and art critic, founded *NIL VOLENTIBUS ARDUUM* with Meyer\* and others and from then was a disciple of French classicism. He wrote an adaptation of the *Ars Poetica*, *Q. Horatius Flaccus' dichtkunst op onze tijden en zeden gepast* (1677), and a manual on the stage, *Gebruik en Misbruik des Tooneels* (1681). In addition to his own drama *Dido's Doot* (1668) he wrote (in collaboration with Blaeu) *Het Eiland van Vrije Keus*, included in his play *Tieranny van Eigenbaat* (1679).

W. Bilderdijk, *Bijdragen tot de Tooneelpoëzij* (1823); C. N. Wynands, *Het Amsterdamsch Tooneel 1617-1772* (1873); A. J. Kronenberg, *Eenige opmerkingen aangaande twee politieke zinspelen* (1876); J. Bauwens, *L'influence de Corneille en Hollande* (1921). A.M.B.W.

Pemán, JOSÉ MARÍA (\*Cádiz 8 V 1898), Spanish poet, playwright and orator. The strong, combative Roman Catholicism which inspires all his works made him the poet of Franco's Spain. He often uses Andalusian folk-lore for his political-religious message. In the advancement of his ideals his greatest successes have been in the theatre.

*Obras completas* (5 vols, 1948).—VERSE: *A la rueda, rueda* (1929); *El barrio de Santa Cruz* (1931); *Elegía de la tradición española* (1931); *Poema de la bestia y el ángel* (1938).—PLAYS: *El divino impaciente* (1933); *A Saint in a Hurry*, tr. H. De Blacam, 1935; *La Santa Virreina* (1939); *Metternich* (1943). R.M.N. (J.E.V.)

Pembroke, COUNTESS OF: see Herbert, MARY.

Penev, BOYAN (\*Shumen 27 IV 1882; ∞Dora Gabe\*; †Sofia 25 VI 1927), Bulgarian literary scholar. His extensive and original studies in Bulgarian literary history have influenced writers and critics of his time and since. His four-volume survey of it is likely to remain a standard work.

*Nachalo na bulgarskoto vuzrajdanie* (1916); *Hristo Botev* (1920); *Paissy Hilendarski* (1928; 1936); *Purvata bulgarska povest* (1929); *Istoria na novata bulgarska literatura* (posth. ed. B. Yotsov, 4 vols, 1930-36); *Aleko Konstantinov* (1937); *Zapadnoevropeyska romantika* (1938). V.P.

Penev, PENYO (\*Dobromirka 7 V 1930; †[suicide] Dimitrovgrad 27 IV 1959), Bulgarian poet. A sensitive militant, he spent himself from 1949 onwards in building the new industrial town of Dimitrovgrad. He recorded his feelings in poems which are few but forceful, especially *Dni na proverkata*. Activist though he was, he got 'out of rhythm' with his time, succumbing to drink and, like Yavorov\*, to his sense of tragic destiny.

*Dobro utro, hora* (1956); *Nie ot dvadesetiya vek* (posth. ed. M. Ivanov, 1959).—Sel. works (1960). V.P.

Penn, WILLIAM (\*London 14 X 1644; ∞1672 Gulielma Springett, ∞1695 Hannah Callowhill; †Ruscombe, Berks 30 VII 1718), American statesman. Central figure of American Quakers, he organized the colonies of New Jersey, Pennsylvania and Delaware on the basis of religious toleration, political democracy and pacifism. He wrote on theological and political subjects but is best in his moral aphorisms.

*Quakerism: A New Nick-Name for Old Christianity* (1672); *A Brief Account of the Province of Pennsylvania* (1682); *Some Fruits of Solitude* (1693).—*A Collection of the Works of W. P.* (2 vols, 1726).

W. Hull, *W. P.* (1937); E. C. O. Beatty, *W. P. as a Social Philosopher* (1939); C. O. Peare, *W. P.: a Biography* (1957). H.L.C. (D.S.R.W.)

Pennant, THOMAS (\*Downing 14 VI 1726; ∞1759 Elizabeth Falconer, ∞1777 Anne Mostyn; †*ibid.* 16 XII 1798), Anglo-Welsh antiquary, naturalist and traveller. He corresponded with Linnaeus\* and in 1766 published the first part of *British Zoology*. His *Tour in Scotland* (1769) and *Tour in Wales* (1st pt, 1778) prompted Johnson's\* remark, 'He's the best traveller I ever read'.

*History of Quadrupeds* (1781); *London* (1790); *Indian Zoology* (2nd ed. 1790); *The Literary Life of T. P.* (1793); *Tour on the Continent, 1765* (ed. G. R. de Beer, 1948).

Sir W. Jardine, *Memoir* (1843).

C.P.

Pepoli, COUNT CARLO (\*Bologna 22 VII 1796; †*ibid.* 7 XII 1881), Italian patriot and poet, a friend of Leopardi\* and vice-president of the Felsinei



academy of Bologna. Exiled for his political activities in 1831, he succeeded Panizzi\* at University College, London, in 1838, returning to Italy in 1862. He was a friend of Carlyle\* and Thomas. His works are undistinguished.

*Discorsi Academici* (1881); *Prose e Poesie* (1880).

C. Albicini, *C. P., saggio storico* (1888); M. C. Wicks, *The Italian Exiles in London 1816-48* (1937). N.K.W.

Pepys, SAMUEL (\*London 23 II 1633; ∞10 X 1655 Elizabeth le Marchant de St Michel [†10 XI 1669]; †Clapham 26 V 1703), English diarist. Pepys was an energetic and successful naval administrator; his private diary, kept from 1660 to 1669, is unrivalled in its candour and piquancy, for Pepys had an irrepressible appetite for every aspect of life—music, drink, science, drama, politics, adultery and self-examination. G.K.H. (C.B.)

*Memoirs . . . comprising his Diary from 1659 to 1699* (ed. R. Braybrooke, 2 vols, 1825; 5 vols, 1848-49; ed. M. Bright, with corresp., 6 vols, 1875-79; ed. H. B. Wheatley, 10 vols, 1893-99; ed. R. Latham and W. Matthews, 1970- ); *Everybody's P.* (abr. ed. C. F. Morshead, 1926); *Private Correspondence* (2 vols, 1926) and *Further Correspondence* (1929; both ed. J. R. Tanner).

H. B. Wheatley, *S. P.* (1880); A. Bryant, *S. P.* (3 vols, 1933-38). J.R.B.

Peralta Barnuevo, PEDRO DE (\*Lima 26 XI 1663; †*ibid.* 30 IV 1743), Peruvian scholar and poet. He wrote many works on scientific and historical subjects. As a poet, his major work is *Lima fundada* (1732), on the life of Pizarro.

*Lima fundada* in *Colección de documentos literarios del Perú*, I (ed. M. de Odrizola, 1863-77).—For other works, see S. E. Leavitt, *A Tentative Bibliography of Peruvian Literature* (1932).

E.Sa. (J.F.)

Percoto, CATERINA (\*S. Lorenzo di Soleschiano, Friuli 19 II 1812; †*ibid.* 14 VIII 1887), Italian writer of rustic stories in Italian and Friulian. Influenced by George Sand\* and later by Balzac\*, her sober pictures of country life, including the impoverished peasantry, show great insight and sympathy, and her writing contributed towards the development of a Friulian literary language.

*Scritti friuliani* (1929); *L'Anno della fame ed altri racconti* (1945).

G. D'Aronco, 'Contributo a una bibliografia ragionata di C. P.' in *Vita e pensiero*, XXI (1947); V. Branca, 'Per C. P.' in *Lettere italiane*, XI (1959). J.G.-R.

Percy, THOMAS, Bishop of Dromore (\*Bridgnorth 13 IV 1729; ∞1759 Anne Gutteridge; †Dromore 30 IX 1811), English literary historian who pub-

lished *Reliques of Ancient English Poetry* (3 vols) in 1765, thus making available to the age of Ossian and *Otranto* the genuine treasures of medieval romance and BALLAD poetry and profoundly influencing literary development in England and Germany. Educated at Oxford and living for 29 years in the country parish of Easton Maudit, Northamptonshire, Percy garnered his *Reliques* from an old folio, found by chance, and from correspondents throughout Britain, and added discriminating critical essays.

*Han Kiou Choan, or the Pleasing History . . . with a Collection of Chinese Proverbs and Fragments of Chinese Poetry* (4 vols, 1761); *Five Pieces of Runic Poetry, translated from the Islandic Language* (1763); *Northern Antiquities* (1770); *Hermit of Warkworth* (1771); *Bishop Percy's Folio Manuscript* (ed. J. W. Hales and F. J. Furnivall, with life by J. Pickford, 3 vols, 1867-68); *Ancient Songs, chiefly on Moorish subjects, translated from the Spanish* (ed. D. Nichol Smith, 1932); *The Percy Letters* (ed. *idem* and Cleanth Brooks, 1944 ff.).

A. C. C. Gaussen, *P., Prelate and Poet* (1908). R.M.H. (M.Bu.)

Perdigon (c. 1190-1212), Provençal troubadour from the Gévaudan. Born the son of a fisherman he became a minstrel and was knighted by Dalfin\* d'Alvernha. After a successful career as poet he ended his life as a Cistercian. His songs are melancholy in mood; he makes skilful use of metaphors, similes and the personification of abstract ideas. He claims that his style (by contrast with the easy manner of certain contemporaries) is the conscious expression of his own temperament. He was often imitated, particularly in Italy.

*Les chansons de P.* (ed. H. J. Chaytor, 1909, 1926).—C. Fabre, *Le troubadour P.* (1917); E. Hoepffner, 'La biographie de P.' in *Romania*, LIII (1927); G. de Beaufort, 'Le troubadour P. fut-il moine cistercien à Aiguebelle?' in *Bull. Soc. Drôme, LXXI* (1951). R.R.B. (K.R.)

Pereda y Sánchez de Porrúa, JOSÉ MARÍA DE (\*Polanco, Santander 6 II 1833; ∞Diodora de la Revilla; †Santander 1 III 1906), Spanish novelist. He was the last of 22 children in a wealthy *hidalgo* family. He left his studies of artillery unfinished to return to his manor home where he spent all his life looking after his estate, reading, writing and enjoying open-air life. Though a friend of Pérez\* Galdós, he was ultra-conservative in politics, religion and life, and wrote several novels in defence of his ideals (*El buey suelto*, 1877; *Don Gonzalo González de la Gonzalera*, 1878) which are loaded with sentimentality, one-sidedness and moral preaching. But when he abandons these 'thesis' novels and concentrates on what he knew well and felt intensely, he becomes a master of the regional novel. Examples of this are his *Escenas montañosas* (1864), vivid sketches of country life, and the two

masterpieces of the genre: *Sotileza* (1884) which deals with the coastal life of Santander, and *Peñas arriba* (1894) which depicts the mountainous region. In both these novels the plot is thin and the ideas unimportant but the portrayal of local types, their way of living in relation to sea and mountain (the real protagonists) is superb. Pereda is a great landscape painter with a precise style in both narrative and dialogue.

*Obras completas* (1945).—Extracts from *Sotileza*, *La Leva*, *Hombres de pro*, *Don Gonzalo* (tr. W. H. Bishop in *Library of the World's Best Literature*, New York, 1942); *The Last of the Breed and Other Stories* (tr. D. Freeman, London, 1914).

J. M. Cossío, *La obra literaria de P.* (1934); J. Camp, *J. M. P. Sa vie, son œuvre et son temps* (1937); R. Gullón, *Vida de P.* (1944); J. F. Montesinos, *P. o la novela idilio* (Mexico, 1961; 2nd ed. Madrid, 1969); A. H. Clarke, *P. paisajista: el sentimiento de la naturaleza en la novela española del siglo XIX* (1969). R.M.N. (J.E.V.)

Pereira, NUNO MARQUES (\*Caitu, Bahia 1652; †Lisbon 1728), Brazilian author of an allegorical novel, religious and moralizing in the baroque taste, which sends the author on a lone journey to reveal 'the abuses introduced by the malice of the Devil into the State of Brazil'. His critical observations, which have great interest, are only alleviated by his delight in the exceptional beauty and abundance of nature, including the birds to whom he dedicated a page of verse. The prose is rich and expressive.

*Compêndio Narrativo do Peregrino da América* (Lisbon, 1728; 2 vols, 1939). J.T.B.

Pere Quart: see Oliver, JOAN.

Peretz, YITZHOK LEIBUSH (\*Zamoszcz, Poland 18 V 1852; †Warsaw 3 IV 1915), Yiddish author, 'the father' of modern Yiddish literature. He started writing in Polish and Hebrew (1876), but after his first Yiddish story was published (1888), he became the central figure in Yiddish literature. Himself influenced by modern European literature, in particular German and Russian, he established a new trend in his own field—deeply social in outlook and pronouncedly national in form and content—drawing on the best traditions of Jewish writing and philosophy of the past. He attacked 'assimilationism' as a betrayal of the people's longing for culture in their own language. He preached a modern Messianism which had a special appeal to the post-First-World-War generation, and gave rise to what was termed 'Peretzism' in literature, the theatre and the newly emergent Jewish visual arts of graphics and painting (Lissitzky, Chagall and others). A lawyer by profession, he was barred from practice by the Tsarist authorities because of his association with the Jewish Workers' Movement, and spent the last

25 years of his life as an official of the Warsaw Jewish community, engaged in social welfare work, besides his cultural activities in many fields as lecturer and writer. Peretz' stories have been translated into many other languages, either singly or in collections, and are included in many anthologies.

*Poezie* (1892); *Bilder fun a provintz raize* (1894); *Dos shtreimel* (1896); *Shriftn* (7 vols, 1901); *One Act Plays* (1 vol, 1906; New York, 1907); *Ale verk* (18 vols, 1908; 12 vols, New York, 1920); *Dramen* (1910); *Geklibene verk* (1925); *Oisgevelte verk* (2 vols, 1951); *Dertseilungn* (London, 1952); *Oisgevelte shriftn* (1959); *In keyler-shtub* (1959).—ENGLISH TRANSLATIONS: *Stories and Pictures* (tr. H. Frank, Philadelphia, 1906); *As Once We Were* (tr. E. T. Margolis, Los Angeles, 1951); *The Golden Chain* (extract from the play *Di goldene Keyt*; tr. J. Sonntag, London, 1953); *The Book of Fire* (stories; tr. J. Leftwich, London-New York, 1960); *In This World and the Next* (sel. writing; tr. M. Spiegel, New York, 1958); *My Memoirs* (tr. F. Goldberg, *ibid.*, 1965); *Stories From P.* (tr. S. Liptzin, *ibid.*, 1964); *Three Gifts and Other Stories* (tr. H. Goodman, *ibid.*, 1947); *The Three Canopies* (tr. T. Feinman, *ibid.*, 1968).

*Leksikon fun der moderner Yiddisher Literatur*, VII (1968; biblio. only).—A. A. Roback, *I. L. P., Psychologist of Literature* (Boston, 1935); M. Samuel, *Prince of the Ghetto* (Philadelphia, 1949). J.S.

Pereverzev, VALERIAN FÉDOROVICH (\*1882), Soviet critic; orthodox Marxist editor, and author of studies on Gogol\*, Dostoyevsky\* etc. He took a prominent part in Soviet literary controversy but subsequently fell into disgrace.

*Tvorchestvo Dostoyevskogo* (1912); *F. M. Dostoyevsky* (1925); *U istokov real'nogo romana* (1937). J.L.

Pérez, ANTONIO (\*Madrid; †Paris 1611), Spanish political and letter writer. He studied in Italy and at Alcalá and became secretary to Philip II. His imprisonment and escape brought about the loss of the special liberties of Aragón. His *Relaciones* (Paris, 1598) consist of a defence of his conduct. His letters are renowned for their epigrammatic style and for the self-revelations they contain. Certain other treatises are more doubtfully attributed to him.

Biblioteca de Aut. Esp., XIII; *Las obras y relaciones* (Geneva, 1631); 'Cartas a su mujer' (ed. M. Serrano y Sanz in *Rev. de Archivos*, VII-VIII, 1902-03); *Colección de documentos inéditos*, I, XII, XIII, XV, LVI (1842-70).

J. Fitzmaurice-Kelly, *A. P.* (1922); G. Marañón, *A. P.* (Buenos Aires, 1947; 3rd ed. 1951); A. Pérez Gómez, *A. P., escritor y hombre de estado* (1959). E.M.W. (J.E.V.)

Peréz de Ayala, RAMÓN (\*Oviedo 9 VIII 1881; †Madrid 5 VIII 1962), Spanish novelist, poet and essayist. He was educated in a Jesuit school, studied law at Oviedo under Clarín (Alas\* y Ureña), travelled extensively in Europe and America, was war correspondent during the First World War and was ambassador in London under the Republic and cultural attaché in Buenos Aires under Franco.

His dictum 'there is no other poetry than the poetry of the intellect (*entendimiento*)' reveals the dominant character of all his production. This intellectualism, combined with a sceptical, almost cynical nature, an acute power of observation and a dry humour, is softened by a genuine interest in life and people. Hence the originality of his works. His mastery of the language makes his literary style one of the best of the period, though at times too elaborate. From *Tinieblas en las cumbres* (1907) to *Troteras y danzaderas* (1913) the autobiographical element dominates his work. Though ideas are discussed, the subtle mockery of contemporary Spanish life dominates his novels (e.g. in *A.M.D.G.*, 1910, on life in a Jesuit school). From *Belarmino y Apolonio* (1921) to *El curandero de su honra* (1926)—his most interesting group of novels—the characters become symbols of human problems in a world of stylized reality. His *Novelas poemáticas* stand as a bridge between the two groups. A similar evolution is perceived in his three volumes of poetry, part of an unfinished tetralogy of the elements, whose importance has yet to be fully assessed. His books of criticism are marred by excessive partisanship.

*Obras completas* (19 vols, 1923–28); *Obras completas* (ed. J. García Mercader, 4 vols, 1963); *Poesías completas* (Buenos Aires, 1942).—*Prometheus, The Fall of the House of Limon, Sunday Sunlight* (tr. A. P. Hubbard and T. H. Conklin, 1920); *The Fox's Paw* (tr. T. Walsh, 1924); *Tiger John* (tr. W. Starkie, 1933); 'The Assistant Professor' (tr. W. B. Wells in *Great Spanish Short Stories*, 1932).

F. Agustín, *R. P. de A., su vida y obras* (1927); J. A. Balseiro, 'R. P. de A., novelista' in *El Vigía*, II (1928); C. Barja, *Libros y autores contemporáneos* (1935); C. Clavería, *Cinco estudios* (1945); K. W. Reinink, *Algunos aspectos literarios y lingüísticos de la obra de don R. P. de A.* (The Hague, 1959); N. Urrutia, *De 'Troteras' a 'Tigre Juan'* (1960).

R.M.N. (J.E.V.)

Peréz de Guzmán, FERNÁN (\*c. 1378; ∞Marquesa de Avellaneda; †?Batres ?1460), Spanish poet and biographer. He was related to López\* de Ayala, Santillana\* and Garcilaso\*. He took an active part in the civil wars of John II's reign but after imprisonment in 1432 retired to his estates to cultivate letters. He wrote some pleasing love poems but his moral verses are more typical of him. His *Mar de historias* is largely a compilation from John of Columna and others. In the *Generaciones y*

*semlanzas*, short brilliantly written character-sketches of the great men of his time are drawn with honesty and candour, though some political bias may be seen.

R. Foulché-Delbosc, *Cancionero castellano del siglo XV* in *Nueva Biblioteca de Aut. Esp.*, XIX; *Mar de historias* repr. in *Rev. Hispanique*, XXVIII (1913); *Generaciones y semlanzas* (ed. J. Domínguez Bordona, 1924; ed. R. B. Tate, London, 1965).

F. López de Estrada, 'La retórica en las *Generaciones y semlanzas* de F. P. de G.' in *Revista de Filol. Esp.*, XXX (1946); A. Soria, 'La *Confesión rimada* de F. P. de G.' in *Boletín de la Real Acad. Esp.*, XL (1960). E.M.W. (A.D.D.)

Pérez de Hita, GINÉS (\*?Mula, Murcia c. 1544; †?1619), Spanish novelist. He served as a soldier during the suppression of the revolt of the Moriscos in the Alpujarras (1568–71). He wrote an epic about the history of the town of Lorca. His best-known work is usually entitled *Guerras civiles de Granada* (2 parts, Saragossa, 1595, and Cuenca, 1619). The first part is a highly coloured novel about Moorish life in Granada before the conquest of 1492; it abounds in vivid but fictional descriptions of Moorish customs, tournaments etc., and contains good texts of genuine frontier ballads. The second contains a history of the rebellion of 1568, which is less vivid, more realistic and has some documentary value. It provided the source of Calderón's\* *Amar después de la muerte*. The first part was often reprinted and influenced Scudéry\*, Chateaubriand\* and Washington Irving\*.

Biblioteca de Aut. Esp., III; *Guerras civiles de Granada* (ed. P. Blanchard-Demouge, 2 vols, 1913–15; best ed.).

N. Acero y Abad, *G. P. de H. Estudios biográfico y bibliográfico* (1888); P. Festugière, 'G. P. de H., sa personne, son œuvre' in *Bull. Hispanique*, XLVI (1944). E.M.W. (J.E.V.)

Pérez de Montalbán, JUAN (\*Madrid 1602; †*ibid.* 25 VI 1638), Spanish dramatist and novelist. He was the son of a book-seller and an admirer of Lope de Vega\*, of whom he was the first biographer. His plays followed Lope's model; the best, *El segundo Séneca de España*, is about Philip II. His miscellany *Para todos* was violently attacked by Quevedo\* in *La perinola*. Lope may have written the poem *Orfeo*, published as Montalbán's. Calderón\* used his account of St Patrick's Purgatory.

Biblioteca de Aut. Esp., XIV, XVI, XXIV, XXXIII, XLII, XLV, LII; J. Fitzmaurice-Kelly, *The Nun Ensign* (1908); *Orfeo en lengua castellana* (ed. P. Cabañas, 1948); *Novelas ejemplares* (ed. F. Gutiérrez, 1957); *Sucesos y prodigios de amor* (ed. A. G. de Amezuá, 1969).

G. W. Bacon, 'The life and works of Dr J. P. de M.' in *Rev. Hispanique*, XXVI (1912).

E.M.W. (J.E.V.)

Pérez de Oliva, HERNÁN (\*Córdoba ?1494; †*ibid.* 1533), Spanish humanist. He studied at Salamanca, Alcalá, Paris and Rome. Later he was Rector of Salamanca (1524). He wrote prose adaptations of Plautus\*, Sophocles\*\* *Electra* and Euripides\*\* *Hecuba*. His dialogue on the dignity of man is a fine piece of prose. His nephew Ambrosio de Morales\* edited his works in 1586.

*Diálogo de la dignidad del hombre* in Biblioteca de Aut. Esp., LXV; 'Teatro' (ed. W. C. Atkinson in *Rev. Hispanique*, LXIX, 1927).

W. C. Atkinson, 'H. P. de O. A biographical and critical study' in *Rev. Hispanique*, LXXI (1927).

E.M.W. (J.E.V.)

Pérez Galdós, BENITO (\*Las Palmas, Canary Islands 10 V 1843; †Madrid 4 I 1920), the greatest Spanish novelist of the 19th century. Galdós was sent to Madrid to study law at the age of 19, took to journalism, tried his hand at drama, and in 1873 published the first of what was to become a series of 46 historical novels, the *Episodios nacionales* (1873-1912), dealing with the history of Spain from Trafalgar (1805) to the Restoration (1875). With these novels Galdós captured—and to some extent created—the middle-class reading public. Simultaneously he began to publish novels on contemporary topics. One of his earliest successes, *Doña Perfecta* (1876), presents a powerful and melodramatic view of the clashes which lay behind the civil struggles of the 19th century. The 'contemporary novels' (1881-97) deal largely with life in Madrid, and the direct confrontations of the early polemical novels are replaced by the fusion of polarities. His greatest novels are *Fortunata y Jacinta* (1886-87), with its wide canvas, *Angel Guerra* (1890-91), and the four novels dealing with the vividly portrayed Torquemada (1889-95). Galdós' great strength lies in his use of realistic descriptions and accounts which have at the same time symbolic overtones when considered in the perspective of the entire work. He was keenly interested in psychological abnormalities and in what came to be known as the unconscious; his characterization is vivid, his dialogue reveals an excellent ear and his humour is Cervantine in its irony. His last four novels (1897-1915) reveal how far he travelled along the road from realism and naturalism towards the non-realistic novel which was to characterize the early years of the 20th century, a development foreshadowed in the later *Episodios*. Galdós also wrote for the theatre, dramatizing some of his own novels, and producing polemical works in a somewhat old-fashioned style. In the 1920s and 1930s his reputation was in eclipse, but in recent years his work has been evaluated anew although, despite a handful of

modern translations, his novels are as yet little known in the English-speaking world. J.E.V.

*Obras completas* (ed. F. C. Sáinz de Robles, 6 vols, 1941-42; often repr.).—*Lady Perfecta* (tr. M. Wharton, 1894); *Marianela* (tr. *idem*, 1893); *Trafalgar: A Tale* (tr. C. Bell, New York, 1884 and 1888); *Family of Leon Roch* (tr. *idem*, *ibid.* and London, 1888); *The Court of Charles IV* (tr. *idem*, New York, 1888); *Gloria* (tr. *idem*, *ibid.*, 1890, London, 1897); 'The Mule and the Ox' and 'Princess and the Ragamuffin' (tr. in A. Ogden, *Christmas Stories from French and Spanish Writers*, 1893); 'Battle of Salamanca' in Lippincott's Mag. (1895); *Saragossa* (tr. M. C. Smith, Boston, 1900); *Electra* (tr. *idem*, 1901); 'In Praise of June' (tr. J. R. Bidwell in *Living Age*, 1900); *Torment* (tr. J. M. Cohen, 1952); *Miau* (tr. *idem*, 1963); *The Spendthrifts* (tr. G. Woolsey, 1952); *Compassion* (tr. J. Maclean, 1966).

L. B. Walton, *P. G. and the Spanish Novel of the 19th Century* (1927); H. C. Berkowitz, *P. G. Spanish Liberal Crusader* (1948); J. Casaldueiro, *Vida y obra de G.* (1951); W. T. Pattison, *B. P. G. and the Creative Process* (1954); S. Eoff, *The Novels of P. G. The Concept of Life as Dynamic Process* (1954); R. Gullón, *G., novelista moderno* (1960); J. Schraibman, *Dreams in the Novels of G.* (1960); H. Hinterhäuser, *Die 'Episodios Nacionales' von B. P. G.* (1961; Span. tr. 1963); G. Correa, *El simbolismo religioso en las novelas de P. G.* (1962), and *Realidad, ficción y símbolo en las novelas de P. G.* (1967); R. J. Weber, *The 'Miau' Manuscript of B. P. G.* (1964); F. Ruiz Ramón, *Tres personajes galdosianos* (1964); A. Regalado García, *B. P. G. y la novela histórica española* (1966); M. Nimetz, *Humor in G.* (1968); T. A. Sackett, *P. G. An Annotated Bibliography* (1968); J. F. Montesinos, *G.* (3 vols, 1968-71); *G. Studies* (ed. J. E. Varey, 1970). R.M.N. (J.E.V.)

Périer, ODILON-JEAN (\*Brussels 9 III 1901; ∞1926 Laure Féron; †*ibid.* 22 II 1928), Belgian poet and dramatist. Founder with Franz Hellens\* of *Le Disque vert* (1922), a wilfully hermetical writer, he later developed a more classical manner, fraught with brilliant imagery, simple yet effective.

VERSE: *Le citadin et l'éloge de Bruxelles* (1924); *Le passage des anges* (1926); *Le promeneur* (1927); *Poèmes* (1938).—*Les indifférents* (play; 1925).

A. Marin, *O.-J. P.* (1939). B.M.W. (J.C.D.)

Perk, CHRISTINA ELIZABETH, known as BETSY (\*Delft 26 III 1835; †Nijmegen 30 III 1906), Dutch editor and writer of historical novels and books on the emancipation of women.

*Tesselschade in den huiselijken kring* (1873); *Jacques Perk geschetst* (1902). J.W.W.

Perk, JACQUES FABRICE HERMAN (\*Dordrecht 10 VI 1859; †Amsterdam 1 XI 1881), Dutch poet,

generally considered the most important forerunner of the movement of the 1880s. Willem Kloos\* used his posthumous edition of Perk's poems (1882) to publish an introductory manifesto. Perk's poetry (many sonnets) on Nature and love is one long glorification of Beauty.

VERSE: *Mathilde-krans* (ed. G. Stuiveling, 3 vols, 1941); *Verzamelde gedichten* (ed. *idem*, 1957); *Proeven in dicht en onacht* (ed. *idem*, 1958).—*Brieven en documenten* (letters and documents; ed. G. Stuiveling, 1959).

W. Kloos, *Veertien jaar literatuurgeschiedenis*, I (1896); A. Verwey, *Proza*, I (1921) and *Van J. P. tot nu* (1925); P. H. Muller, 'P.-bibliografie' in *Opwaartsche Wegen* (1927–28); De Nieuwe Gids (memorial no., 1931); G. Stuiveling, *De briefwisseling Vosmaer-Kloos* (1938), *Een dichter verliefd* (1939) and *Het korte leven van J. P.* (1957). J.J.O.

Perl, YOSEF (\*Tarnopol, Galicia 7 XI 1773; †*ibid.* 1 X 1839), Hebrew satirist and educationist. Brought up to become a rabbi, he later became acquainted with the men of the Haskalah ('enlightenment') in Berlin and was encouraged by them to study secular subjects. He devoted himself to the cause of Jewish emancipation and education, and founded the first modern school for the Jews in his home town, which served as a model for others. He was patronized in his educational work by the Emperor of Austria and even by the Tsar of Russia.

*Megale Temirin* (Vienna, 1819); *Bochen Zaddik* (Prague, 1838).—*Maasiyot Weigrot* (1969). S.A. (M.Ge.; Y.F.)

Perotto, NICCOLÒ (\*Fano 1429; †Sassoferato 14 XII 1480), humanist churchman. Product of the schools of Vittorino (Rambaldoni\*) and Guarino\*, Perotto entered Papal service for which he was finally rewarded with the archbishopric of Siponto. He was associated with many literary controversies. In his own writing the remarkable *Cornucopia* (Venice, 1489), a massive commentary on Martial\*, stands out. D.H.

Perovsky, ALEXEY ALEKSEYEVICH, pseud. ANTON POGOREL'SKY (\*1787; †1836), Russian author whose Romantic stories and novels showed the influence of Hoffmann\* and of German Romanticism. His novel *Monastyrka* (1830–33), about the life of the Ukrainian gentry, suggests the influence of Fielding\*.

*Sochineniya* (2 vols, 1853); *Dvoynik, Monastyrka* (1960). J.L.

Perpessicius, pseud. of DIMITRIE S. PANAITESCU (\*Brăila 1891; †Bucharest 29 III 1970), Rumanian critic, literary historian and poet. Successive volumes of his monumental edition of Eminescu\*

have been appearing since 1939. He was the author of pleasing elegiac verse and translations and imitations of the Latin poets.

CRITICISM: *Mențiuni critice*, I–V (1928–46); *Alte mențiuni de istoriografie literară și folclor*, I (1957–1960) (1961), II (1958–1962) (1964), III (1963–1967) (1967).—VERSE: *Scut și targă* (1926); *Itinerar sentimental* (1932).—*Opere* (1966– ). F.J.B.

Perponcher Sedlnitsky, WILLEM EMMERY DE (\*The Hague 16 IV 1741; †1773 Agnes C. Voet van Winssen; †Utrecht 25 VI 1819), Dutch poet, aesthete, theologian and pedagogue, jurist and man of letters. He wrote an important ROBINSONNADE, *Rhapsodien of 't leeven van Altamont* (1775), and opposed van Alphen\* and Feith\*.

*Zedekundige brieven over het geluk* (1769–72); *Brieven aan Van Alphen* (1780); *Mengelwerk* (under motto 'Tendimus ad caelestem patriam'; 9 vols, 1775–88); *Gedichten* (3 vols, 1800–02); *Spreeken* ... (5 vols, 1809–14).

J. Reijers, *W. E. de P.* (1942).

J.W.W.

Perrault, CHARLES (\*Paris 12 I 1628; †*ibid.* 16 V 1703), French writer. The youngest of four brothers (CLAUDE, physician and architect, 1613–88; NICOLAS, Jansenist and burlesque poet, 1611–61; PIERRE, *receveur général des finances*, translator and critic, 1608–80), he was influential as controller of the King's buildings under Colbert and in the French Academy where he introduced the secret ballot for the election of members. His poem, *Le Siècle de Louis le Grand* (1687), opened the Quarrel of the ANCIENTS AND THE MODERNS and opposed him to Boileau\*, the champion of antiquity, until their reconciliation in 1694 (see also Houdar\* de la Motte). He is particularly remembered for his fairy tales (*Contes du temps passé*), which made popular, in the form which has now become traditional, such tales as *The Sleeping Beauty* and *Cinderella*, and contained the first known written versions of *Bluebeard* and *Little Red Riding Hood*.

VERSE: *Les Murs de Troie ou L'Origine du burlesque* (1653; in collab. with N. and P. Perrault); *Saint Paulin* (1686).—PROSE: *Parallèle des anciens et des modernes* (1688–97); *Apologie des femmes* (1694); *Les Hommes illustres qui ont paru en France pendant le 17e siècle* (1697–1701); *Histoires ou contes du temps passé* (1697; ed. F. Henriot, 1928; ed. G. Rouger, 1967; tr. G. Brereton, 1957); *Mémoires de ma vie* (ed. P. Bonnefon, 1909); *Œuvres complètes* (ed. J. J. Pauvert and M. Soriano, 3 vols, 1968–69).

P. Bonnefon, 'C. P.' in *Rev. d'Hist. Litt.* (1904–06); H. Gillot, *La Querelle des anciens et des modernes* (1914); A. Hallays, *Les P.* (1926); P. Saintyres, *Les contes de P. et les récits parallèles* (1923); S. Thompson, *The Folktale* (New York, 1946) and *Motif-Index of Folk Literature* (6 vols, Copenhagen); P. Delarue and M. L. Tenèze, *Le*

conte populaire français, catalogue raisonné (2 vols, 1957-65); Dr Lauzier-Desfrez, 'Essai de compréhension psychopathologique des contes de P.' in *Entretiens psychiatriques* (Toulouse, 1965); M. Soriano, *Les contes de P.* (1968). G.B.

Perron, E. DU [CHARLES EDGAR], pseud. DUO PERKENS (\*Djakarta 2 XI 1899; ∞ Elisabeth de Roos; †Bergen 14 V 1940), Dutch poet, novelist and critic. He lived in Belgium, Paris, where he was friendly with André Malraux\*, Java and finally Holland. For some time he was considered an outsider, who launched his fierce attacks on Dutch parochialism from this unexposed position. Later, however, he founded the review, *Forum*, with his friend Menno ter Braak\*. In this magazine he broke completely with his experimental past, emphasizing the value of literature as a means of confirming the possibilities and the limitations of the individual. He admired Multatuli\*, Stendhal\* and French 18th-century writers. He attacked inflated values and artificial literature just as much as totalitarian political movements. He stressed not the beauty of form but the man behind it. His novel, *Het land van herkomst* (1935), is still generally considered the most complete Dutch statement of the position of a European intellectual in the 1930s. His poems form an interesting mixture of colloquialism, 'parlando' poetry, and 'pure' poetry. His criticism concerns itself mainly with what a writer 'has to say', *De man van Labak*. Du Perron wrote the best, unfortunately incomplete, biography of Multatuli.

*Manuscrit trouvé dans une poche* (verse; 1923); *Het roerend bezit* (stories; 1924); *Briefwisseling* (letters, with Menno ter Braak; 4 vols, 1962-67).—NOVELS: *Een voorbereiding* (1927, 1931); *Schandaal in Holland* (1939).—CRITICISM AND ESSAYS: *Cahiers van een lezer* (5 vols, 1928-29); *De smalle mens* (1934); *De man van Lebak* (1937).—*Parlando* (coll. verse; 1941); *Verzameld werk* (coll. works; 7 vols, 1955-60).

G. H.'s-Gravesande, *E. du P.* (1947); W. L. M. E. van Leeuwen, *Drie vrienden* (1947); F. Batten and A. A. M. Stols, *Bibliografie* (1948); H. A. Gomperts, *Jagen om te leven* (1949) and *De schok der herkenning* (1959); André Malraux, Fr. essay in *Botteghe Oscure*, XII (1953); Jan van Nijlen, *Herinneringen aan E. du P.* (1955); Ada Deprez, *E. du P.* (1960); S. Vestdijk, *Gestalten tegenover mij* (1962); J. H. W. Veenstra, *D'Artagnan tegen Jan Fuselier* (1962); Bok (special no., 1964); J. J. Oversteegen, *Vorm of vent* (1969); *Schrijvers prentenboek*, XIII (1969). J.J.O.

Pers, DIRCK PIETERSZ (\*Emden 1579; †Amsterdam 12 IV 1662), Dutch poet and publisher, member of the EGELANTIER, published Vondel's\* collections of emblems, *De Gulden Winckel* and *Vorstelijke Warande der Dieren*. He himself wrote devotional (*Lucretia, ofte het Beeldt der Eerbaerheydt*, 1624)

and didactic poetry (*Jonas de Strafprediker; Tranen Jezu Christi gestort over den ondergang van Hierusalem*, 1625), excellent prose (*d'Ontstelde Leeuw*, 1641, a history of the insurrection up to 1581), a collection of emblems (*Bellerophon*, 1614), and *Bacchus Wonder-Wercken* (1628) with a satire, *Suypstad of Dronckaerts Leven*. A.M.B.W.

A. G. C. de Vries, *Nederl. Emblemata* (1899); J. Landwehr, 'De Gentse liefdesembleemdichters en D. P. P.' in *Tijdschr. v. Nederl. Taal-en Letterk.*, LXXXV (1969). A.M.B.W. (R.P.M.)

Persius (AULUS P. FLACCUS) (\*Volaterrae 4 XII 34; †24 XI 62), Latin satirist. Born of a well-connected equestrian family, Persius came early to Rome and became the pupil and friend of the Stoic philosopher Cornutus, and a friend of Lucan\* and other Stoics opposed to Nero. Delicate, reserved and of a gentle manner, he died young, and his six books of *Saturae* were published posthumously by Cornutus and Caesius Bassus.

Inspired by Lucilius\* and deeply influenced by Horace\*, the *Satires* have an earnest moral tone, but reflect a keen observation and experience of the world not of real life but of books. His style though vigorous is involved and obscure, but indicates the greatness which Persius might have achieved had he lived to maturity.

Ed. W. V. Clausen (1956; with Juvenal); ed. with comm. N. Scivoletto (1961); ed. with comm. and tr. J. Conington and H. Nettleship (3rd ed. 1893; repr. 1967).—Tr. G. G. Ramsay (1918).

H. E. Butler, *Post-Augustan Poetry* (1909); F. Villeneuve, *Essai sur Persius* (1918); J. Wight Duff, *Roman Satire* (1937); O. Weinreich, *Römische Satiren* (1949); E. V. Marmorale, *Persio* (2nd ed. 1956); C. S. Dessen, *Iunctura Callidus Acri: A Study of P.'s Satires* (1969). A.J.D.

Pertcheval, alias Steemaer, JAN (\*c. 1455; †1523), Dutch poet in the REDERIJER tradition, probably a surgeon at Brussels, prince of the Chamber of Rhetoric De Leliebroeders. His *Den Camp van der Doot* (ed. G. Degroote, 1948) is an adaptation of *Le chevalier délibéré* by Olivier de La\* Marche; in collaboration with Jan Smeken\* he wrote seven plays, now lost, on the Seven Sorrows of Mary. J.J.M.

Perticari, COUNT GIULIO (\*Savignano, Romagna 15 VIII 1779; †Pesaro 26 VI 1822), Italian philologist and writer, the son-in-law of Monti\*. In *Degli scrittori del trecento e dei loro imitatori* (1818) and *Dell'amor patrio di Dante e del suo libro intorno il Volgare eloquio* (1820) Perticari upheld the ideal of a common Italian language as opposed to a narrow Tuscan idiom.

*Opere di G. P.* (1852).—*Proposta di alcune correzioni ed aggiunte al vocabolario della Crusca* (1817-26).

I. Panella, 'L'opinione del conte G. P. intorno alle origini della lingua italiana' in *La Romagna* (1905). N.K.W.

Perventsev, ARKADY ALEXEYEVICH (\*1905), Soviet author whose *Kochubey* (1937; *Cossack Commander*, tr. S. Garry, 1939) brought him great popularity. This was enhanced during the Second World War by his patriotic fiction, especially by his novel *Chest' smolodu* (1948), describing the reaction of the Soviets to the retreat of the Red Army during the early period of the war.

*Nad Kubanyu* (1952); *Matrosy* (1961); *Surovaya pesnya* (1966). J.L.

*Pervigilium Veneris*, a Latin poem of remarkable warmth and beauty, but of uncertain date and authorship (2nd–5th century A.D.). The scene is Sicily, the occasion a spring festival of Venus; the form combines praises of Venus Genetrix with a romantic description of spring. The metre is trochaic, with a refrain, and the use of assonance and occasionally of rhyme foreshadows the later, accentual Latin poetry.

Ed. C. Clementi (3rd ed. 1936; with Eng. tr., comm. and biblio.). A.J.D.

Perzyński, WŁODZIMIERZ (\*Opoczno 6 VIII 1878; †Warsaw 21 X 1930), Polish playwright, novelist, short-story writer and feuilletonist. He knew the life in Warsaw thoroughly and tapped it freely for his literary work. In his comedies he invents interesting situations for his well-delineated characters and with a light, ironical touch gives them life; they were universally liked. Similarly in his novels, short stories and feuilletons he immortalizes contemporary life with rare truth and pointedness, but without exaggeration.

PLAYS: *Lekkomyślna siostra* (1907); *Aszantka* (1907); *Szczęście Frania* (1914); *Polityka* (1920); *Lekarz miłości* (1928); *Rozum czy głupstwo* (1929). —NOVELS: *Łut szczęścia* (1913); *Uczniaki* (1919); *Raz w życiu* (1925); *Mechanizm życia* (1929); *Klejnoty* (1930). —SHORT STORIES AND FEUILLETONS: *Pamiętnik wisielca* (1907); *Bomba* (1919); *Kłopoty ministrów* (1921); *Pralnia surmienia* (1930).

O. Forst de Battaglia, 'W. P. als Chronicist der vie varsoviennne' in *Pologne littéraire*, V (1927); Z. Dębicki, 'W. P.' in *Portrety*, II (1928). S.S.

Pessanha, CAMILO (\*Coimbra 7 IX 1867; †Macao 1926), Portuguese poet. He lived many years in Macao. One of the most sensitive exponents of Symbolism in Portuguese poetry, his poems, few in number, precise, condensed, yet mysteriously suggestive, were collected in the volume *Clepsydra* (1920).

*China. Estudos e traduções* (1944).

E. de Lemos, *A Clépsidra de C. P.* (1956); A. Dias Miguel, *C. P.* (1956). T.P.W.

Pessoa, FERNANDO ANTÓNIO NOGUEIRA (\*Lisbon 13 VI 1888; †*ibid.* 30 XI 1935), Portuguese poet. He spent his childhood in South Africa (his stepfather was Portuguese consul at Durban) and English was a language in which he also wrote with great accomplishment. He returned to Portugal in 1905 and after abandoning University studies earned his living by typing and translating business letters for commercial firms. He was associated with the *saudosismo* movement (see Pascoais\*) and later edited and collaborated on various avant-garde reviews. He was an admirer of Portugal's first dictator Sidónio Pais, defended the military take-over of 1926, and published a collection of poems (*Mensagem*) which exude a kind of mystical nationalism which earned him a national prize (albeit second-class) in 1934. He died an alcoholic the following year.

There are many sides to Pessoa—initially he appears the most complicated man that ever lived. His poetry not only reflects this complexity but seeks to exploit it, and eventually he elevated it to the level of a general theory. He projected or divided himself into four different 'poetic personalities'—and embryonically into several others—to which he gave individual names: his own and the 'heteronyms' Caeiro, Reis, Campos.

Pessoa first became notorious in 1912 as the author of three articles which reflect the ideas of the lunatic fringe of the *saudosista* movement and foretell in lucid prose the advent of a new world order under the leadership of Portugal, and involving the appearance of a new super-poet (who can only be Pessoa himself). Far from being a juvenile aberration this pattern of thought reflects Pessoa's constant preoccupation with occultism and a messianic streak which recurs throughout *Mensagem* and derives from the national mythology associated with King Sebastian, killed in Morocco in 1578 but 'destined' like King Arthur to return to lead his country to greatness.

As a reaction to all this Pessoa created the imaginary poet ALBERTO CAEIRO, a rationalist who makes fun of mysticism and occultism, accepts the world as it is and does not ask metaphysical questions about the conditions of its possibility. Alongside Caeiro, Pessoa produced another imaginary poet RICARDO REIS, who broods stoically on mortality; and a third, ÁLVARO DE CAMPOS, who combines elements from Whitman\* and Nietzsche\* with the ethos of Marinetti's\* Futurism. Having got this far Pessoa moves to the level of theory. In his manifesto 'Ultimatum' (1917)—a jumble of psychological and political claptrap with odd glints of lucidity—he declares that the concept of a unified personality is a theological fiction and that the most complete man is the most incoherent. It is clear that much of the time Pessoa has his tongue in his cheek, but it is equally clear that his frustrated megalomania and occultism are often in deadly earnest. Nevertheless he is the most original figure in modern Portuguese literature. Everything

he wrote shows the flair of a born poet. He is at his most convincing when expressing (after his bursts of euphoria) the tedium and futility of life, or when exploring the psychological subtleties of a mind never very far from the edge.

VERSE: *Antinous* (Lisbon, 1918); *Sonnets* (*ibid.*, 1918); *English Poems* (3 vols, 1922); *Mensagem* (1934); *Obras completas* (9 vols, 1942–65); *Obra poética* (Rio de Janeiro, 1960).—PROSE: *Páginas de doutrina estética* (1946); *Páginas íntimas e de auto-interpretação* (1966); *Páginas de estética e de teoria e crítica literária* (1966); *Textos filosóficos* (1968).

A. Casais Monteiro, *F. P.* (stud. and anthol.; 2nd ed. 1945) and *Estudos sobre a poesia de F. P.* (1958); J. Gaspar Simões, *Vida e obra de F. P.* (2 vols, 1950); J. Nemésio, *A obra poética de F. P.* (1958); A. Quadros, *F. P.* (1960); J. do Prado Coelho, *Diversidade e unidade em F. P.* (2nd ed. 1963). T.P.W.

Pestalozzi, JOHANN HEINRICH (\*Zürich 12 I 1746; ∞ Anna Schulthess; †Brugg, Aargau 17 II 1827), Swiss philanthropist, educational reformer and writer. Influenced by Rousseau's ideas, Pestalozzi launched several ventures which failed financially, till in 1799 he founded a school at Yverdon (1805–25) which was a model for educationists from all over Europe. His system—the prototype of modern education—aimed at the development of the entire personality. In his didactic novels, notable for their warmth and depth of understanding, he was the forerunner of Jeremias Gotthelf\*.

*Lienhard und Gertrud* (4 vols, 1781–87; Eng. tr. E. Shepherd, 1824); *Wie Gertrud ihre Kinder lehrt* (1801; Eng. tr. L. E. Holland and F. C. Turner, 1894).—*Kritische Gesamtausgabe* (ed. A. Buchenau, E. Spranger and H. Stettbacher, 17 vols, 1927–60); *P.'s Main Writings* (ed. J. A. Green, 1912); *Sämtliche Briefe* (ed. E. Dejung and H. Stettbacher, 6 vols, 1946–62).

P. Natorp, *P.* (1909; 5th ed. 1927); J. A. Green, *Life and Work of P.* (1913); H. Schönebaum, *P.* (4 vols, 1927–42); J. Reinhart, *P.* (1927; 5th ed. 1945); T. Litt, *Der lebendige P.* (1952); K. Silber, *P. der Mensch und sein Werk* (1957) and *P. the Man and His Work* (1960, 1965); M. Heafford, *P. His Thought and Its Relevance Today* (1967). H.A.P. (K.W.M.)

Peter III of CATALONIA, IV of ARAGON (\*1319; crowned King 1336; †1387), joint author of a chronicle of his reign, in Catalan. It purports to be an autobiography, but documents show that a large part was written by one of the chancery secretaries, BERNAT DEZ-COLL, under instructions laid down by the King himself (1375). The King prescribed the plan, selected the basic documents and carefully revised the draft. The introduction at least was his own work, the style and ideas being closely similar to those of his speeches in the Courts.

The King was a crafty politician and diplomat, and the chronicle was intended to justify his policy.

*Crònica* (ed. A. Pagès, 1942); *Epistolari* (ed. R. Gubern, 1955– ). J.M.B. i R. (G.W.R.)

Peter Damian (\*Ravenna 1007; †Faenza 22 II 1072), the youngest child of a large family, was provided with an education in the liberal arts by his brother Damian whose name he took in gratitude. After lecturing at Ravenna, he entered the hermitage of Fonte Avellana in 1035 and became Prior in 1043. Between 1049 and 1054 he produced two polemical treatises, the *Liber Gomorrhianus* and the *Liber beatissimus*, on the vices of the secular and regular clergy and on the validity of simoniacal ordinations. Appointed Bishop of Ostia and Cardinal in 1057, he spent most of his remaining years on missions of reform for the Papacy throughout Italy, France and Germany.

Migne, *Patrologia Latina*, CXLIV–CXLV (1853).—*Selected Writings on the Spiritual Life* (tr. P. McNulty, 1960).

R. Biron, *Saint Pierre Damien* (1908); A. Wilmart, 'Le recueil des poèmes et des prières de saint Pierre Damien' in *Rev. Bénédictine*, XLI (1929); J. P. Whitney, *Hildebrandine Essays* (1932); O. J. Blum, *St P. D., His Teaching on the Spiritual Life* (1947); F. Dressler, *Petrus Damiani Leben und Werk* (1954); J. Leclercq, 'Saint Pierre Damien écrivain' in *Convivium*, XXV (1957) and *Saint Pierre Damien: Ermite et homme d'église* (1960); M. Lokrantz, *L'opera poetica di S. Pier Damiani* (1964). R.R.R.

Peter Martyr: see Vermigli, PIETRO MARTIRE.

Peter of Eboli (\*Eboli c. 1160; †1219 or 1220), Latin poet and physician, dedicated his poems to the Emperor Henry VI. He probably taught at Salerno. One poem is a panegyric on the Emperor, of considerable historical value; another is on the baths at Puteoli; a third, on Frederick I, has perished.

E. Rota, *Petri Anselini de Ebulo de rebus Siculis carmen* (*Rerum Italicarum scriptores*, XXXI, 1904).

R. Ries, 'Zu den Werken des P. von E.' in *Mitteilungen des Instituts für oesterreichische Geschichtsforschung*, XXXII (1911); C. M. Kauffmann, *The Baths of Pozzuoli* (on illus.; 1959). F.J.E.R. (Tor.)

Peter Pindar, pseud. of JOHN WOLCOT (~Dodgebrooke, Devon 9 V 1738; †London 14 I 1819), English verse satirist whose caricatures of George III, Pitt, Boswell\* etc. show a droll appreciation of the victim's foibles but are often marred by vulgarity. R.M.H.

*Works* (with memoir; 5 vols, 1812); *The Lousiad. An heroi-comic poem* (5 cantos, 1785); *Bozzy and*



Piozzi: or the British Biographers (1786); *Ode upon Ode, or a Peep at St James's* (1787).

W. J. Courthope, 'On P. P.' in *History of English Poetry*, V (1905); T. Girtton, *Doctor with Two Aunts: A Biography of P. P.* (1959).

R.M.H. (M.Bu.)

**Peter Riga**, or **la Rigge** (†c. 1209), French poet and rhetorician, canon of Notre-Dame, Rheims, and later canon-regular of St Denis. His *Aurora*, known to Chaucer\*, is a series of verses on the Old Testament. The *Floridus aspectus* is a collection of his verses made by himself.

*Aurora* (ed. P. E. Beichner, Notre Dame, 1965).

K. Young, 'Chaucer and P. R.' in *Speculum*, XII (1937); A. Boutemy, 'Recherches sur le *Floridus aspectus* de P. la R.' in *Le Moyen Âge* (1948) and in *Latomus* (1949). F.J.E.R. (Tor.)

**Peters, FRIEDRICH ERNST** (\*Luhnstedt, Holstein 13 VIII 1890; †Schleswig 19 II 1962), German novelist and poet. His novels (latterly in Low German) grew out of Peters' deep roots in his native Holstein; his lyrics are largely determined by his artistic interests. He is also remarkable for his philosophical essays and as translator of Pascal\*.

*Der heilsame Umweg* (novel; 1938).—SHORT STORIES: *Kleine Erzählungen* (1941); *Zwiegesang seliger Geister* (1944); *Die dröge Trina* (1948).—VERSE: *Totenmasken* (1934); *Licht zwischen zwei Dunkeln* (1938); *Zweierlei Gnaden* (1941).—ESSAYS: *Preis der guten Mächte. Besinnung und Erinnerung* (1941); *Im Dienst der Form* (1948).

F. Pauly, 'F. E. P.' in *Nordelbingen*, XV (1939). G.C.

**Peters, GERLACH** (Latinized GERLACUS PETRI) (\*Deventer 1378; †Windesheim 18 XI 1411), Dutch mystic. Prompted by Florens Radewijns\*, he entered the monastery of Windesheim, where he was ordained priest in 1403. Earlier he had written his *Breviloquium*, the second part of which constituted a guide to his daily spiritual exercises. The contents are almost identical with the so-called *First Letter* to his sister Lubbe. The *Second Letter*, mystical in character, is related to his main work *Soliloquium*, the most original and pure piece of mystical writing to emerge from the circle of DEVOTIO MODERNA, written between 1403 and 1411. The central theme is the freedom of the spirit through the intuition of truth. In the 15th century it was repeatedly translated into Dutch, later also into French, German, English, Spanish and Italian. It continued to be much appreciated among the French and German mystics and pietists (Port-Royal, Tersteegen\*). J.J.M.

Ed. J. Strange (1849); *Breviloquium* and letters to Lubbe P. (ed. W. Moll in *Kerkhistorisch Archief*, II, 1959).—Eng. trs: *The Fiery Soliloquy With God* (1872); *The Divine Soliloquies* (1920).

J. J. Mak, *De Dietse vertaling van G. P.'s Soliloquium* (1936); St. Axters, *Geschiedenis van de Vroomheid in de Nederlanden*, III (1956); A. Deblaere in *Liber alumnorum Prof. Dr. E. Rombauts* (1968). J.J.M. (A.v.E.)

**Peters, LENRIE (LEOPOLD)** (\*Bathurst, Gambia 1 IX 1932), Gambian poet and novelist. Peters went to school in Freetown, Sierra Leone, and in 1952 entered Trinity College, Cambridge. He specialized in and now practises surgery.

His poetry is intellectual and conveys profound reverence for life and a desire for order and understanding. His novel *The Second Round* (1965) is marred by melodrama.

VERSE: *Poems* (1964); *Satellites* (1967); *Katchikali* (1971). A.R.

**Petersen, NIS** (\*Vamdrup 22 I 1897; ∞Ellen Malberg, ∞Anna Elisabeth Staggemeier; †Laven 9 III 1943), Danish poet, novelist and short-story writer. For some years he was a journalist, but from 1920 he lived the unsettled life of a penniless tramp, although his own stories about these years made them appear much more romantic and fantastic than they were. His début in 1926 proved him to be a lyric poet of unusual qualities, but his financial profit was negligible, and the instability of his temperament prevented him from settling down. His first novel, set in ancient Rome, became a best-seller in many countries, as did his second about the civil war in Ireland. His stories—comic or pathetic—are mostly amusing and harmless caricatures of contemporary life, but he is much more important as a poet, for in his poetry he reveals his desperate self.

VERSE: *Nattens Fibere* (1926); *En Drift Vers* (1933); *Til en Dronning* (1935); *Styk gods* (1940); *Digte* (1942); *Brændende Europa* (1947); *Da Seeren tav* (1947); *For Tromme og Kastagnet* (1951).—*Samlede Digte* (1949).—NOVELS: *Sandalmagerens Gade* (1931); *The Street of the Sandalmakers*, tr. E. Sprigge and C. Napier, 1933; *Spildt Mælk* (1934); *Spildt Milk. A Story of Ireland*, tr. C. Napier, 1935).—SHORT STORIES: *Engle blæser paa Trompet* (1937); *Dagtyve* (1941); *Muleposen* (1942); *Stynede Popler* (1943); *Aftenbønnen* (1947).—*Lad os leve i Nuet* (memoirs; 1948).—*Mindeudgave* (8 vols, 1962).

M. Knudsen, *N. P.* (1942); R. Bryde, *Vagabonden, der blev Digter* (1943); K. F. Plesner, *N. P.* (1945) and *N. P.'s bøger. En bibliografi* (1947); R. Bryde, *En Digter bliver til* (1945); H. Brix, *N. P. Liv og Digt* (1947); Annalise Nis Petersen, *Mod Hæd. N. P.'s sidste Aar* (1948); G. Albeck, *N. P.* (1949); N. Møgelvang Nielsen, *Den regnunge Sky* (1951); F. Johansen, *N. P. Bibliografi* (1953); J. Andersen, *N. P.* (1957). E.B.

**Peter the Great** (\*Moscow 30 V 1672; †St Petersburg 28 I 1725), TSAR (1682), the initiator of the 'Petersburg period' of Russian history and cul-

ture (1702–1917). His sweeping reforms also affected literature. He published and actually edited the first Russian newspaper, *Peterburgskie Vedomosti*, and relegated the traditional Church Slavonic language to ecclesiastic books. He simplified the Russian alphabet and encouraged translations of foreign works, especially those on science and technology. Anxious to foster progress in his country, he founded all sorts of educational institutions, sent talented students abroad and imported a number of foreign savants and specialists. He annexed Russia to Europe not only politically but also culturally. It was on such a basis that the 'Petersburg period' gradually bore those fruits in Russian literature which, in the second half of the 19th century, turned Russia into one of the literary world powers.

P. Pekarsky, *Nauka i literatura v Rossii pri Petre Velikom* (1862); E. Shmurlo, 'Pëtr Velikiy v russkoy literatury' in *Zhurnal ministerstva narodnago prosveshcheniya* (1887); V. V. Sipovsky, *Znachenie Petra Velikogo v istorii russkoy literatury* (1903); F. S. Platonov, *Pëtr Velikiy* (1926); V. O. Klyuchevsky, *Pierre le Grand et son œuvre* (1930); H. Brinkmann, *Peter I in der russischen Literatur* (1963). J.L.

Peter the Iberian: see PSEUDO-Dionysius the Areopagite, biblio.

Peter the Patrician, 6th-century Byzantine diplomat. Fragments of his *History of the Roman Empire From Augustus to Julian* have survived. His *Katastasis* on ceremonial is in part preserved in the 10th-century *De ceremoniis* of Constantine\* VII.

Migne, *Patrologia Graeca*, CXIII (1864; with Lat. tr.); ed. B. G. Niebuhr (1829; with Lat. tr.); L. Dindorf, *Historici Graeci minores*, I (1870). J.M.H.

Peter the Venerable (\*1092 or 1094; †1155), Abbot of Cluny (1122), restored the monastery to its old fame and splendour. He gave Abelard\* a refuge there in his last years. He wrote against the Jews and against Islam and had a translation of the Koran made. He wrote much in Latin prose and in verse, both metrical and rhythmical.

Migne, *Patrologia Latina*, CLXXXIX (1854); *Analecta hymnica medii aevi*, XLVIII (1905); A. Wilmart, 'Le poème apologétique de Pierre le Vénérable' in *Rev. Bénédictine* (1939); *Letters of P. the V.* (ed. G. Constable, 1967).

W. Williams, 'P. the V.' in *Downside Rev.* (1936); G. Constable and J. Kritzeck, *Petrus Venerabilis 1156–1956* (Rome, 1956).

F.J.E.R. (Tor.)

Pethachiah of Regensburg, also called PETHACHIAH or PETACHYA BEN JACOB HA-LAVAN (\*Prague; fl. 1175–90), German Hebrew traveller. He lived at Regensburg and Prague, and travelled to Russia,

Persia, Palestine. His notes (apart from a portion lost on the way) were edited by Judah\* ben Samuel the Pious of Regensburg.

*Sibbuv* (1st ed. Prague, 1595; *Travels of R. Petachia*, ed. and tr. A. Benisch, 2nd ed. 1861). C.R.

Petkanov, KONSTANTIN (\*Kavakli, Turkey 29 XI 1891; †Sofia 12 II 1952), Bulgarian novelist. His works reflect his interest in Bulgarian Thrace, the 17th- and 18th-century Balkan uprisings against the Turks, and the patriarchal village life of his own upbringing. *Morava zvezda-kurvava* (1934) was confiscated as a pacifist novel. He was Director of National Culture 1944–47.

*Bez detsa* (1927); *Beglets* (1929); *Staroto vreme* (1930); *Vyatur echi* (1933); *Indje voyvoda* (1935); *Ilindenski dni* (1938); *Angelina* (1940); *Belite izvori* (1946). V.P.

Petković-Dis, VLADISLAV ('Dis') (\*Cacak 12 III 1880; †at sea 16 V 1917), Serbian poet, a victim of the First World War. His poems, expressing deeply felt sentiments, are musical and spontaneous. An instinctive poet, he anticipated the 'avant-garde' verse of the period between the wars.

*Utopljene duše* (1911); *Mi čekamo cara* (1913).—*Skupljene pesme* (coll. poems; 1921); *Izabrane pesme* (sel. poems; 1959). V.J.

Petőfi, SÁNDOR (\*Kiskőrös 1 I 1823; ∞1847 Julia Szendrey; †Fehéregyháza 31 VII 1849), Hungarian poet. During his brief, hard life, Petőfi rapidly became the greatest and most widely known Hungarian lyric poet. His verse consists largely of brief lyrics, some based on folk themes and peasant life; others concern his own love, and many display his fiery patriotism, which led him to take an active part in the 1848 revolution. He stood apart from literary groups; though his imitators were many, none could capture his sheer brilliance and fire.

*Versek 1842–44* (1844); *Cipruslombok Etele sirjdról* (1845); *Szerelem gyöngyei* (1845); *Versek 1844–45* (1845); *Felhők* (1846).—P. S. *Összes művei* (ed. A. Havas, 6 vols, 1892–96); sel. in *Gems From P. and Other Hungarian Poets* (tr. W. N. Loew, 1881) and *Sixty Poems by Alexander P.* (tr. E. B. Pierce and E. Delmár, 1948).

A. B. Yolland, *Alexander P.* (1906); J. Horváth, *P. S.* (1922); F. Riedl, *P. S.* (1923); L. Hatvany, *Így élt P.* (5 vols, 1955–57); Gy. Illyés, *S. P.* (in Fr.; 1962); D. Mervyn Jones, 'P. S.' in *Five Hungarian Writers* (1966). G.F.C.

Petrarch (PETRARCA), FRANCESCO (\*Arezzo 20 VII 1304; †Arquà 19 VII 1374), Italian poet and humanist. Son of an exiled Florentine lawyer, Petrarch grew up at Avignon; he studied at Montpellier and Bologna and in 1326 took minor Orders. In 1327,

at Avignon, he fell in love with Laura (?de Noves), whom he immortalized in his *Rime*. Accepting the patronage of Popes and princes, he travelled extensively in Europe (1330-53). A moral crisis, precipitated by reading St Augustine's *Confessions* during an ascent of Mont Ventoux (1336), induced him to seek seclusion in Vaucluse, where he began the epic poem *Africa*. A keen desire for glory was satisfied when this poem earned him the poet laureate's crown in Rome (1341). Shortly afterwards he felt the vanity of earthly fame, when meditating on his brother's conversion, and more particularly when experiencing great sorrow on the death of Laura in the plague (1348). An artist rather than a man of action, he sought to influence events by eloquent patriotic epistles in Latin, as when he urged the Pope's return to Rome, supported the political reforms of Cola di Rienzi (1347), appealed to Genoa and Venice to make peace (1351-54) and reproached the Emperor Charles IV for neglect of duty (1355). Boccaccio\*, who revered him as his master, was his life-long friend.

In Italian Petrarch wrote: *Le Rime*, the collection of Laura love-poems, including some poems on other themes, notably the famous patriotic ode *All'Italia*; and *I Trionfi* (from ?1352), six allegorical triumphs, in *terza rima*, glorifying Laura, strongly influenced by the *Divina Commedia*. His principal Latin works are, in verse: the unfinished epic, *Africa* (1338 ff.), dealing mainly with the Second Punic War; 12 allegorical eclogues in imitation of Virgil\*; and 64 metrical epistles after the manner of Horace\*. In prose, of first importance are four collections of letters, imitative of Seneca\* and Cicero\*, two of which, the *Rerum familiarium* and the *Rerum senilium*, Petrarch himself arranged for publication. Other prose works include the important letter to posterity, and historical, polemical and philosophical treatises, including *De viris illustribus*; *Rerum memorandarum*; an invective against the Averroists of Padua; essays, on happiness, in praise of monastic life, on solitude; and the *Secretum*, a dialogue between Petrarch and St Augustine, which, analysing his inner life, reveals the struggle between his medieval asceticism and his pagan desire for glory and delight in earthly things.

Petrarch's humanistic activities—collecting and collating MSS (he discovered at Liège [1333] two speeches of Cicero, at Verona [1345] Cicero's letters to Atticus\*); his letters and travels, linking together the learned in Europe; his much-imitated Latin writings—make him the chief figure in a cultural movement which spread throughout the Western world. His influence as lyric poet was also world-wide. The *Rime*, expressing real emotion—without the courtly conventions of Provençal love-poetry or the moral purpose of Italian *stilnovisti*—in exquisite language, perfectly balanced in delicacy and intensity, dignified, limpid, terse, epigrammatic, melodious, became the

pattern for Italian poetry for 300 years and an example to other European tongues. He perfected traditional lyric forms; the sonnet, becoming popular in Europe, was introduced into England two centuries later by Wyatt\* and Surrey\*.

*F. Petrarcae opera omnia* (1554; 1581); Ed. nazionale (1926- ).—ITALIAN VERSE: *Rime disperse* (attrib. to P.; ed. A. Solerti, 1909); *Trionfi* (ed. C. Calcaterra, 1923); *Le Rime* (ed. G. Contini, 1964); *Le Rime (Selections)* (ed. with Eng. intro., notes and glossary T. G. Griffith and P. R. J. Hainsworth, 1970).—MAIN LATIN WORKS: VERSE: *Bucolicum carmen* (ed. A. Avena, 1906); *Africa* (crit. ed. N. Festa, 1926).—PROSE: *Variae* (ed. G. Fracassetti, 1859); *Rerum senilium* (ed. *idem*, 1869-70); *Sine nomine* (ed. P. Piur, 1925); *Posteritati* (ed. E. Carrara, 1929); *Rerum familiarium* (crit. ed.: V. Rossi, I-III, U. Bosco, IV, 1933-42); *Secretum* (Ital. tr. E. Carrara, 1941); *Rerum memorandarum liber* (crit. ed. G. Billanovich, 1943); *Invectiviarum contra medicum libri IV* (ed. P. G. Ricci, 1950); *De ocio religioso* (ed. G. Rotondi, 1958); *De viris illustribus* (crit. ed. G. Martellotti, I, 1963).—ANTHOLOGIES: P., *Rime, Trionfi e poesie latine* (ed. F. Neri et al., 1951); P., *Prose* (ed. E. Bianchi and G. Martellotti, 1953).

BIBLIOGRAPHIES: M. Fowler, *Catalogue of the P. Collection* (1916); E. Bonora, *Lineamenti di storia della critica petrarchesca* (1954).

U. Foscolo, *Essays on P.* (1823); C. Calcaterra, *Nella selva del P.* (1942); J. H. Whitfield, *P. and the Renaissance* (1943); G. Billanovich, *P. letterato* (1947); F. De Sanctis, *Saggio critico sul P.* (ed. E. Bonora, 1955); U. Bosco, *F. P.* (new ed. 1968).—Studi petrarcheschi (1948 ff.); N. Sapegno, *Storia letteraria del Trecento* (1960); *Atti del III Congresso (1959) dell'Associazione per gli studi di letteratura italiana* (congress on P.; pub. 1961). K.S.

Petrescu, CAMIL (\*Bucharest 1894; †*ibid.* 1957), Rumanian author. His experiences in the First World War inspired his early poetry and part of the novel *Ultima noapte de dragoste, întâia noapte de război* (1930). Between the wars he was active as a literary journalist and founded several reviews. He also wrote for the stage and in 1939 became Director of the National Theatre in Bucharest. After the Second World War he wrote a play *Bălcescu* (1948) and an uncompleted three-part novel *Un om între oameni* (1953-57), which exemplify the Social-Realist approach to national history. The recurring theme of his work, which shows Proustian influences, is the intellectual idealist at odds with his environment. Some of his 'villains' are memorable characterizations, but his heroes tend to appear neurotic and narcissistic.

*Versuri* (1923; new ed. 1957); *Jocul ieilor* (play; 1916; rev. ed. 1945); *Act venețian* (play; 1929); *Danton* (play; 1931); *Patul lui Procust* (novel; 1933); *Teze și antiteze* (essays; 1936).

B. Elvin, C. P. (1962).

F.J.B.

**Petrescu, CEZAR** (\*Hodora, nr Cotnari 1892; †Bucharest 1961), Rumanian novelist (not related to Camil Petrescu\*). One of the founders in 1921 of the review *Gîndirea* and its editor till the end of 1925, he set out to write a 'chronicle of the 20th century' in seven cycles representing all classes of Rumanian society. The most successful novels are *Întunecare* (1927; tr. *Gathering Clouds*, 1957), *Calea Victoriei* (1929), *Oraş patriarhal* (1931), *Comoara regelui Dromichet* (1931) and *Ochii strigoiului* (1939-43). His principal themes are the inability of different social groups to communicate, the evils of *déracinement*, and the demoralizing effects of industrialization and urban growth. He is a masterly narrator and the most inventive of the Rumanian novelists, but his style tends to prolixity and his characters lack depth. His novels, nevertheless, present the most complete tableau of Rumanian life in the first half of this century.

*Scrisorile unui răzeş* (1922); *Drumul cu plopi* (1924); *Omul din vis* (1926); *Simfonia fantastică* (1929); *La paradis general* (1930); *Baletul mecanic* (1931); *Plecat fără adresă* (1932); *Fram ursul polar* (1932); *Aurul negru* (1932); *Nepoata hatmanului Toma* (1933); *Floare de agave* (1933); *Duminica orbului* (1934); *Apostol* (1935); *Carlton* (1942); *Războiul lui Ion Săracu* (1945); *Oameni de ieri, oameni de azi, oameni de mâine* (1955); *Însemnări de călător, reflecții de scriitor* (1958).

E. Lovinescu, *Istoria literaturii române contemporane, 1900-1937* (1937); Peressicius, *Mențiuni critice*, II-IV (1934-38); Mihai Gafița, *C. P.* (1963). F.J.B.

**Petri, OLAUS** (\*Örebro 6 I ?1493; ∞ 11 II 1525; †Stockholm 19 IV 1552), Swedish divine. Educated at Leipzig and Wittenberg, he returned to Sweden 1519 as a follower of Luther\*. He then taught in the cathedral school at Strängnäs and incurred the enmity of Bishop Brask; he was, however, protected by King Gustavus Vasa, and became secretary to the Stockholm council (1524-31). He exerted great influence on the Reformation in Sweden by his sermons, by helping to translate the Bible (New Testament, 1526) and by writing and translating polemics and pamphlets. In 1531 he became Gustavus Vasa's chancellor, but gave up the post early in 1533, tension having arisen over the extent of the royal power. He was condemned to death for treason in 1540 but let off with a fine. Subsequently he was partly reconciled to Gustavus. Apart from his theological writings he composed (?1535) *Een Swensk Crönika* (a history of Sweden up to 1520) and possibly *Tobie Commedia* (1550), the first extant Swedish drama.

*Swar uppå Itt ochristelighit sendebreff* (1527); *Swar påå tolf spårsmål* (1527); *Een liten undervising om echteskapet* (1528); *Een liten postilla* (1530); *Domareregler* (judicial work; ?1530); *Een predican emot the gruffueliga eedher och gudz försmädelse*

*som nu almenneliga brukas* (1539).—*Skrifter* (ed. B. Hesselman, 4 vols, 1914-17).

Hj. Holmquist, *Svenska kyrkans historia* (3 vols, 1933); C. Bergendoff, *Olavus P. and the Ecclesiastical Transformation in Sweden, 1521-52* (1928); H. Schück, *O. P.* (4th ed. 1922); J. Palmér, *O. Petris språk* (4 vols, 1934-42); R. Murray, *O. P.* (1952). B.M.E.M.; A.H.J.K. (I.S.)

**Petronius (GAIUS [?TITUS] P. ARBITER)**, Nero's 'arbiter of elegance', enjoyed high favour at the imperial court until A.D. 66, having been governor of Bithynia and consul. In this year he was denounced by Nero's favourite Tigellinus and committed suicide as he had lived, amid luxury and frivolity. The last act of his life was to write a denunciation of Nero's vices and to send it to him. He is fairly certainly identified with the Petronius who wrote a picaresque novel of Italian low life entitled *Satyricon*, which exists only in fragments. The work, in a mixture of prose and verse, is characterized by brilliant wit and riotous obscenity and is notable for the immortal portrait of the vulgar *nouveau-riche* Trimalchio, a dinner at whose house forms the subject of the longest surviving section. Another section contains interesting literary criticism directed at Lucan's\* epic poem. J.A.W.

Eds: F. Bücheler and W. Heraeus (6th ed. 1922; repr. 1958); K. Müller (1961); E. T. Sage (with comm.; 1929); *Cena Trimalchionis* (ed. with tr. and comm. W. D. Lowe, 1905; comm. P. Perrochat, 2nd ed. 1952); *Bellum civile* (= *Satyricon*, 119-124; ed. with tr. and comm. F. T. Baldwin, 1911).—Trs: M. Heseltine (1913; rev. E. H. Warmington, 1969); A. Ernout, *Le Satyricon* (Fr.; 4th ed. 1958); J. P. Sullivan, P.: *The Satyricon and the Fragments* (1965).

A. Collignon, *Étude sur Pétrone* (1892); E. Thomas, *Pétrone: L'envers de la société romaine* (3rd ed. 1912); F. A. Todd, *Some Ancient Novels* (1940); G. Bagnani, *Arbiter of Elegance* (1954); J. P. Sullivan, *The Satyricon of P.: A Literary Study* (1968). J.D.

**Petropavlovsky, N. E.**: see Karonin.

**Petrov, EVGENY PETROVICH**: see co-author, II<sup>f</sup>, ILYA ARNOLDOVICH.

**Petrov, STEPAN GAVRILOVICH**: see Skitalets.

**Petrov, VALERI** (\*Sofia 22 IV 1920), Bulgarian poet. A former war correspondent and attaché in Rome, he has used the introspective power typical of his verse to record memories of past conspiracy and his family life in 'In Mild Autumn' (*V mekata essen*, 1960), a poem of mellow, nostalgic charm.

*Stihotvorenia* (1949); *Kogato rozite tantsovat* (play; 1965); *Dushd vaii—sluntse gree* (1967).

V.P.

**Petrov, VASILY PETROVICH** (\*1763; †4 XII 1799), Russian poet in the pseudo-classic manner. He admired Pope\*, some of whose poems he translated. His own odes were, next to those by Derzhavin\*, among the best Russian products of the period. J.L.

**Petrović, PETAR NJEGOŠ** (\*Njeguši 1 II 1813; †Cetinje 19 X 1851), Montenegrin poet, Prince-Bishop of Montenegro. Enlightened, travelled and widely-read, he was torn between idealism and pessimism as ruler of a backward people at the time of the Turkish threat to their independence. In spite of great obstacles he introduced educational, legal and other reforms. As a poet, although he was influenced by his tutor Sima Milutinović\*, Milton\*, Dante\*, Pushkin\* and other writers, his work is intensely original. The subject of his long philosophical poem *Luča mikrokozma* is the legend of the creation of the world and Satan's revolt. His semi-historical drama *Lažni Car Ščepan Mali* (1851) glorifies the courage of the Montenegrins. *Gorski vijenac*, Njegoš' masterpiece, describes the Montenegrins' struggle against the Turks and contains striking pictures of their way of life, their beliefs and ideals, and their heroic but intractable national character. In its blending of epic, dramatic, lyrical and philosophical qualities, *Gorski vijenac* is generally ranked as the finest poem in Yugoslav literature. The local feud between Montenegrin and Turk is vested with universal significance, transformed into an embodiment of the clash of good and evil, and given poetic expression of great force and beauty.

*Pustinjak cetinjski* (1834); *Lijek jarosti turske* (1834); *Svobodnjada* (1834); *Ogledalo srpsko* (1845); *Luča mikrokozma* (1845); 'The Ray of the Microcosm', tr. A. Savić-Rebac in *Harvard Slavon. Stud.*, III, 1957); *Gorski vijenac* (1847; *The Mountain Wreath*, tr. J. W. Wiles, 1930; *Der Bergkranz*, tr. with intro. and notes A. Schmaus, 1963).—*Izabrana pisma* (sel. letters; intro. I. Andrić, 1967).—*Cjelokupna djela* (complete works; 9 vols, 1951–55).

I. Sekulić, *Njegošu, knjiga duboke odanosti* (1951); V. Javarek, 'P. P. N. 1813–51' in *Slavon. and E. Eur. Rev.*, XXX (1952); Ž. R. Prvulović, 'Njegoš on the origin of evil', *ibid.*, XXXII (1954); V. Latković, *P. P. N. 1813–63* (in Eng.; 1963); M. Djilas, *N. Poet, Prince, Bishop* (intro. and tr. M. B. Petrović, 1966); *Knjiga o Njegošu* (ed. V. Djurić, 1968). V.J.

**Petrović, VELJKO** (\*Sombor 5 II 1884), Serbian writer. His prolific works include essays, poems, and graphic and realistic short stories which reflect his patriotism and his faith in the potentialities of the less privileged classes.

POETRY: *Rodoljubive pesme* (1911); *Na pragu* (1914).—*Pripovetke*, I–II (short stories; 1925–34); *Izabrane pripovetke* (sel. stories; 1948); *Stihovi*

(1951); *Sabrana dela* (coll. works; 8 vols, 1954–60); *Pesme, eseji* (sel. poems and essays; ed. Ž. Milišavac, 1963); *Sabrane pripovetke* (coll. short stories; 6 vols, 1964). V.J.

**Petrus Alfonsi** (\*c. 1062; ~29 VI 1106), a Spanish rabbi, astronomer and physician to King Alfonso I of Aragon, who was his godfather at his baptism, and to Henry I of England. He wrote a *Dialogus* against the Jews, in which he answers the questions of his friend Moses, vanquishing him in the end (Migne, *Patrologia Latina*, CLVII, 1854). His *Disciplina clericalis* is a collection of folk-tales and fables from Arabic sources, with sayings and verses. It was widely read and used by other compilers of *exempla* and by preachers.

F.J.E.R. (A.D.D.)

Eds: A. Hilka and W. Söderhjelm (1911); A. González Palencia (1948).—*The Scholar's Guide* (tr. J. R. Jones and J. E. Keller, Toronto, 1969).

J. M. Millás Vallicrosa, *Estudios sobre historia de la ciencia española* (1949); H. Schwarzbach, 'International folklore motifs in P. A.'s *Disc. cler.*' in *Sefarad*, XXI–XXIII (1961–63); *Le Chastolement d'un père à son fils* (ed. E. D. Montgomery, Chapel Hill, N.C., 1971). A.D.D.

**Petrus Comestor** (†1179/89) was Dean of Troyes 1147–64, Chancellor of the school of Notre Dame in 1164 and canon of St Victor about 1179. His chief work, the *Historia scolastica*, composed about 1170, is a compendium of Biblical history from the terrestrial paradise to the captivity of St Paul in Rome. He also composed sermons and homilies.

Migne, *Patrologia Latina*, CXCVIII (1855); *De sacramentis* (ed. R. M. Martin, 1937).

B. Smalley, *The Study of the Bible in the Middle Ages* (2nd ed. 1952); M. M. Lebreton, 'Recherches sur les manuscrits contenant des sermons de Pierre le Mangeur' in *Bull. d'inf. de l'Institut de Recherches et d'Histoire des Textes*, II (1953), IV (1955); S. R. Daly, 'Peter C., master of histories' in *Speculum*, XXXII (1957). R.R.R.

**Petrus de Dacia** (\*?Gotland c. 1235; †Visby 1289), Swedish Dominican writer. In 1266 he was sent to study at Cologne and afterwards at Paris. In Cologne he met a nun, Kristina von Stommeln, with whom he maintained a life-long friendship and correspondence. Returning to Sweden 1270, he taught in Skänninge, Strängnäs and Visby, where he became Prior. He visited Bologna in 1285; is notable for his letters to Kristina and for his account of her, the first personal description of love in Swedish literature, and a very valuable historical document. His other writings are unimportant.

*Vita Christinae Stumbelensis* (ed. J. Paulson, 1896; Swed. tr. T. Lundén, 1950).

E. Renan, 'Une idylle monacale au XIII<sup>e</sup>

siècle' in *Nouvelles études d'histoire religieuse* (1884); H. Schück, 'Vår förste författare' in *Svenska bilder*, I (1939); Y. Brilioth, *Svenska kyrkans historia*, II (1941); J. Gallén, *La province de Dacie de l'ordre des frères prêcheurs*, I (1946).  
B.M.E.M.; A.H.J.K.

**Petrus Pictor** (fl. c. 1120), French poet and painter, canon of St Omer. His poems, in rhymed hexameters, are satirical, moral, descriptive and personal.

Eds of his works are scattered: see F. J. E. Raby, *Secular Latin Poetry*, II (2nd ed. 1957).

F.J.E.R. (Tor.)

**Pett, PHINEAS** (\*Deptford 1 IX 1570; †1647), English shipbuilder, whose autobiography presents an interesting picture of naval politics and pharisaism in the reigns of James\* I and Charles I.

*The Autobiography of P. P.* (ed. W. G. Perrin, 1918).  
G.K.H.

**Pettie, GEORGE** (\*?Oxfordshire c. 1548; †Plymouth VII 1589), English translator and short-novel writer, who entered Christ Church, Oxford, as a scholar and became a friend of Gager\*. A soldier in France and the Low Countries, he translated Guazzo from the French. Pettie's 'tragedies' are in lively schematic prose, not too alliterative and often well-balanced.

*A Petite Pallace of Pettie his Pleasure* (1576; ed. H. Hartman, 1938); *The Civile Conversation of M. Steeven Guazzo* (1581, 3 bks from Fr.; 1586, incl. Bk IV from Ital. by B. Young; ed. Sir E. Sullivan, 1925).  
B.L.J. (T.P.M.)

**Pétursson, HALLGRÍMUR** (\*?1614; ∞1637 Guðríður Símonardóttir; †Ferstikla 27 X 1674), Icelandic poet. Born of poor parents, Pétursson received some education at Hólar Latin School. He later went to Denmark and there came under the patronage of his compatriot, Bishop Brynjólfur Sveinsson, who secured his admission to Vor Frue School. On his return to Iceland he had various menial jobs but finally, again thanks to Bishop Brynjólfur, he was ordained as a priest in 1644.

He is regarded as Iceland's most distinguished hymnist. Especially noteworthy is his originality, the richness of his language and his freedom from that lack of taste which so disfigured the work of many of the religious poets of the period. Most famous are his *Fimmtu Passíusálmar* (1666), which are among the most distinguished of all Lutheran hymns.

*Sálmar og Kvæði* (ed. G. Thomsen, 2 vols, 1887–90); *Passíusálmar* (1947).—W. C. Green, *Translations From the Icelandic* (1908); *The Passion Hymns of Iceland* (tr. C. Venn Pilcher, 1913); *Icelandic Christian Classics* (tr. *idem*, 1950); 'On Death's

Uncertain Hour' (tr. G. M. Gathorne-Hardy in *Saga-Book*, XVI, 1962–65).

A. Møller, *H. P.'s Passionssalmer* (1922); M. Jónsson, *H. P. Æfi hans og starf* (2 vols, 1947).  
R.G.P. (P.G.F.)

**Peyn, BRUNO** (\*Cuxhaven 8 VI 1887; †Hamburg 31 V 1970), Low German playwright, introduced to the Low German stage new genres such as musical and poetic plays.

*De Fischer un sine Fru* (1921); *Sünste Maria to'm Schare* (1922); *De Wiber von'n Zippelhus* (1922); *Gudrun* (1925); *Asmus op Afweg* (1927); *Vineta* (1935); *De Döschmaschin* (1937).  
G.C.

**Peyrot, CLAUDE**: see PROVENÇAL LITERATURE, text and biblio.

**Peys, ADRIAEN**, 17th-century Flemish playwright; citizen of Antwerp. He translated plays from the French (*Scapijn*, 1680, and *Gedwongen Huwelyck*, 1680, both after Molière\*; *De nachtspookende juffer*, after Calderón\* from a French translation) and wrote the spectacular play *De toverijen van Armida* (1695, but probably performed much earlier).

H. E. H. van Loon, *Nederl. Vertalingen van Molière uit de 17de eeuw* (1911); J. A. van Praag, *La Comedia espagnole aux Pays-Bas* (1911).  
A.M.B.W.

**Pezoa Véliz, CARLOS** (\*1879; †1908), Chilean minor poet, *modernista* in style, but in content more interested in narrative and character-study than was usual in that movement. His short life was a continued struggle against poverty and adversity, and his poetry reflects the ironical bitterness of his experience, offset by a kindly humour.

*Alma chilena* (1912); *Poesías y prosas completas* (ed. A. Donoso, 1927).  
E.Sa. (J.F.)

**Pfleger Moravský, GUSTAV** (\*Karasejn 27 VII 1833; †Prague 20 IX 1875), Czech author. From his literary beginnings as a lyrical poet showing the marked influence of Byron\* and the Slavonic Romantics, Pfleger developed into one of the first Czech social novelists.

*Z malého světa* (1864); *Paní fabrikantová* (1873).—*Spisy* (1871–85).

J. Vlček in *Z dějin české literatury* (1960).

R.A.

**Phaedrus** (\*Macedonia c. 15 B.C.; †c. 50 A.D.), Latin fabulist. Phaedrus came to Rome as a slave, but was later a freedman in the household of Augustus. His work was published under Tiberius and Caligula. The fables, which have a strong moral flavour, are metrical versions of the traditional beast-tales of Aesop\* but include also anecdotal and satirical pieces with contemporary

references. Indeed, suspected references caused his prosecution by Sejanus and subsequent punishment.

Avoiding the common tendency of the age to rhetorical excess in literature, his style is clear and neat. Though Phaedrus was himself forgotten in the Middle Ages, his tradition was preserved by his prose-paraphrasts, notably Romulus.

*Phaedri fabulae* (ed. J. P. Postgate, 1919; ed. with comm. L. Havet, 4th ed. 1923; tr. [with Babrius\*] B. E. Perry, 1965).

R. Ellis, *The Fables of P.* (1894); L. Herrmann, *Phèdre et ses fables* (1950).—G. Thiele, *Der lateinische Äsop des Romulus und die Prosa-Fassungen des Phädrus* (1910). A.J.D.

**Phaer**, or **Phayer**, THOMAS (\*?Norwich ?1510; ∞?Ann; †Kilgerran VIII 1560), English lawyer, physician and translator of Virgil\*. Phaer was the first Englishman to attempt a translation of the whole work. His version is competent and often lively, in rhyming ballad metre. B.L.J.

*The seven first bookes of The Eneidos of Virgill* (1558); *The nyne first bookes* (1562); *The Whole XII Bookes of the Æneidos* (1573; with Thomas Twyne).

E. W. J. Brenner, *T. P.* (Heidelberg, 1913). B.L.J. (T.P.M.)

**Phalaris of ACRAGAS**: see FORGERIES, LITERARY.

**Phan-Huy-Ích**: see VIETNAMESE LITERATURE, text and biblio.

**Pherecrates** (fl. c. 430–410 B.C.), poet of Athenian Old Comedy. Eighteen plays are known, five doubtful. Some themes are: escape to the simple life (*Agrioi*, 420), women's intrigues (*Korionno*) and music (*Chiron*). Pherecrates probably followed Crates\* in turning from satirical abuse towards social comedy.

T. Kock, *Comicorum Atticorum fragmenta*, I (1880); J. M. Edmonds, *Fragments of Attic Comedy*, I (1957; with tr.).—G. Norwood, *Greek Comedy* (1931); W. Schmid and O. Stählin, *Geschichte der griechischen Literatur*, I.4.ii (1946). E.W.H.

**Philemon** (\*?Syracuse 365/360; †264/263 B.C.), a naturalized Athenian, poet of New Comedy. He began producing before 328 and at some time worked in Egypt. Some 60 of his 97 plays are recorded, including three (possibly more) adaptations by Plautus\*, which suggest that his strength lay in comedy of situation. Euripides\* is often recalled and twice mentioned; moralizing is frequent in a style which may become heavy in search of effect. At the dramatic festivals he sometimes defeated Menander\*; posterity reversed the verdict.

T. Kock, *Comicorum Atticorum fragmenta*, II (1884); J. M. Edmonds, *Fragments of Attic Comedy*, IIIA (1961; with tr.); E. Siegmann, *Literarische griechische Texte der Heidelberger Papyrussammlung* (no. 184; 1956).

T. B. L. Webster, *Studies in Later Greek Comedy* (2nd ed. 1970). E.W.H.

**Philes**: see Manuel Philes.

**Philetas** (4th/3rd centuries B.C.), Greek scholar-poet from Cos; the earliest and one of the most important figures in the Alexandrian renaissance of poetry and criticism. Tutor of Ptolemy II, he also taught Zenodotus\*, the editor of Homer\* and first librarian at Alexandria, and the poets Theocritus\* and Hermesianax. Only fragments remain of his scholarly work (a dictionary of rare words) and poetry (*Demeter* in elegiacs, *Hermes* in hexameters).

Fragments in J. U. Powell, *Collectanea Alexandrina* (1925); G. Kuchenmüller, *Philetæ Col reliquiae* (with comm.; 1928).—R. Pfeiffer, *History of Classical Scholarship* (1968). A.H.G.

**Philippe**, CHARLES-LOUIS (\*Cérilly 4 VIII 1874; †Paris 21 XII 1909), French novelist. The son of a poor shoemaker, Philippe worked for a time as a clerk. His novels, directly inspired by his own experiences, are written in the Naturalist tradition with an undercurrent of poetry. They are stories of humble folk set in the Bourbonnais or in Paris.

*La mère et l'enfant* (1910–11); *Bubu de Montparnasse* (1901); *Le Père Perdrix* (1903); *Marie Donadieu* (1904; Eng. tr. V. Hudson, 1949); *Croquignole* (1906); *Charles Blanchard* (1913).

Special no. (14) of *Nouvelle Rev. Fr.*; J. Giraudoux, *ibid.* (1937); E. Guillaumin, *C. L. P., mon ami* (1943); J. de Fourchambault, *C. L. P., le bon sujet* (1944). M.G.; J.P.R.

**Philippe de Novare** (\*Novara c. 1195; †Cyprus c. 1270), French writer. The whole of his adult life was passed in Cyprus, where he became a servant and intimate of Jean d'Ibelin of Beirut (†1236) and his son Balian and witnessed the struggle (1218–43) between the Emperor Frederick\* II and the Ibelins for the control of the island.

*Mémoires* (ed. C. Kohler, 1913; *The Wars of Frederick II Against the Ibelins*, tr. J. L. La Monte and M. J. Hubert, 1936; incorp. in the prose *Gestes des Chiprois* by Gerard de Montréal, c. 1320, ed. L. de Mas-Latrie and G. Paris, 1906); *Livre en forme de plet* (treatise on feudal law and practice in the Latin kingdoms; later incorp. into the *Assises de Jérusalem*, ed. A. Beugnot, 1841–43); *Li quatre tens de l'aage de l'ome* (c. 1265; ed. M. de Fréville, 1888; moral treatise on the four stages in the life of man). F.W.

**Philippe de Remy**, LORD OF BEAUMANOIR (\*?1248; †?1296), French poet and lawyer. In youth he visited England, writing 11 love poems (?1261–65). His romance *La Manekine* (?1275), about a persecuted heroine, contains marvellous incidents, while *Jehan et Blonde* (?1277) is remarkable for its realistic setting and detail. He also composed various short pieces, including the *Fatrasies*. Entering the royal administration (11 V 1279) he served in Poitou and elsewhere. After becoming Lord of Beaumanoir (1280) he wrote the longest *Salut d'Amour* in French. His *Coutumes de Beauvoisis* (1283), in prose, is a celebrated legal work.

'Les Chansons de P. de Beaumanoir' (ed. A. Jeanroy in Romania, XXVI, 1897); *Œuvres Poétiques* (ed. H. Suchier, 2 vols, 1884–85); *Coutumes de Beauvoisis* (ed. A. Salmon, 2 vols, 1899–1910).

F. Lyons, *Les éléments descriptifs dans le roman d'aventure au XIIIe siècle* (1965). M.F.L.

**Philippe de Thaan**, 12th-century Anglo-Norman poet. His *Comput* (?1119) expounds the calendar for the clergy. A translation of the Latin *Physiologus*, his *Bestiaire* (?1128), dedicated to the Queen of England, Aelis of Louvain, is mystical in tendency (BESTIARY). His *Lapidaire*, a lost work, has aroused discussion among modern scholars.

*Li Compoz* (ed. E. Mall, 1873); *Le Bestiaire* (ed. E. Walberg, 1900).

E. Walberg, *Quelques aspects de la littérature anglo-normande* (1936). M.F.L.

**Philippe Mouskés** (\*Tournai early 13th century; †after 1260), French chronicler and poet. He produced a *Chronique rimée* of 32,000 lines, recounting the history of the French Kings from the destruction of Troy to 1242. According to Nothomb, the work cannot have been written before 1260. Based ultimately on the *Abbreviatio gestorum Franciae regum* from St Denis, but using a great variety of other material, including the Pseudo-Turpin chronicle (CHARLEMAGNE), Mouskés is following a tradition of historical writing which stresses the mission of France to uphold Christendom and which combines a tolerance towards legendary sources with a deep interest in contemporary history, especially in the exploits of Philip Augustus, 'the new Charlemagne'. This explains why he incorporates into his work a large amount of material from the CHANSONS DE GESTE, including material from epics now wholly or in great part lost (e.g. *Gormont et Isembart*).

*Chronique rimée* (ed. F. de Reiffenberg, 1836–38).

J. Nothomb, 'La date...' in Rev. belge de philol. et d'hist., IV (1925); R. C. Bates, 'P. M.' in *Essays in Honour of A. Feuillerat* (1943); R. N. Walpole, *P. M. and the Pseudo-Turpin Chronicle* (1947). F.W.

**Philippide**, ALEXANDRU (\*Iași 1900), Rumanian poet, author of sombre but melodious verses with affinities with the German Romantics. He has also published literary studies and translations.

*Aur sterp* (1922); *Stinci fulgerate* (1930); *Visuri în vîietul vremii* (1939); *Monolog în Babilon* (1967). — *Studii și portrete literare* (1963); *Scriitorul și arta lui* (1968). F.J.B.

**Philippides** (late 4th–3rd century B.C.), poet of Athenian New Comedy, a friend of Lysimachus, King of Thrace, and a politician of influence. Of 45 plays 15 titles are known; noteworthy is a bitter attack on Demetrius Poliorcetes.

T. Kock, *Comicorum Atticorum fragmenta*, III (1888); J. M. Edmonds, *Fragments of Attic Comedy*, IIIA (1961; with tr.).—T. B. L. Webster, *Studies in Later Greek Comedy* (2nd ed. 1970). E.W.H.

**Phillips**, AMBROSE (\*Salop c. 1675; †London 18 VI 1749), English poet, writer of pastorals and pleasing short-lined poems; dubbed 'Namby-Pamby' by enemies, he was ridiculed by Pope\*.

*Epistle to the Earl of Dorset* (1709); *Pastorals* (1709); *Distressed Mother* (1712; play, from Racine's *Andromaque*); *Collection of Old English Ballads* (3 vols, 1723–25); *Poems* (1748).—*Poetical Works* (ed. M. G. Segar, 1937).

S. Johnson, *Lives of the Poets* (ed. G. Birkbeck Hill, 1905). R.M.H.

**Phillips**, JOHN (\*Bampton 30 XII 1676; †Hereford 15 II 1708/09), English poet, educated at Winchester and Christ Church, Oxford, and trained as a doctor. He is best known for his Miltonic blank verse in his mock-heroic *Splendid Shilling* (1701, 1705) and his major poem *Cyder* (1708), whose utilitarian mode in imitation of Virgil's\* *Georgics* helped to launch a fashion which contributed to later nature poetry. His *Blenheim* (1705) is a serious Miltonic poem.

*Poems of J. P.* (ed. M. G. Lloyd Thomas, 1927).

T. Cibber, *Lives of the Poets*, III (1735); S. Johnson, *Lives of the Poets* (1779–81); L. A. Harach, *J. P.* (1906); H. de Maar, *A History of Modern English Romanticism*, I (1924).

B.L.J. (R.M.W.)

**Phillips**, KATHERINE, née FOWLER (\*London 1 I 1630/31; †1647 James Phillips; †*ibid.* 22 VI 1664), the first real English poetess. She became the centre of a literary circle, adopting the pseudonym 'the matchless Orinda'. A disciple of William Cartwright\*, her verse was well received, and led to her being encouraged by Orrery [Boyle\*] and Roscommon\* to finish translating Corneille's\* *Pompey* which was performed in Dublin 1662 with success.

B.L.J. (R.M.W.)

*Poems* (1664, pirated; 1667; 1678, etc.; ed. G.



Saintsbury, *Minor Poets of the Caroline Period*, I, 1905).—*Letters from Orinda* (1705; 1729).

Sir E. Gosse, 'The Matchless Orinda' in *17th Century Studies* (1883); P. W. Souers, *The Matchless Orinda* (1931). B.L.J.

**Philip the Chancellor** (\*Paris c. 1160/70; †23 XII 1236), French writer, not to be confused with Philip de Grève, became Chancellor of Notre-Dame in 1218 and was involved in conflict with the University, the Mendicant Orders and other bodies. His *Summa de bono* had a wide influence on contemporary theologians. He wrote verse in French and Latin. His Latin hymns are of great merit. F.J.E.R.

*Analecta hymnica medii aevi*, XX–XXI (1895), L (1907; list, pp. 529 ff.); *Summa quaestionum theologicarum* (ed. L. W. Kesler in *Opuscula et textus historiam Ecclesiae . . . illustrantia*, XX, 1937).

D. A. Callus, 'P. the C. and the *De Anima* ascribed to Robert Grosseteste' in *Medieval and Renaissance Stud.*, Warburg Inst., I (1941); J. B. Schneyer, *Die Sittenkritik in den Predigten P. ps des Kanzlers* (1963). F.J.E.R. (Tor.)

**Philip the Solitary** (fl. c. 1081–1118), Byzantine monk and author of a dialogue in verse between soul and body (*Dioptra*), a work of edification much read in the Middle Ages.

Migne, *Patrologia Graeca*, CXXVII (1864; with Lat. tr.).—*The Soul and the Body* (tr. E. S. Shuckburgh, 1894). J.M.H. (R.B.)

**Phillips, EDWARD** (\*London VIII 1630; †?1696), English author, nephew of Milton\*. He was educated by his uncle and at Oxford, worked as a hack-writer, editor and translator in London, and became tutor to John Evelyn's\* son. He compiled a dictionary, *The New World of English Words* (1658), and edited numerous historical and literary works, including Milton's *Letters of State* (1694).

*Theatrum Poetarum; or a complete collection of the poets* (1675; ed. S. S. E. Brydges, 1800; 1824; pref. in J. E. Spingarn, *Critical Essays of the 17th Century*, II, 1908–09); life of Milton in *Letters of State* (1694; repr. in *Early Lives of Milton*, ed. H. Darbishire, 1932).

W. Godwin, *Lives of E. and John Philips* (1815); W. Albrecht, *Über das Theatrum Poetarum von Miltons Neffen E. P. 1675* (1928); D. T. Starnes and G. E. Noyes, *The English Dictionary From Cawdrey to Johnson 1604–1755* (1946); W. R. Parker, *Milton* (2 vols, 1968).

J.J.Y.L. (R.M.W.)

**Phillips, JOHN** (\*1631; †London 1706), English miscellaneous writer, nephew of Milton\* and brother of Edward. At first assistant to Milton, replying to Rowland's\* attack on Milton's reply to

Salmasius with a *Responsio* (1652; ed. R. W. Ayers, Yale ed. of Milton, IV.2, 1966), he later established himself as a well-known facetious satirical hack writer with his poem attacking the Puritans, *A Satyr Against Hypocrites* (1655; ed. L. Howard, 1953); he edited the licentious *Sportive Wit* (1656) and when this was burned by Government order, *Wit and Drollery* (1656). Adept at BURLESQUE, Phillips vindicated *Dr Oates's Narrative of the Popish Plot* (1680) and attacked the clergy in *Speculum Crape-Gownorum* (1682). He translated La\* Calprenède's *Pharamond* (1677), Mlle de Scudéry's\* *Almahide* (1677) and *Don Quixote* (1687). He edited a *Modern History* in cheap monthly parts (X 1687–IX 1689). An anonymous life of Milton ascribed to him (*Early Lives of Milton*, ed. H. Darbishire, 1932) has also been ascribed to CYRIL SKINNER (1627–1700).

R.M.W.

**Philochorus** (fl. first half 3rd century B.C.), Greek historian. An Athenian, put to death by Antigonos Gonatas. Author of many works on Athenian antiquities; the most important was his *Atthis*, recounting Athenian history from the beginnings to his own time.

F. Jacoby, *Die Fragmente der griechischen Historiker*, III.B (1950) and *Atthis* (1949).

R.B.

**Philodemus** (\*c. 110; †c. 40 B.C.), Greek philosopher and poet. He was an Epicurean with influential friends at Rome. He wrote on a variety of subjects, in prose and verse, including a popular study of the Greek philosophers. He also developed the theory that art and literature should be judged on aesthetic, not moral grounds.

P. H. and E. A. De Lacy, *P. on Methods of Inference* (1941). D.J.F.

**Philo Judaeus** (fl. Alexandria first half 1st century A.D.), Greek-Jewish author of numerous philosophical, exegetical and apologetic works. By his fusion of Judaism and Hellenistic philosophy, and by his allegorical interpretation of Biblical texts, he prepared the way for Clement\* of Alexandria and Origen\* and greatly influenced later Christian thought.

L. Cohn and P. Wendland, *Philonis Alexandrini opera quae supersunt* (ed. maior, 7 vols, 1896–1930; ed. minor, 6 vols, 1896–1915); F. H. Colson and G. H. Whitaker, P. (with tr.; 12 vols, 1929–62).

E. R. Goodenough, *By Light, Light: the Mystic Gospel of Hellenistic Judaism* (1935), *The Politics of P. J.* (1938) and *Introduction to P. J.* (1962); H. A. Wolfson, P.: *Foundations of Religious Philosophy in Judaism, Christianity, and Islam* (2 vols, 1947); A. Maddelena, *Filone Alessandrino* (1970). R.B.

**Philoponus:** see John Philoponus.

**Philostorgius** (\*Cappadocia c. 368; †after 433), Greek ecclesiastical historian, adherent and friend of Eunomius the Arian. His *Ecclesiastical History* (325–425) survives in excerpts.

*Philostorgius Kirchengeschichte* (ed. J. Bidez, 1913); tr. E. Walford (1855).—J. Bidez, 'Fragments nouveaux de Philostorge sur la vie de Constantin' in *Byzantion*, X (1935). R.B.

**Philostratus**, the name of several Athenian sophists, probably to be distinguished thus: **PHILOSTRATUS I** (late 2nd century A.D.), son of Verus; **PHILOSTRATUS II** (†244/249), son of Philostratus I, taught in Athens, came to Rome as a member of the 'salon' of the empress Julia Domna and reached senatorial rank; **PHILOSTRATUS III** (\*c. 191), son of Nervianus, nephew of Philostratus II, lived in Athens and Rome, died in Lemnos; **PHILOSTRATUS IV** (late 3rd century), grandson of Philostratus II. The works preserved under the name of Philostratus are difficult to attribute. The *Life of Apollonius of Tyana*, the *Lives of the Sophists* and the first collection of *Imagines* (descriptions of pictures) are certainly by Philostratus II. *Apollonius of Tyana* was later used in anti-Christian polemics and so influenced the form of Christian hagiography.

C. L. Kayser, *Flavii Philostrati opera* (2 vols, 1870–71); O. Benndorf and K. Schenkl, *Philostrati Maioris imagines* (1893); K. and H. Schenkl and E. Reisch, *Philostrati Minoris imagines et Callistrati descriptiones* (1902).

Text and tr.: F. C. Conybeare, *P.: The Life of Apollonius of Tyana* (2 vols, 1912); W. C. Wright, *P. and Eunapius: Lives of the Sophists* (1922); A. Fairbanks, *P.: Imagines, and Callistratus: Descriptions* (1931); A. R. Benner and F. H. Fobes, *The Letters of Alciphron, Aelian and P.* (1949); J. S. Phillimore, *P.'s Life of Apollonius of Tyana* (2 vols, 1912).

F. Solmsen, 'Philostratos' in A. Pauly, G. Wissowa et al., *Real-Encyclopädie der classischen Altertumswissenschaft*, XX.1 (1941; good survey); G. W. Bowersock, *Greek Sophists in the Roman Empire* (1969). R.B.

**Philotheus Coccinus** (†1379), Patriarch of Constantinople (1353–64). He was a keen supporter of the Orthodox Gregory\* Palamas and wrote an encomium on him as well as a *magnum opus* against Nicephorus\* Gregoras.

Migne, *Patrologia Graeca*, CL–CLI (1865; with Lat. tr.).—G. Mercati, *Notizie su Procoro e Demetrio Cidone, Manuele Caleca e Teodoro Meliteniota ed altri appunti* (1931).

J.M.H. (R.B.)

**Philo Xenus** (\*Cythera 436; †380 B.C.), Greek lyric poet, who lived at the court of Dionysius the Elder of Syracuse: he was imprisoned for court intrigue

or criticism of Dionysius' poetry, but escaped. His dithyramb *Cyclops* in which Polyphemus loves a sea nymph, Galatea, was known in Athens by 388 when Aristophanes\* parodied it: its interpretation as satire on Dionysius and his mistress may be due to Athenian comedians. The *Feast*, also parodied at the same time in Athens, may have been by the same author rather than his little-known namesake of Leucas.

D. L. Page, *Poetae melici Graeci* (1962); J. M. Edmonds, *Lyra Graeca*, III (1927; with tr.).—A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (2nd ed. 1962).

T.B.L.W. (E.W.H.)

**Philo Xenus of Mabbög**: see SYRIAC LITERATURE, text and biblio.

**Phocylides**, Greek poet from Miletus (6th century B.C.) who composed maxims in elegiacs and hexameters.

J. M. Edmonds, *Elegy and Iambus*, I (1931; with tr.). J.T.H.

**Photius** (\*c. 820; †c. 893), Patriarch of Constantinople and Byzantine scholar. He was the centre of the ecclesiastical controversies concerning his own appointment to the Patriarchate and involving prolonged negotiations with Rome. Contrary to popular belief, he died in communion with Rome and it was only later that he was regarded as the Orthodox champion *par excellence* in the disagreements between the Greek and Latin Churches. He took an important part in the intellectual revival of the later 9th century and his *Bibliotheca* gives notes on a wide range of works (some now lost) known to the literary circles of his time. He also left a lexicon and letters, and certain theological works and canonical collections are attributed to him.

J.M.H.

Migne, *Patrologia Graeca*, CI–CII (with Lat. tr.; 1860); *Epistolae* (ed. I. N. Balettas, 1864); *Homiliae* (ed. B. Laourdas, Salonica, 1959; Eng. tr. C. Mango, 1958); *Bibliotheca* (ed. R. Henry, in progr., 1959–; *The Library of P.*, tr. J. H. Freese, 1920).

M. Jugie, *Le schisme byzantin* (1941); E. Amann and A. Dumas, *L'église au pouvoir des latques 888–1057* (1943); F. Dvornik, *The Photian Schism* (2nd ed. 1970).

J.M.H. (R.B.)

**Phrantzes**: see George Phrantzes.

**Phreas, JOHN**: see Free, JOHN.

**Phrynichus**, Athenian tragic poet. First victory 511 B.C.; *Capture of Miletus* perhaps in 492 when Themistocles was archon, certainly soon after the Persians captured Miletus in 494; *Phoenician Women* (on the Persian defeat of 480/479) perhaps

in 476 when Themistocles produced a play of Phrynichus. Phrynichus is said to have introduced female masks and was famous for his choral songs.  
M.L.C.

B. Snell, *Fragmenta tragicorum Graecorum*, I (1971).—A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (2nd ed. 1962); A. Lesky, *History of Greek Literature* (Eng. tr.; 1966).  
S.A.B.

**Physiologus:** see **BESTIARY**.

Pibrac, GUY DU FAUR DE (\*Château de Pibrac, nr Toulouse 1529; †Paris V 1584), French poet and orator. He was a distinguished judge and diplomat, chancellor to the Dukes of Anjou and Alençon, among other offices. His chief work, the *Quatrains*—four-line poems each enshrining some uplifting aphorism, often drawn from the Book of Proverbs—is a prime example of gnomic verse in one of its most popular periods.

*Plaisirs de la vie rustique* (1574; bucolic poem); *Quatrains moraux* (1574–76; ed., with his other poems, J. Claretie, 1874).

R. du Faur de Pibrac, *Catalogue des ouvrages de G. de P.* (1901); A. Cabos, *G. du F. de P.* (1922).  
G.B.

Picard, EDMOND (\*Brussels 15 XII 1836; †Davesur-Meuse 19 II 1924), Belgian lawyer, socialist parliamentarian, novelist, critic and poet, founder of *L'Art Moderne*, rival review to *La Jeune Belgique*. He shaped the destinies of most poets and artists of the Belgian renaissance, orientating them towards socialism, Symbolism and Impressionism. His influence on others exceeded his own considerable talent.

*Scènes de la vie judiciaire* (1893); *Ainsi naît, vit, meurt l'Amour* (1904).

F. Vermeulen, *E. P. et le réveil des Lettres belges, 1881–1888* (1935).  
B.M.W. (J.C.D.)

Piccolomini, ALESSANDRO (\*Siena 13 VI 1508; †ibid. 12 III 1578), Italian philosophical writer and classical translator. He lived variously at Padua, Rome and Siena, becoming Archbishop of Patras in 1574. His most valuable contributions to literature are his dialogue *Raffaella*, two comedies, *Amor costante* and *Alessandro*, and his *Cento sonetti* on love and politics.

Under pseud. 'Stordito Intronato': *La Raffaella. Dialogo de la bella creanza de la donna* (1540; ed. D. Valeri, 1942); *Amor costante* (1549; ed. N. Borsellino in *Commedie del Cinquecento*, I, 1962).—Under his own name: *Alessandro* (1545; ed. F. V. Cerreta, 1966); *Cento sonetti* (1549).

M. Rossi, 'Le opere letterarie di A. P.' in *Bullettino senese di storia patria*, XVII, XVIII (1910–11); F. V. Cerreta, *A. P., letterato e filosofo senese del Cinquecento* (1960).  
P.McN.

Piccolomini, ENEAS SILVIO (\*Corsignano-Pienza 18 X 1405; †Ancona 14 VIII 1464), Italian humanist. Between ÆNEAS SILVIUS, the licentious poet in imperial service, and PIUS II, the crusading Pope of the *Bulla Retractationis*, lie a change of heart and meteoric preferment; but both layman and cleric wrote voluminously. His Latin verse and *De curialium miseriis* earned him European renown, and his tale of *Euryalus and Lucretia* is still popular. Less known is his comedy, *Chrysis*, modelled on Terence\*. The *Commentarii*, a penetrating history of his times, is the greatest of his maturer historical and geographical works, whilst he left an invaluable legacy in his letters.

*Opera* (ed. M. Hopper, 1551 and 1571); *Commentarii rerum memorabilium, quae temporis suis contigerunt* (1584 and 1614); *De duobus amantibus historia* (ed. J. J. Dévay, 1904; Eng. tr. F. Grierson, 1929); *Der Briefwechsel des E. S. P.* (ed. R. Wolkan in *Fontes rerum Austriacarum*, LXI, LXII, LXVII, LXVIII, 1908–18); *De curialium miseriis epistola* (ed. W. P. Mustard, 1928); *De situ... Germaniae descriptio* (ed. G. Paparelli, 1949); *Memoirs of a Renaissance Pope* (abr. tr. F. A. Gragg, ed. L. C. Gabel, 1960); *Il primo libro dei 'Commentarii'* (ed. F. Gaeta, 1966); *De gestis Concilii Basiliensis commentariorum libri II* (ed. and tr. D. Hay and W. K. Smith, 1967); *Chrysis* (ed. E. Cecchini, 1968).

G. Voigt, *E. S. de' P. als Papst Pius II und sein Zeitalter* (3 vols, 1856–63); W. Boulting, *Aeneas Silvius* (1908); C. M. Ady, *Pius II, the Humanist Pope* (1913); G. Paparelli, *E. S. P.* (1950); R. J. Mitchell, *The Laurels and the Tiara* (1962); B. Widmer, *E. S. P. in der sittlichen und politischen Entscheidung* (1963); L. M. Veit, *Pensiera e vita religiosa di E. S. P. prima della sua consacrazione episcopale* (1964); 'Atti del Convegno Storico Piccolominiano' in *Atti e memorie di storia patria per le Marche*, 8th ser., IV (1967).  
P.McN.

Pichumerio, GIOVANNI: see **Aurispa**, GIOVANNI.

Pickering, JOHN (fl. 1567), English dramatist, possibly the person who supplicated for B.A. at Oxford in IV 1541. His *Horestes* is regarded as a sign of the development from the Morality play into popular Elizabethan tragedy.

*The Historie of Horestes* (1567; ed. D. Seltzer, Malone Soc. 1962).

F. Brie in *Eng. Studien*, XLVI (1912); W. Farnham, *Medieval Heritage of Elizabethan Tragedy* (1936); E. B. de Chickera, 'Horestes Revenge—another interpretation' in *Notes and Queries*, VI (1959).  
B.L.J. (T.P.M.)

Pico, GIOVANNI, COUNT OF MIRANDOLA AND CONCORDIA (\*Mirandola 24 II 1463; †Florence 17 XI 1494), Italian humanist. At Bologna, Padua and Pavia he acquainted himself with the theories of Aristotle\* and Averroes\* which he eventually

endeavoured to harmonize with Platonism as he learnt it at Florence, with the Jewish CABBALAH and with the tenets of the Church. But his efforts (*Oratio de hominis dignitate*; *Conclusiones*; both 1486) were frustrated by the Papal condemnation (1487) which caused him to suffer exile to, and imprisonment in, France. He returned to Florence (1488) to seek forgiveness (*Apologia*; *Heptaplus*, 1489) which Alexander VI granted only out of political regard for the Medici (1493) when Pico had already reverted to Christianity as preached by Savonarola\*. He died a Dominican (probably by poison) and as such was buried in St Mark's, Florence.

Coll. works (1st ed. Gian Francesco Pico della Mirandola, 2 vols, 1495; latest and best ed. E. Garin, 1942); *De hominis dignitate* (ed. with Ital. tr. B. Cicognani, 1942); extracts from his treatises and letters in E. Garin, *Filosofi italiani del Quattrocento* (1942) and *Prosatori latini del Quattrocento* (1952; complete biblio.); E. Cassirer, *Individuum und Kosmos in der Philosophie der Renaissance* (1927; Eng. tr. 1963). P.T.

Picón y Bouchet, JACINTO OCTAVIO (\*Madrid 8 IX 1852; †*ibid.* 1923), Spanish novelist and art critic; an academician, he studied in France and graduated in law at Madrid. His novels have two main themes: anti-clericalism—*Lázaro* (1882), *El enemigo* (1887)—and the defence of natural love even at the expense of marital bonds. His naturalism is tempered, or spoiled, by much Romantic influence. His form and style are excellent.

*Apuntes para la historia de la caricatura* (1878); *La hijastra del amor* (1884); *La honrada* (1890); *Dulce y sabrosa* (1891); *Vida y obras de don Diego Velázquez* (1892); *Juanita Tenorio* (1910); *Sacramento* (1914).—*After the Battle, The Menace, Souls in Contrast* (tr. C. B. MacMichael, Kansas, 1926); *Moral Divorce, Trarsila's Ideal* (tr. anon., *ibid.*, 1927).

H. Peseux-Richard, 'Un romancier espagnol: J. O. P.' in *Rev. Hispanique*, XXX (1914).

R.M.N.

Pien CHIH-LIN (\*Kiangsu province 1910), Chinese poet, enjoyed a great reputation for his Western-influenced metaphysical poems in the 1930s. His student years at Peking University (1929–33) produced his first volume, *San-ch'iu yeh* (1933). In 1936 he joined with Ho\* Ch'i-fang and Li Kuang-t'ien in *Han-yüan chi* and also published a much-acclaimed volume of translations of 19th- and 20th-century Western poetry, *Hsi-ch'uang chi*.

Sel. trs in: H. Acton and Ch'en Shih-hsiang, *Modern Chinese Poetry* (1936); *Contemporary Chinese Poetry* (ed. R. Payne, 1947; trs by Pien Chih-lin); K.-Y. Hsu, *Twentieth Century Chinese Poetry* (1963). A.R.D.

Pier della Vigna (\*Capua c. 1190; †1249), Italian poet of the SICILIAN SCHOOL. He spent his life in the service of the Emperor Frederick\* II, rising to the position of imperial chancellor and intimate adviser. Dante\* has a famous account of his fall and suicide (*Inf.*, 13). The official letters Pier composed as chancellor were regarded as models of Latin epistolary style. His verse includes a Latin anti-clerical diatribe and perhaps three *canzoni*.

*Antologia dei primi secoli della letteratura italiana*, II (ed. G. Lazzeri, 1942); *Crestomazia italiana dei primi secoli* (ed. E. Monaci; 2nd ed. rev. F. Arese, 1955); *Poeti del Duecento*, I (ed. G. Contini, 1961).

A. Huillard-Bréholles, *Vie et correspondance de Pierre de la Vigne* (1865); V. De Bartholomaeis, *I primordi della lirica d'arte in Italia* (1943); F. Schneider, 'Kaiser Fr. II und P. von V. im Urteil Dantes' in *Deutsches Dante-Jahrbuch*, XXVII (1948); E. Paratore in *Atti del Convegno Internazionale di Studi Federiciani* (Palermo, 1952).

K.F.

Pierre de Bur (\*Bruges ?1427; ?1430; †c. 1505), neo-Latin poet, medieval in his choice of themes.

*Moralium carminum libri IX* (1503).—D. Murarasu, *La poésie néolatine* (1928). F.W.

Pierre de Saint-Cloud, 12th-century French poet. He composed the earliest branches (II and Va) of the *Roman de Renart* (?1175). His popular work was the starting-point of a whole narrative cycle. Attributing to animals mock-heroic actions, he freely imitated the Latin *Ysengrimus* by Nivard\* (1152). See REYNARD. M.F.L.

Pierson, ALLARD (\*Amsterdam 8 IV 1831; †Velhorst nr Zutphen 27 V 1896), Dutch theologian, historian, writer and poet. Brought up in the circles of the Réveil, Pierson resigned his office as a clergyman because of conscientious scruples, and was Professor at Heidelberg (1865–74) and at Amsterdam (art history and aesthetics) from 1877 onwards. His writings, however, remained imbued with a deeply religious view of life. He was more important as a cosmopolitan cultural historian, orator and writer of essays than as a novelist and poet. J.W.W.

NOVELS: *Een pastorie in den Vreemde* (1857); *Adriaan de Mérial* (3 vols, 1866).—*Gedichten* (verse; 1882).—*Bespiegeling, gezag en ervaring* (1855); *Richting en Leven* (1863); *Geschiedenis van het Rooms-Katholicisme tot op het Concilie van Trente* (4 vols, 1868–72); *Een levensbeschouwing* (1875); *Oudere Tijdgenooten* (1882–86); *Geestelijke voorouders* (2 vols, 1887–93).—*Studien over J. Calvijn* (3 vols, 1881–91); *Verspreide geschriften* (8 vols, 1901–08).

A. Verwey, 'Bij den dood van A. P.' in *Stille Toernooien* (1901); K. H. Boersema, *A. P.* (1926)

and 'A. P.' in *Tijdschr. v. Wijsbegeerte*, XXXVI (1942); C. G. N. de Vooy, *A. P. naast en tegenover Conrad Busken Huet* (1941); J. Kamerbeek Jr., *A. P. en Wilhelm Dilthey* (1957); D. A. de Graaf, *Het Leven van A. P.* (1962). J.W.W. (J.Sm.)

Piers Plowman: see Langland, WILLIAM.

Pietro da Barsegapé (*fl.* second half of 13th century), north Italian religious poet; his surviving work is a long rhymed 'sermon' of small literary merit, in northern dialect.

*Die Reimpredigt des P. da B.* (crit. ed. E. Keller, 1935); *Early Italian Texts* (ed. C. Dionisotti and C. Grayson, 2nd ed. 1965). K.F.

Piferrer y Fàbregas, PABLO (\*Barcelona 1818; †*ibid.* 1848), Spanish poet of humble origin. Professor of rhetoric at Barcelona University, his position in the history of Spanish letters is secured by a score of poems, masterpieces of delicacy, feeling and simplicity. His musicianship is often revealed in his subtle transcription of folk-dance rhythms into words. His legends are in keeping.

*Composiciones poéticas de P. P., Juan Francisco Carbó y José Semis y Mensa* (1851).—'Canción of Spring' (tr. R. Gill in T. Walsh, *Hispanic Anthology*, 1930).

E. de Molins, *Diccionario biográfico y bibliográfico*, II (1889); Azorin, *P. y los clásicos* (1913); D. Canedo, *Conversaciones literarias* (1920); R. Carnicer, *P., vida y obra* (1963).

R.M.N. (J.E.V.)

Pigafetta, ANTONIO (\*Vicenza c. 1485; †*ibid.* c. 1535), Italian explorer who accompanied Magellan round the world. His detailed description of the voyage and its discoveries is of extraordinary interest.

*Primo viaggio intorno al globo terraqueo* (ed. A. Ginocchetti, 1944; trs: Lord Stanley of Alderley, 1874; J. A. Robertson, 1906). P.McN.

Pignotti, LORENZO (\*Figline, Valdarno 9 VIII 1739; †Pisa 5 VIII 1812), Italian poet and prose-writer. Professor of physics at Pisa (1774); Royal Historiographer (1801); an admirer of Shakespeare\* and Pope\*. His *Favole e Novelle* (1782), a collection of verse fables, lightly satirizes the hypocrisy and follies of his time. Other works include *Shakespeare* (1779), *L'ombra del Pope* (1782) and *La treccia donata* (1808).

*Favole e novelle* (1807); *Poesie* (6 vols, 1812–13); *Favole e novelle inedite* (ed. F. Ferrari, 1888).—*Storia della Toscana* (ed. G. Carmignani, 9 vols, 1813–14).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959).

E. Rodriguez, *Vita di L. P.* (1896); U. Frittelli, *L. P. favolista* (1901). M.W.

Pilla(i), T(H)AKAZHI ŚIVAŚANKARA: see INDIAN LITERATURES: Malayalam.

Pillat, ION (\*Bucharest 1891; †*ibid.* 1945), Rumanian poet. After taking a degree in law at Paris in 1914 he returned to Rumania and brought out the review *Flacăra*. In 1917 he published a volume of poems, *Amăgiri*, which was melancholic in feeling, but it was his collection *Pe Argeş în sus* (1923), containing elegies of the Rumanian landscape, that established him as a major poet. The lyrical verse of his later work *Scutul Minervei* (1933) and *Ţărm pierdut* (1937) shows him turning a regretful eye to the past, be it to his own childhood or to the classical era of Greece and Rome.

VERSE: *Poezii* (1968); *Versuri* (ed. D. Pillat, 1968).—PROSE: *Rassengeist und völkische Tradition in der neuen rumänischen Dichtung* (Leipzig, 1939); *Portrete lirice* (ed. V. Nemoianu, 1969).

D.J.D.

Pillecyn, FILIP DE (\*Hamme 25 III 1891; †Ghent 7 VIII 1962), Flemish novelist, one of the foremost Flemish stylists; a neo-Romantic, he wrote historical novels, melancholy, dreamy atmospheric stories, biographies and essays.

NOVELS: *Blauwbaard* (1931; *Blaubart in Flandern*, tr. E. and F. Augustin, 1933); *Hans van Malmedy* (1935; Ger. tr. P. Mertens, 1938); *De soldaat Johan* (1939; *Le soldat Johan*, tr. P. de Man, 1941); *Mensen achter den dijk* (1949; *Menschen hinter dem Deich*, tr. Fr. Fromme, 1958).—SHORT STORIES: *Monsieur Hawarden* (1935; Fr. tr. A. Durieux, 1967); *Schaduwen* (1937).—BIOGRAPHIES AND STUDIES: *Hugo Verriest* (1926); *Stijn Streuvels en zijn werk* (1932).

B. Ranke, *F. de P.* (1941); A. van Wilderode, *F. de P.* (1960). R.F.L.

Pilnyak, BORIS, pseud. of BORIS ANDREYEVICH WOGAU (\*Mozhaysk 29 IX 1894; †1937), Soviet writer. After his Civil War adventures all over Russia he published his 'dynamic' novel *Goly god* (1922; *The Naked Year*, tr. A. Brown, 1929) which gave a chaotic though powerful picture of the Revolution. Pilnyak welcomed the Revolution as an elemental happening which was bound to renew life, but such narratives of his as *Mashiny i volki* ('Machines and Wolves') and *Mat' syra zemlya* ('Mother Damp Earth') show no excessive love for Communist civilization. In 1927 he clashed with the authorities, but tried to make up for it by his excellent Five-Year-Plan novel, *Volga vpadayet v Kaspiyskoye more* (1930; *The Volga Falls to the Caspian Sea*, tr. C. Malamuth, 1931). He travelled widely in Japan, China and America, all of which he recorded in some of his further writings. As a typical FELLOW-TRAVELLER he did his best to adapt himself externally to the Soviet régime, yet his sympathies remained with the 'other', i.e. the primitive and elemental Russia.

This duality gradually affected his creative power and caused further misunderstandings with the régime. His last book appeared in 1938. It is unknown how he died.

*Sobranie sochineniy* (8 vols, 1930); *Kamni i korni* (1935); *O. K.* (1935); *Sozrevanie plodov* (1936).—*Tales of Wilderness* (tr. F. O'Dempsey, 1924); *The Tale of the Unextinguished Moon* (tr. B. Scott, New York, 1967).

A. Voronsky, *Literaturnye tipy* (1927); A. Paley, *Literaturnye portrety* (1928); G. Struve, *Soviet Russian Literature* (1950). J.L.

Pilon, JEAN-GUY (\*Saint-Polycarpe, Quebec 12 XI 1930), Canadian poet, literary editor of the journal *Liberté*, editor of the poetry press *Éditions de l'Hexagone* and cultural-programme supervisor for Radio-Canada. His work is characterized by lucidity, optimism and melodious rhythm.

*La fiancée du matin* (1953); *Les cloîtres de l'été* (1954); *L'homme et le jour* (1957); *La mouette et le large* (1960); *Recours au pays* (1961); *Pour saluer une ville* (1963).—*Solange* (novel; 1966). R.Su.

Pina, RUI DE (\*Guarda c. 1440; †c. 1520), Portuguese historian. Held in esteem by Kings John II and Manuel, he took part in diplomatic missions to Castile and to Rome and was appointed chronicler of the realm in 1497. Of the nine chronicles formerly attributed to him only two, those on John II and Afonso V, are now held to be his. The others, dealing with the early Kings of Portugal, seem to be adaptations of works by Fernão Lopes\* and others. Lacking the genius of Lopes, Pina was nevertheless an able and informed historian. His style has simplicity and dignity and his portrayal of Afonso V and the strong-willed John II is not lacking in penetration.

*Crónica de D. Afonso V* (Bibl. de Cláss. Port.; 3 vols, 1901); *Crónica de D. João II* (ed. A. Martins de Carvalho, 1950).—Formerly attrib. to R. de P. were the chronicles of Sancho I, Afonso II, Sancho II, Afonso III, Dom Denis\*, Afonso IV, and Dom Duarte\*.

A. Coelho de Magalhães, 'Estudo crítico' in *Crónica d'El-Rei D. Duarte* (1914). T.P.W.

Pinar, FLORENCIA (fl. late 15th century), Spanish poet. Her *canciones*, untypical in their preference for concrete objects, are in the *Cancionero general*; the most famous, about captive partridges, is less innocent than it seems. Her brother was also a poet.

For biblio. see CANCIONERO.

A.D.D.

Pinciano, EL: see LÓPEZ PINCIANO, ALONSO.

Pindar (\*Boeotia c. 520; †c. 438 B.C.; contemporary of Bacchylides\*), the greatest of the lyric poets of ancient Greece. Only fragments of his *Paeans*,

*Hymns* and *Dithyrambs* remain. Four books of choral odes survive complete, *Olympians*, *Pythians*, *Nemeans*, *Isthmians*; these are all *epinicia*, poems commissioned by wealthy patrons and composed to honour the victor in the Olympic, Pythian, Nemean, and Isthmian Games. The Doric features which Pindar uses side by side with his native Boeotian dialect, and also the three elements present in nearly all the *epinicia* (praise of the victor, narrative taken from myth, maxims) probably derive from a Spartan tradition (Alcman\*). The diction of the myth is gorgeous, with especially telling epithets, and the narrative is developed in a quite different way from the smooth flow of the Homeric epic: there are sudden transitions from one theme to another, and sometimes the story stops abruptly. Maxims form a characteristic part of the Pindaric *epinicion*. They are sometimes phrased in an enigmatic manner, and should not be used to construct theories about Pindar's 'thought'. However, certain themes are unmistakable: the aristocratic values of breeding and (no less important) of training; the dangers of excess; the high place occupied by poetry and poets; deeply-felt religious convictions.

Eds: B. Snell, I (4th ed. 1964), II (3rd ed. 1964); J. E. Sandys (3rd ed. 1927; with tr.).—Eds with comm.: L. R. Farnell (1930–32); J. B. Bury, *Isthmians* (1892) and *Nemeans* (1890); C. A. M. Fennell, *Olympians* and *Pythians* (1893); B. L. Gildersleeve, *Olympians* and *Pythians* (2nd ed. 1897); E. Thummer, *Isthmians* (1968–69).

F. Dornseiff, *P.s Stil* (1921); U. von Wilamowitz-Moellendorf, *Pindaros* (1922); W. Schade-waldt, *Der Aufbau des Pindarischen Epinikion* (1928); L. Illig, *Zur Form der Pindarischen Erzählung* (1932); G. Norwood, *P.* (1945); J. H. Finley, *P. and Aeschylus* (1955); E. L. Bundy, *Studia Pindarica* (2 vols, 1962); R. W. B. Burton, *P.'s Pythian Odes* (1962); C. M. Bowra, *P.* (1964). J.T.H.

Pindemonte, IPPOLITO (\*Verona 13 XI 1753; †*ibid.* 18 XI 1828), Italian poet and prose-writer. Widely travelled in Europe (1778–96), he lived for a time in London; an admirer of Gray\*, Collins\* and Edward Young\*; a friend of Foscolo\*. Of a studious and tranquil disposition, Pindemonte made an elegant translation of the *Odyssey* (1805–19) and composed (1785) the *Poesie campestri* (1788), a collection of lyric verse suffused with a tender melancholy (*La solitudine*, *La melanconia*). Other works include *Abaritite* (1790; a novel), the *Prose campestri*, *Arminio* (a tragedy), verse *Epistole* and moralizing *Sermoni* (1819).

*Opere* (4 vols, 1832–33).—*Prose e poesie campestri* (1817); *Poesie originali di I. P.* (ed. A. Torri, 1858); *L'Odissea* (ed. M. Valgimigli, 1930).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959; with sel. poetry and prose and biblio.).

N. F. Cimmino, *I. P. e il suo tempo* (2 vols, 1968).—O. Bassi, *Fra classicismo e romanticismo*, *I. P.* (1934); W. Binni, 'Il "grave stil nuovo" del P.' in *Preromanticismo italiano* (1948). M.W.

Pinero, SIR ARTHUR WING (\*Islington 24 V 1855; ∞1883 Myra Emily Wood Hamilton, née Moore; †London 23 XI 1934), English playwright. He made some reputation by writing farces, but coming under the influence of Ibsen\* wrote serious problem plays remarkable for the skill of the construction and the contrivance of tense situations. *The Second Mrs Tanqueray* (1893) established his fame.

*The Profligate* (1889); *The Notorious Mrs Ebbsmith* (1895); *Trelawny of the 'Wells'* (1897); *The Gay Lord Quex* (1899); *His House in Order* (1906); *Mid-Channel* (1909); *The Enchanted Cottage* (1922).

C. Hamilton, *The Social Plays of Sir A. P.* (4 vols, 1917–22); W. D. Dunkel, *Sir A. P.* (Chicago, 1941). R.A.S.-J. (W.R.A.)

Pinget, ROBERT: see NOUVEAU ROMAN.

Ping Hsin, pseud. of HSIEH WAN-YING (\*Min-hou 5 X 1900), Chinese author, became well known in the early years of the vernacular-literature movement, writing short stories and poems while a student at Yenching University (1919–23). Though she remained the most widely-known woman writer, this was the significant period of her work.

*Kuan yü nü-jên* (essays; 1943).—*Ping-hsin chu-tso chi* (coll. works; 3 vols, 1932–33: I, short stories; II, poems; III, prose).—Trs of short stories: Kyn Yn Yu in *The Tragedy of Ah Qui* (1931); R. L. Jen, 'The First Home Party' in *T'ien Hsia Monthly*, IV (1937); trs of poems: G. M. Boynton, *Spring Water* (Peking, 1929); K.-Y. Hsü in *20th Century Chinese Poetry* (1963).

M. Boušková, 'The stories of Ping Hsin' in *Studien zur modernen chinesischen Literatur* (ed. J. Průšek, Berlin, 1964). A.R.D.

Pinkerton, JOHN (\*Edinburgh 17 II 1758; †Paris 6 III 1826), Scottish historian. Trained for the law, he settled as an author in London in 1781, and moved to Paris in 1802. An irascible, combative and prejudiced man; but his *Scottish History* is a laborious foundation-work. He played a part in the antiquarian activity of his time, and in the recovery of the Scottish literary past, with *Select Scottish Ballads* (2 vols, 1783) and *Ancient Scottish Poems . . . from the MS Collection of Sir Richard Maitland* (1786). The *Dissertation* is a curious attempt to demonstrate the inferiority of the Celt.

*Essay on Medals* (1784); *A Dissertation on the Origin . . . of the Scythians or Goths* (1787); *The History of Scotland from the Accession of the House of Stewart to that of Mary* (2 vols, 1797);

*Modern Geography* (1803); *Literary Correspondence* (1830). J.K.

Pinski, DAVID (\*Mohilev, Ukraine 1872; †Haifa 1959), Yiddish playwright and essayist. He began writing in Warsaw in 1893, and subsequently collaborated with Peretz\*, lecturing and writing educational books. He lived for some time in Switzerland and Germany and was closely associated with several Zionist-Socialist publications, later becoming active in the Poale Zion party. Influenced by German drama, but even more by Ibsen's\* plays, he wrote his great series of plays, first on social themes and later on Jewish historical subjects, which were successfully performed on the Yiddish stage as well as by the Habimah company (in Hebrew) and several European theatres. In 1899 he emigrated to the U.S.A. and in 1949 finally settled in Israel.

Isaac Sheftel (1899); *Di Mooter* (1901); *Familye Tsvi* (1905); *Der Oitser* (1905); *Der eibiker yid* (1919); *Rabbi Akiba un Bar Kochba*. J.S.

Pinter, HAROLD (\*London 10 X 1930; ∞1956 Vivien Merchant), English dramatist, whose rather sombre plays explore the repetitive dialogue and inconsequences of everyday conversation in their 'new naturalism'.

*The Birthday Party* (1959); *The Caretaker* (1960); *The Homecoming* (1965); *Landscape* (1968); *Silence* (1969).

R. Hayman, *H. P.* (1968); J. R. Taylor, *H. P.* (1969). W.R.A.

Pinto, FERNÃO MENDES (\*Montemor-o-Velho c. 1510; †Almada 8 VII 1583), Portuguese writer. Practically all that is known of his life is derived from his famous *Peregrinação*, and subject to caution. Captured by French corsairs off the coast of Portugal while still a youth, in 1537 he embarked for the East and began in earnest his amazing and varied career of travel and adventure in India, Ethiopia, Arabia, Burma, Siam, China and Japan. In 1558 he returned to Portugal and wrote his memoirs, a breathless, fascinating narrative recounting his vicissitudes as soldier, envoy, trader, adventurer, pirate and missionary. Under the influence of Francis Xavier, then preparing his great missionary work in China and Japan, Pinto became a Jesuit, but he later left the Order for reasons still obscure. One of the first Europeans to land in Japan, many times captured and shipwrecked, acquiring and losing with equal facility fabulous fortunes, Pinto describes all the countries of the East that he visited—and possibly some that he did not. Long considered as pure fantasy, much of the *Peregrinação* is now recognized to be based on fact and personal experience—though with undoubted inventions and lavishly coloured with an artist's imagination. The work enjoyed immense popularity in the 17th century, 19 editions in six

languages (three in English) being published between 1614 and 1700. Pinto was the first writer to use the presentation of Oriental civilizations, particularly that of China, as a criticism of the barbarity, rapaciousness and in some respects the cultural inferiority of the European intruders.

*Peregrinação de Fernam Mendez Pinto* (1614; ed. Brito Rebelo, 4 vols, 1908–10; ed. Jordão de Freitas, 7 vols, 1930–31; ed. A. J. da Costa Pimpão, 7 vols, 1944–45; ed. A. J. Saraiva, 5 vols, 1960); *The Voyages and Adventures of Ferdinand Mendez Pinto, a Portugal* (tr. H. Cogan, 1663; abr. ed. 1891); Eng. adapt.: M. Collis, *The Great Peregrination, Being the Life and Adventures of F. M. P.* (1949).

G. Schurhammer, *F. M. P. und seine Peregrinação* (1926); G. Le Gentil, *Les Portugais en Extrême-Orient, F. M. P.* (1947); A. J. Saraiva, *F. M. P.* (1958) and *Historia da cultura em Portugal*, III (1962). T.P.W.

Pinto, HÉTOR (\*Covilhã c. 1528; †Toledo 1584), Portuguese moralist. Entering the Hieronymite Order in 1543, he studied theology at Sigüenza and later became Professor of scripture at Coimbra. Vehemently opposed to the Spanish annexation of Portugal in 1580, he was removed to Spain, where he died.

Apart from exegetical works in Latin, Pinto wrote 11 dialogues 'in the manner of Plato', dealing with topics such as friendship, religion, true philosophy and the solitary life. Widely translated it ran through some 20 editions before the end of the century.

*Imagem da vida cristã* (pt I, 1563; pt II, 1572; ed. M. Alves Correia, 4 vols, 1940–41).

A. J. Saraiva, 'Assimilação do humanismo à tradição medieval: H. P.' in *História da cultura em Portugal*, II (1955). T.P.W.

Pinto Delgado, João (\*?Tavira, Portugal; †?Amsterdam after 1636), Spanish poet. He was of Jewish descent, lived for some years at Rouen, where his poems were printed, and furtively practised Judaism. He left after a denunciation and finally settled in Amsterdam. His published poems are all Biblical: Esther, Ruth and some beautiful meditations on Lamentations. He deserves a good modern edition.

*Poema de la Reyna Ester*, etc. (Rouen, 1627; ed. I. S. Révah, Lisbon, 1954).

C. Roth, 'J. P. D.—a literary disentanglement' in *Mod. Lang. Rev.*, XXX (1935); E. M. Wilson, 'The poetry of J. P. D.' in *Jour. Jewish Stud.*, I (1949); A. D. H. Fishlock, 'The rabbinic material in P. D.'s *Ester*', *ibid.*, II (1950).

E.M.W. (J.E.V.)

Piontek, HEINZ (\*Kreuzberg 15 XI 1925), German poet, fiction writer and critic. His precision and

clarity has wide appeal, and his poems can be found in numerous anthologies.

VERSE: *Die Furt* (1952); *Mit einer Kranichfeder* (1962); *Klartext* (1966).—PROSE: *Kastanien aus dem Feuer* (1963); *Die mittleren Jahre* (novel; 1967); *Liebeserklärungen* (1969).—*Buchstab, Zauberstab* (criticism; 1959).

H. E. Holthusen, 'H. P.' in *Ja und Nein* (1954); J. C. Middleton, 'The poetry of H. P.' in *Ger. Life and Letters*, XIII (1959–60); C. Hohoff, K. Krolow, H. Politzer et al., *H. P. Hinweise, Erläuterungen, Proben, Daten* (1966). F.M.K.

Piovene, GUIDO (\*Vicenza 27 VII 1907), Italian novelist and essayist. Since 1935 he has been correspondent for various newspapers in a number of countries, as a result of which he has written books on the contemporary scene in America, Italy, France and Russia. In 1949 and 1950 he was director of the Department of Arts and Letters of UNESCO. As a novelist he displays a deep interest in human nature and man's capacity for self-deception. His concerns are those of the moralist and philosopher rather than of the critic of society. In *Lettere di una novizia* (1941; *Confession of a Novice*, tr. E. Wilkins, 1950), he revives the epistolary form.

NOVELS: *La gazzetta nera* (1943); *Pietà contro pietà* (1946); *I falsi redentori* (1949); *Le furie* (1963); *Le stelle fredde* (1970).—ESSAYS: *Lo scrittore tra la tirannide e la libertà* (1952); *La coda di paglia* (1962).

G. Catalano, P. (1967).

B.M.

Piozzi, HESTER LYNCH, née SALUSBURY (\*Bodvel nr Pwllheli 16 I 1741; ∞1763 Henry Thrale, ∞1784 Gabriel Piozzi; †Bath 2 V 1821), English writer of lively memoirs of Dr Johnson\*, whose deep affection for her made him a frequent visitor at her Streatham house during her marriage to Thrale the brewer. Her marriage to Piozzi ended Johnson's friendship.

R.M.H.

*Anecdotes of the late Samuel Johnson* (1786; ed. with notes by G. Birkbeck Hill in *Johnsonian Miscellanies*, I, 1897; ed. separately S. C. Roberts, 1925, repr. 1969); *Letters* (to and from Johnson; 1788; ed. R. W. Chapman in *The Letters of Samuel Johnson*, 3 vols, 1952); *Piozziana* (ed. E. Margin, 1833); *Autobiography, Letters and Literary Remains* (ed. A. Hayward, 2 vols, 1861); *Three Dialogues* (ed. M. Zamick, 1932); *The Queeney Letters* (ed. H. Fitzmaurice, 1934); *Thraliana* (ed. K. Balderston, 2 vols, 1951; notebook); *Observations on the Course of a Journey through France, Italy and Germany* (ed. H. Barrows, 1967).

J. L. Clifford, *H. L. P.* (1941).

R.M.H. (M.Bu.)

Pirandello, LUIGI (\*Agrigento 28 VI 1867; ∞1894 Maria Antonietta Portulano; †Rome I XII 1936),



Italian poet, short-story writer, novelist and dramatist. His first publications were three volumes of poems, mostly written while still a student at the Universities of Palermo, Rome and Bonn, but he soon turned to prose fiction, writing excellent short stories in the veristic tradition as well as novels. He achieved his first public success with the novel *Il fu Mattia Pascal* (1904; *The Late M. Pascal*, tr. A. Livingston, 1923), and only later turned to the theatre, where his greatest triumphs were to occur. In 1934 he was awarded the Nobel prize for literature. From 1926 to 1934 he directed his own theatrical company.

Pirandello's stage characters are often elaborations of earlier ones from his fiction, but only in the plays do they achieve maturity and through them Pirandello explores the concepts of the subjective and therefore relative nature of reality and the relationship of art to life. The essay *L'umorismo* (1908) is important for an understanding of Pirandello.

NOVELS: *I vecchi e i giovani* (1913; *The Old and the Young*, tr. C. K. Scott Moncrieff, 1928); *Uno, nessuno e centomila* (1926; *One, None and a Hundred Thousand*, tr. S. Putnam, 1933).—PLAYS: *Così è, se vi pare* (1918; *Right You Are! (If You Think So)*, tr. F. May, 1962); *Sei personaggi in cerca d'autore* (1921; *Six Characters in Search of an Author*, tr. *idem*, 1954); *Enrico IV* (1922; tr. *idem*, 1962); *Vestire gli ignudi* (1923; *Naked*, tr. A. Livingston, 1924); *Diana e la Tuda* (1927; *Diana and Tuda*, tr. Marta Abba, 1949); *Questa sera si recita a soggetto* (1930; *Tonight We Improvise*, tr. S. Putnam, 1932).—Collected ed. of works (6 vols, in ser. *Classici contemporanei italiani*, frequent repr.).

O. Büdel, P. (1966); W. Starkie, L. P. (1965): best intros in Eng.—A. L. de Castris, *Storia di P.* (1962); G. Giudice, L. P. (1963); A. Barbina, *Bibliografia della critica pirandelliana 1889-1961* (1967).  
B.M.

Piraten, FRITIOF NILSSON: see Nilsson Piraten, FRITIOF.

Pirckheimer, WILLIBALD (\*Eichstätt 5 XII 1470; †Nürnberg 22 XII 1530), German humanist. The complete Renaissance personality, humanist, scientist, warrior and diplomat, the leader of Nürnberg culture, a close friend of Albrecht Dürer, and supporter of Reuchlin\*. He wrote a notable history of the Swiss war (in which he fought), various Latin works, and may be the part-author of the important Reformation satire *Eccius dedolatus* (1520; ed. A. E. Berger in *Dt. Lit. in Entw.-Reihen*, II, 1931).

*Pirckheimeri opera* (ed. M. Goldast, 1610); *Schweizerkrieg* (with P.'s autobiog.; ed. K. Rück, 1895); *Briefwechsel* (ed. A. Reimann and E. Reicke, 2 vols, 1940, 1956).

E. Reicke, W. P.'s *Leben, Familie und Persönlichkeit* (1930).  
D.G.D.

Pirmez, OCTAVE (\*Châtelet 19 IV 1832; †Acoz 30 IV 1883), Belgian writer. A precursor of the Belgian literary renaissance, this country gentleman, who corresponded with Hugo\* and Sainte-Beuve\*, wrote in a lyrical, contemplative style which aroused great enthusiasm among the Jeune Belgique group of writers.

*Feuillées* (1862); *Heures de philosophie* (1873); *Esquisses psychologiques* (1875); *Rémo* (1878); *Lettres à José* (1884).

M. Wilmotte, *Anthologie* (1904).

B.M.W. (J.C.D.)

Piron, ALEXIS (\*Dijon 29 VII 1689; †Paris 21 I 1773), French poet and dramatist. He wrote epigrams and minor light verse and, among several plays, two on subjects taken from modern history: *Gustave Vasa* (1733) and *Fernand Cortès* (1744). His best work was his comedy, *La Métromanie* (1738). He was a life-long enemy of Voltaire\*.

*Œuvres* (ed. M. Bonhomme, 1859 and 1879).

P. Chaponnière, P. (1910); H. C. Lancaster, *French Tragedy in the Time of Louis XV*, I (1950).  
G.B.

Pisacane, CARLO (\*Naples 22 VIII 1818; †Sanza 2 VII 1857), Italian patriot and political writer. His *Saggi storici-politici-militari sull'Italia* (1858; crit. ed. A. Romanò, 1957), written in exile, show a complete understanding of the part to be played by the army in Italian history; his *Guerra combattuta in Italia negli anni '48-'49* (1851) reveals differences of opinion with Garibaldi on the conduct of the first two wars. He embarked on the abortive expedition to Sanza where, being defeated and wounded, sooner than surrender he committed suicide.

*Saggio sulla rivoluzione* (1894); *Testamento politico* (1880); *Epistolario* (1937); *Scritti vari, inediti o rari* (ed. A. Romanò, 1964).

N. Rosselli, C. P. *nel Risorgimento italiano* (1932).  
N.K.W. (J.G.-R.)

Pisarev, ALEXANDER IVANOVICH (\*1803; †1828), Russian playwright. He was partly responsible for the vogue of the vaudevilles which started in the 1820s and became a prominent feature of the Russian theatre of that period.

*Lukavin*... (1964).

S. Aksakov, *Literaturnye u teatral'nye vospomnaniya* (1856).  
J.L.

Pisarev, DMITRY IVANOVICH (\*Orel province 15 XI 1840; †nr Riga 4 VI 1868), Russian polemical writer, critic and a typical 'nihilist'. Together with Chernyshevsky\* and Dobrolyubov\* he represented the radical thought of his generation. As a

thoroughgoing utilitarian he accepted in literature only what was reasonable and useful. He denounced Pushkin\* simply because he could not endure Pushkin's aesthetic valuations of art and life. Yet with all his dogmatism Pisarev's attacks were usually lively and often brilliant in their very ruthlessness.

*Sochineniya* (6 vols, 1894); *Literaturnokriticheskie statyi* (1940); *Izbrannye filosofskie i obshchestvennopoliticheskie statyi* (1949); *Sochineniya* (4 vols, 1955–56).

V. Kirpotin, *Radikal'ny raznochinets* P. (1929); A. Coquart, *D. P. et l'idéologie du nihilisme russe* (1946); L. Plotkin, *D. I. P.* (1962); Y. Silkin, *Zhizn' D. Pisareva* (1969). J.L.

**Pisemsky, ALEXEY FEOFILAKTOVICH** (\*Kostroma province 10 III 1820; †Moscow 21 I 1881), Russian author of the realist school. A shrewd observer and an embittered sceptic, he directed his criticism mostly against the gentry, speculators and petty officials. He followed up his first novel *Tyufyak* (1850; *The Simpleton*, tr. I. Litvinov, 1960) with a number of narratives and novels, culminating with his masterpiece *Tsyvacha dush* (1858; *A Thousand Souls*, tr. *idem*, 1959)—one of the great novels of the period. Here as elsewhere Pisemsky combines his naturalistic manner with a good plot and effective characterization. After his pathetic tragedy from peasant life, *Gor'kaya sud'bina* (1859; *A Bitter Fate*, tr. A. Kogan and G. R. Noyes, 1933), his powers began to decline. In the 1860s he moreover became discredited with the liberals on account of his anti-radical novel, *Vzblamuchennoe more* (1863), and the growing misunderstandings only made him more gloomy and embittered.

*Polnoye sobranie sochineniy* (3rd ed., 8 vols, 1910–11); *Pis'ma* (1936); *Sochineniya* (1956– ); *Pyesy* (1958).

S. A. Vengerov, *A. F. P.* (1884); A. I. Kirpichnikov, *Dostoyevsky i P.* (1894); I. D. Ivanov, *P.* (1898). J.L.

**Pisides**: see George Pisides.

**Pitillas, JORGE**: see Hervás y Cobo de la Torre, JOSÉ GERARDO DE.

**Pitcottie, ROBERT LINDSAY OF** (~Pitcottie c. 1500; †c. 1565), Scottish historian in the medieval tradition. His *Chronicles of Scotland 1436–1565* (1728; ed. Æ. J. G. Mackay, 3 vols, 1899–1911) is a picturesque, entertaining, sometimes naïve but not unreliable narrative of considerable historical value. Scott\* used it, particularly in *Marmion*. J.K.

**Pitter, RUTH** (\*Ilford, Essex 7 XI 1897), English poet. Belonging to no coterie, little advertised, she is rare among contemporary poets in that, fully alive to the contemporary scene, she has ceaselessly found poetic satisfaction in the permanent

forms of beauty—nature, and the simpler objects of passion. She has a fine tact for the just image and the appropriate metre.

*First Poems* (1920); *A Trophy of Arms* (1936); *The Spirit Watches* (1939); *The Rude Potato* (1941); *The Bridge* (1945); *Urania* (1951); *Still by Choice* (1966).—*Poems 1926–66* (1968).

A. Russell, *R. P.: Homage to a Poet* (1969). R.A.S.-J. (W.R.A.)

**Pitti, BUONACCORSO** (\*Florence 25 IV 1354; †c. 1431), Italian writer and adventurer. He roamed far and wide over Europe and undertook missions for Florence; his *Cronaca* illuminated both personal experience and Florentine politics.

*Cronaca* (ed. A. Bacchi della Lega, 1905); *Two Memoirs of Renaissance Florence; The Diaries of B. P. and Gregorio Dati* (tr. J. Martines, ed. G. Brucker, 1967).

E. Rodocanachi, 'Un aventurier florentin, B. de P.' in *Bullettino ital.*, II (1902); L. Mirot, *B. P. aventurier joueur diplomate et mémorialiste* (1932). P.McN.

**Pius II, POPE**: see Piccolomini, ENEA SILVIO.

**Pixérécourt, RENÉ CHARLES GUILBERT DE** (\*Nancy 22 I 1773; †*ibid.* 27 VII 1844), French dramatist. Pixérécourt, the author of some 111 plays, is known as 'the father of melodrama'. His workmanlike mingling of adventure, horror and pathos created the most popular form of theatrical entertainment of the 19th century.

*Le château des Appennins, ou les mystères d'Udolphe* (1797); *Victor, ou l'enfant de la forêt* (1798); *Calina, ou l'enfant du mystère* (1801); *Les mines de Pologne* (1803); *Robinson Crusoe* (1805); *Le chien de Montargis, ou la forêt de Bondy* (1816).

P. Ginisty, *Le mélodrame* (1910); W. G. Hartog, *G. de P.* (1913); M. W. Disher, *Blood and Thunder* (1949). T.W.

**Pizzicollì, CIRIACO DE'**: see Ciriaco d'Ancona.

**Pla, JOSEP** (\*Palafrugell 1897), Catalan writer. Described by a critic as a graphomaniac, he is a great essayist in the style of the 19th-century English school. His innumerable works (novels, short stories, biographies, articles, travelogues, diaries, etc.) form a coherent whole, a multiform critical review of more than 50 years of Catalan history. His free and colourful style, the main feature being the richness and precision in the use of adjectives, reaches its finest heights in his descriptions of landscape and in his portraits.

*Obres completes* (intro. Joan Fuster, in progr.; 14 vols pub. 1966– ). J.L.M.

**Plácido**, pseud. of GABRIEL DE LA CONCEPCIÓN VALDÉS (\*La Habana 18 III 1809; †Matanzas 28

VI 1844), Cuban poet. A foundling and a quadroon, Plácido lived all his life in humble circumstances, and his fame is due not entirely to his literary achievement, but in part to his tragic death; he was shot as a conspirator by the Spanish authorities. Out of a vast mass of pedestrian versification (he earned his living by improvising) a handful of real poems remains: ingenuous, halting but of moving sincerity. E.Sa.

*Poesias de P.* (1938).—F. S. Stimson, *Cuba's Romantic Poet, The Story of P.* (N. Carolina, 1964). J.F.

Planché, JAMES ROBINSON (\*London 27 II 1796; ∞1821 Elizabeth St George; †*ibid.* 30 V 1880), English antiquary, student of heraldry and costume, and writer of numerous burlesques and Christmas pieces for the theatre.

*Amoroso, King of Little Britain* (1818; burlesque); *History of British Costumes* (1834); *Regal Records* (1838); *Pursuivant of Arms* (1852); *Recollections and Reflections* (2 vols, 1872); *Extravagances* (5 vols, 1879).

H. Granville Barker, 'Exit P.—enter Gilbert' in *London Mercury* (1932). R.M.H.

Plantijn, CHRISTOFFEL (or CHRISTOPHE PLANTIN) (\*St Avertin 1520; †1589), Dutch printer of French origin. He came to Antwerp in 1549 where he started a printing shop which soon became the most famous of its kind in the Low Countries. His best-known effort is the polyglot Bible. He established also branches at Leiden, Paris and Salamanca and exported to America and North Africa. After his death the business was carried on by his son-in-law and his descendants. Since 1876 the house and equipment has been a museum. For Dutch philology his dictionary (1573) has lasting value. (See also PRINTING AND PUBLISHING.)

M. Rooses, *Christophe P.* (1882), *Rimes de P.* (2nd ed. 1922) and *Correspondance* (8 vols, 1883–1918; adds by M. van Durme, 1955); M. Sabbe, *De Plantijnsche werkstede* (1935) and *L'œuvre de C. P. et de ses successeurs* (1938); C. Clair, *Christopher P.* (1960); J. A. Dorsten, *Poets, Patrons and Professors* (1962); L. Voet, *Het Museum P.-Moretus* (1965) and *The Golden Compasses* (1969). J.J.M. (A.v.E.)

Planudes: see Maximus Planudes.

Platen-Hallermünde, AUGUST, GRAF VON (\*Ansbach 24 X 1796; †Syracuse 5 XII 1835), German poet. Educated in the Munich Kadettenkorps, Platen was ill fitted for army life, but fought in the second campaign against Napoleon, and, while remaining on the army list, after 1818 enjoyed permanent leave of absence. Studying at Erlangen and Würzburg he mastered 12 languages, and ranged voraciously over world literature. After

1826 he lived mainly in Italy. The least provincial of poets of his time, he had little human contact because of his homosexual inclinations and uncompromising fastidiousness. His aim—in which, notably in his *Ghaselen* (1821) and sonnets, he succeeded—was the conquest of form, at a time when the Romantics had cast form to the winds. His disgust for the weaker aspects of Romanticism found expression in brilliantly waspish literary satires: his comedy, *Die verhängnisvolle Gabel* (1826), annihilated the *Schicksalsdrama*. He was rediscovered by Stefan George\* and his disciples as the poet defying the theories, militant teachings and doctrines of Naturalism which was ultimately bent upon the negation and destruction of art itself.

*Tagebücher* (ed. G. von Laubmann and L. von Scheffler, 2 vols, 1896–1900); *Gesamtausgabe* (ed. M. Koch and E. Petzet, 12 vols, 1910); *Briefwechsel* (ed. L. von Scheffler and P. Bornstein, 4 vols, 1911–31); *Gedichte* (ed. C. Fischer, 1958).

M. Koch, *P.s Leben und Schaffen* (1909); R. Schlosser, *A. Graf von P.* (2 vols, 1910–13); W. Heuss, *P.s dramatisches Werk* (1936).—F. Redenbacher, *P.-Bibliographie* (1936).

H.A.P. (K.W.M.)

Plath, SYLVIA (\*Boston, Mass. 27 X 1932; ∞1956 Ted Hughes\*; †London 11 II 1963), American poet. Her suicide emphasized the continual speculations on death, disintegration and breakdown to be found in her work. The tone of her work is refined and speculative and suggests hysteria only just kept under control. The fear and fascination of schizophrenia is expressed in her novel *The Bell Jar* (1963) which highlights the main concerns of her poetry.

VERSE: *Colossus* (1960); *Ariel* (1965). G.A.K.

Platina, IL, properly BARTOLOMEO SACCHI (\*Piacenza 1421; †Rome 1481), Italian humanist. In Rome as secretary to Francesco Gonzaga, he was favoured by Pius\* II, imprisoned by Paul II and appointed librarian by Sixtus IV. He is mainly remembered for his *Liber de vita Christi ac omnium pontificum*, completed in 1474, which is of little historical value until, from Calixtus III, it treats of contemporary Popes, when it acquires the interest and bias of personal reminiscence. Typical Renaissance treatises are his *De principe* (1657), *De optimo cive*, and *De vera nobilitate*.

*Platynae historici liber de vita Christi ac omnium pontificum* (ed. G. Gaida in *Rerum Italicarum scriptores*, new ed., III, 1914); *De optimo cive* (ed. F. Battaglia, 1944).

A. Luzio and R. Renier, 'Il P. e i Gonzaga' in *Giornale storico della lett. ital.*, XIII (1889); G. J. Schorn, 'Die Quellen zu den Vitae Pontificum Romanorum des B. P.' in *Römischer Quartalschrift*, XXVII (1913); *Prosatori latini del Quattrocento* (ed. E. Garin, 1952). P.McN.

Plato (fl. c. 428–385 B.C.), Athenian comic poet. Twenty-eight plays, on political, literary, mythological and social themes show an interesting transition in matter and style from Old to Middle Comedy.

T. Kock, *Comicorum Atticorum fragmenta*, I (1880); J. M. Edmonds, *Fragments of Attic Comedy*, I (1957; with tr.).—T. B. L. Webster, *Studies in Later Greek Comedy* (2nd ed. 1970).  
E.W.H.

Plato (\*Athens 428/427; †*ibid.* 347 B.C.), Greek philosopher. His father and mother, Ariston and Perictione, were both members of families of great influence in the time of Pericles; two of his relatives were concerned in the short-lived oligarchic government of 404–403. From an early age therefore he must have associated with men who could talk with knowledge of political problems. His inclinations may well have been towards practical politics; but the oligarchic government disgusted him by its violence, and the restored democracy was still worse in his eyes because it was responsible for the execution of his master, Socrates\*.

About 388 he went to Sicily and there formed a friendship with Dion, the son-in-law of Dionysius I of Syracuse. Perhaps a year later he returned to Athens and founded a school in the Academy. He visited Sicily again in 367: Dionysius I died and Dion invited Plato to undertake the education of his successor Dionysius II. Plato attempted to put the teachings of the Academy into practice: he started the young ruler on a course of geometry. Unfortunately Dionysius lacked many of the qualities which Plato demanded for his philosophic ruler and was moreover jealous of the power of his brother-in-law Dion. The attempt to educate him failed, and Plato returned to Athens. His final visit to Syracuse in 361 also came to nothing. Eventually Dion seized power in Syracuse by force, but was himself murdered.

Plato's direct intervention in politics was useless; his success was in the Academy. The demand for higher education was shown by the popularity of the travelling sophists, who taught the useful arts for a fee. Isocrates\* started a school in Athens, probably before the foundation of the Academy, and offered a preparation for political life. The difference between Isocrates' school and Plato's was that Plato believed in the value of abstract scientific studies: his pupils were to prepare themselves for public life not merely by a course of general knowledge and rhetoric but through the discipline of mathematics and dialectic. This act of faith is the link between the Academy and the modern University.

All of Plato's writings, except the *Letters* and the *Apology*, are in dialogue form, usually with Socrates taking the leading part; many of them take their name from Socrates' principal interlocu-

tor. The speakers are often real people: the views Plato puts into their mouths are developments of their own views but go far beyond the position they are known to have held.

The dialogues can be arranged in three groups, according to their date and philosophic content. Those in the earliest group are generally inconclusive: they give a picture of Socrates which may well approach historical truth—a man criticizing current notions of morality and trying to find universal standards.

The second group (*Phaedo*, *Symposium*, *Republic*, *Phaedrus*) presents positive doctrines of Plato's own, particularly the theory of Forms (or Ideas). Probably they can be dated after Plato's return from Sicily in 388, when he had the opportunity of meeting Pythagoreans. The theory of Forms seems to be a product of Socrates' search for universal moral standards, and the Pythagorean idea that the real and knowable element in the universe is its mathematical structure. The objects of knowledge, according to the theory, cannot be the transient, changing things of the material world, which baffle the scientific observer by their impermanence and complexity, but must be eternal, unchangeable 'forms', the perfect models of the imperfect copies which we see around us.

This theory has implications for other fields of enquiry. In the *Phaedo*, it is linked to the doctrine of the immortality of the human soul; in the *Republic*, the whole structure of the ideal state depends on the education of the 'philosopher-kings' and their ability to grasp the 'forms'.

In the last group (e.g. *Parmenides*, *Theaetetus*, *Sophist*, *Philebus*) the theory is submitted to critical analysis; in the *Timaeus* it plays its part in Plato's strange, half-scientific, half-mythological cosmology. In his last dialogue, the *Laws*, it is less evident: Plato seems to abandon some of the lofty idealism of earlier works and concentrates on a more practical examination of political problems.

As a philosopher Plato is unsystematic. His methods vary, his conclusions receive different emphasis in different contexts, and his examination of any particular problem is scattered over many dialogues, each with different purposes and a different point of view. Frequently he resorts to allegory or myth to touch themes too difficult for direct explanation. But perhaps his lack of system makes him all the more suggestive. Here for the first time the fundamental problems of philosophy were stated and elucidated, in brilliantly persuasive language, and all subsequent thinkers had to reckon with his views.

H. F. Cherniss, 'P. 1950–57' in *Lustrum*, IV–V (1959–60; biblio.).—EDITIONS: *Epistulae* (F. No-votny, 1930); *Euthyphro*, *Apology* and *Crito* (J. Burnet, 1924); *Gorgias* (E. R. Dodds, 1959); *Hippias Major* (D. Tarrant, 1928); *Laws* (E. B. England, 2 vols, 1921); *Meno* (E. S. Thompson, 1901); *Phaedo* (R. D. Archer-Hind, 1894; J. Burnet,

1911); *Phaedrus* (W. H. Thompson, 1868); *Philebus* (R. G. Bury, 1897); *Republic* (J. Adam, 2 vols, 1902-09); *Sophist and Politicus* (L. Campbell, 1867); *Symposium* (R. G. Bury, 1932); *Theaetetus* (L. Campbell, 1883); *Timaeus* (comm. only; A. E. Taylor, 1928).—Complete text in Oxford Classical Texts.

TRANSLATIONS: Complete text and tr. (various authors) in Loeb Classical Libr.; complete tr. B. Jowett (rev. D. J. Allan and H. E. Dale, 1953); various authors (ed. E. Hamilton, 1961); separate dialogues tr. in Penguin Classics and Bobbs-Merrill, Library of Liberal Arts.

G. C. Field, *The Philosophy of P.* (1949; best short intro.).—R. L. Nettleship, *Lectures on the Republic of P.* (1901); E. Barker, *Greek Political Theory: P. and His Predecessors* (1925); A. Diès, *Autour de Platon* (1927); A. E. Taylor, *P.: The Man and His Work* (1929); U. von Wilamowitz-Moellendorf, *Platon* (3rd ed. 1930); P. Frutiger, *Les mythes de Platon* (1930); G. C. Field, *P. and His Contemporaries* (1930); P. Shorey, *What P. Said* (1933); G. M. A. Grube, *P.'s Thought* (1935); Sir David Ross, *P.'s Theory of Ideas* (1951); G. R. Morrow, *P.'s Cretan City* (1960); K. R. Popper, *The Open Society and Its Enemies*, I (4th ed. 1962); I. M. Crombie, *An Examination of P.'s Doctrines* (1963); K. Gaiser, *P.'s ungeschriebene Lehre* (1963); *Studies in P.'s Metaphysics* (ed. R. E. Allen, 1965); *New Essays on P. and Aristotle* (ed. R. Bambrough, 1965); G. Ryle, *P.'s Progress* (1966); H. J. Krämer, *Arete bei P. und Aristoteles* (1967); *P.* (ed. G. Vlastos, 2 vols, 1970). D.J.F.

Platonov, SERGEY FÉDOROVICH (\*1860; †1933), Russian historian and author. He knew particularly well the Muscovite Russia of the 16th and 17th centuries.

*Lektsii po russkoy istorii* (1901); *Statyi po russkoy istorii* (2nd ed. 1912); *Boris Godunov* (1921); *Ocherki po istorii smuty v Muskovskom gosudarstve XVI i XVII* (1901; new ed. 1937).—*History of Russia* (tr. E. Aronsberg, 1925).

J.L.

Platter, THOMAS (\*Grächen, Valais 10 II 1499; †Basle 26 I 1582), Swiss writer. Shepherd, soap-maker, printer at Basle. At the age of 75 he wrote an autobiography which, written in a vivid, homely style, is an interesting and valuable social document of the Swiss Reformation period. It is generally printed together with the diary of his son FELIX PLATTER (1536-1614), another lively and important document.

*Selbstbiographie* (with Felix P.'s *Tagebuch*; ed. H. Boos, 2nd ed. 1918; Eng. tr. E. A. MacCaul, 1839; extracts in *Dt. Lit. in Entw.-Reihen. Selbstzeugnisse*, IV, 1931); *Briefe an seinen Sohn Felix* (ed. A. A. Burckhardt, 1890).

A. L. Schnidrig, *T. P.* (1955).

D.G.D.

Platter, THOMAS, DER JÜNGERE (\*Basle 24 VII 1574; †*ibid.* 4 XII 1628), Swiss writer, son of Felix Platter. He wrote an account of his travels through France, Spain, England and Holland, which includes an account of a performance at the Globe Theatre (1599).

*Beschreibung der Reisen durch Frankreich, England u.s.w.* (ed. R. Keiser, 1968); *T. P.'s Travels in England* (tr. C. Williams, 1937).—H. Hecht, *T. P. des J.n Englandfahrt* (1929).

D.G.D.

Plautus, T. MACCIUS (\*Sarsina before 251; †184 B.C.), Umbrian actor who translated Attic comedies for performance at the Roman festivals. In antiquity there circulated 130 comic scripts attributed to him, of which 21 came to be commonly thought genuine. The latter 21 have survived except for large parts of the *Vidularia* and small parts of the *Amphitruo*, *Aulularia*, *Bacchides* and *Cistellaria*. About 32 of the lost scripts are quoted by grammarians and others. The *Bacchides*, *Cistellaria* and *Stichus* are known to have been based on comedies by Menander\*, the *Mercator*, *Mostellaria* and *Trinummus* on comedies by Philemon\*, the *Casina* and the *Rudens* on comedies by Diphilus\*, the *Asinaria* on a comedy by Demophilus, a poet not otherwise known but almost certainly posterior to the three classic writers of the 'new' comedy. Fairly extensive pieces of the *Bacchides* original and a few scraps of those of the *Cistellaria* and *Stichus* survive. It would be reasonable to say that the 'new' comedy provided all Plautus' originals, although scholars have at times attempted to assign the *Amphitruo*, *Menaechmi* and *Persa* to the so-called 'middle' comedy.

Plautus translated very freely. With an eye to momentary theatrical effect, he seems often to have cut scenes out and added material from other plays. He extended monologues and non-dramatic dialogues to great length, filling them with allusions to contemporary Greek and Roman life and employing an enormous variety of metrical patterns. The Latin versions required a lot more accompanying song and dance than did the originals even although the choral interludes were omitted. They rarely preserved a tightly logical unity of action. Plautus' language has a wide stylistic range; a single play will contain anything from gross vulgarity to paratragic pomp.

Plautus' comedies were extremely popular in the theatre throughout the Republic but there are few signs of their being performed during the Empire. Among readers, antiquarians always admired them; schoolmasters, on the other hand, found their language too remote from the norms of classical Latin while literary men (like Horace\*) sought in them, and complained when they could not find, the regular metric and sophisticated wit of Menander. The Middle Ages practically ignored them. Early Renaissance Italy had

available only eight until a manuscript with another 12 was brought from Germany in 1429. They were first printed at Venice in 1472. A large number of modern European playwrights have found inspiration in their plots and situations.

Crit. eds: F. Ritschl *et al.* (1871–94); G. Goetz and F. Schoell (1892–1904); F. Leo (1895–96); W. M. Lindsay (1904–11); Lat. comm. J. L. Ussing (1875–92); important individual comms: A. O. Lorenz, *Miles gloriosus* (1886), *Mostellaria* (1883) and *Pseudolus* (1876); J. Brix and M. Niemeyer, *Captivi* (7th ed. O. Koehler, 1930), *Menaechmi* (6th ed. F. Conrad, 1929), *Miles gloriosus* (4th ed. O. Koehler, 1916) and *Trinummus* (6th ed. F. Conrad, 1931); W. M. Lindsay, *Captivi* (1900); F. Marx, *Rudens* (1928); P. J. Enk, *Mercator* (1932) and *Truculentus* (1953); G. Duckworth, *Epidicus* (1940).—Tr. P. Nixon (1916–38).

F. Leo, *Der Monolog im Drama* (1908), *Plautinische Forschungen* (2nd ed. 1912) and essays repr. in *Ausgewählte kleine Schriften*, I (1960); G. Michaut, *Plaute* (1920); E. Fraenkel, *Plautinisches im P.* (1922; *Elementi plautini in P.*, Ital. tr. F. Munari with important addenda, 1960); G. Jachmann, *Plautinisches und Attisches* (1931); H. Haefter, *Untersuchungen zur allateinischen Dichtersprache* (1934); C. Questa, *Introduzione alla metrica di Plauto* (1967); E. W. Handley, *Menander and P.: A Study in Comparison* (1968). H.D.J.

Plavius, JOHANN (\*?; †?), German poet, known principally by one slim volume of *Trauer- und Treugedichte* (Danzig, 1630) which show him as an important competitor of Opitz\* and an early representative of a musical and dynamic baroque trend in style, contrasting with Opitz' more rational and static traits. He is a forerunner of the later Silesians and Saxons, of whom Gryphius\*, Hofmann\* von Hofmannswaldau and Stieler\* came under his personal influence at Danzig. He wrote the first sequence of moral sonnets in German (a genre later taken up by Gryphius) and experimented with classical stanzas and the use of dactyls. His decorative yet sincere poetry reflects the patrician culture of baroque Danzig.

*Trauer- und Treugedichte* (unique copy in State Libr., Berlin); *Praecepta logicalia* (1628).—H. Kindermann, *Danziger Barockdichtung in Deutsche Lit. in Entw.-Reihen, Barock, Ergänzungsband* (with repr. of P.'s poems; 1939).

C. Lemcke, *Von Opitz bis Klopstock* (1882); V. Manheimer, 'J. P., ein Danziger Sonettist' in *Mitteilungen des Westpreussischen Geschichtsvereins*, II (1903). L.W.F.

Plávka, ANDRĚJ (\*Sielnica 18 XI 1907), Slovak poet. One of the best Slovak poets of his generation, Plávka is also one of the most traditional in language and form. His poems are strongly influenced by the landscape of his native region of Liptov (*Tri prúty Liptova*, 1942; repr. in *Liptovská*

*pišt'ala*, 1957). The Slovak rising of 1944, in which he took part, is the theme of a number of his poems, notably in *Tri vody* (1954). R.A.

DER Pleier (fl. 1250–80), burgher poet, Salzburg area; compiler of some 50,000 lines of Arthurian narrative: *Garel vom blühenden Tal* (adaptation of der Stricker's\* *Daniel*), *Meleranz* and *Tandareis und Floribel*. He combined many borrowed motifs (see Püterich\*).

Ed. K. Bartsch (1861); F. Khull (1885); M. Walz (1892); synopsis of stories in J. Kürschner, *Dt. Nat.-Lit.*, IV (1882–89).

J. L. Riordan, 'A vindication of the P.' in *Jour. Eng. and Germanic Philol.*, XLVII (1946).

F.P.P.

Plekhanov, GEORGY VALENTINOVICH (\*Tambov 26 XI 1856; †Leningrad 30 V 1918), founder of the Russian Social Democratic party, author, editor and critic. He won international fame as a theoretician and popularizer of Marxist socialism.

*Sochineniya* (24 vols, 1923–27).—*Anarchism and Socialism* (tr. E. M. Aveling, 1908); *Fundamental Problems of Marxism* (tr. E. and C. Paul, 1929); *Essays in the History of Materialism* (tr. R. Fox, 1934); *Art and Society* (tr. with intro. G. Hicks, 1937); *History of Russian Social Thought* (tr. B. M. Bekkar, E. Abramovici and G. Rockwell, 1938); *In Defence of Materialism* (tr. A. Rothstein, 1947; reissued as *The Role of the Individual in History*, 1950); *Unaddressed Letters—Art and Social Life* (tr. A. Fineberg, 1957); *Selected Philosophical Works* (1961).

*Literaturnoye nasledie Plekhanova* (6 vols, 1934–38); J. Stalin, *Voprosy leninizma* (11th ed. 1939).

J.L.

Plemp, CORNELIS GJSBERTSZ (\*1574; †1638), Dutch poet, attorney at Amsterdam. An able musician, he wrote poetry in Dutch (*Der Herdoo-peren Anslach op Amsterdam*) and Latin (*De Patria* or *Amsterdamnum Monogrammon*). Although a convinced Roman Catholic he was friendly with Hooft\* and Coster\*; he was a friend of Vondel\* and belonged to the MUIDERKRING. He translated Hooft's *Emblemata Amatoria* into Latin.

P. Scheltema, 'Over P.' in *Aemstel's Oudheid*, VI (1872); J. F. M. Sterck, *Oorkonden over Vondel en zijn kring* (1918). A.M.B.W. (R.P.M.)

Pleshcheyev, ALEXEY NIKOLAYEVICH (\*1825; †1893), Russian civic poet. As a member of the Petrashevsky revolutionary circle he was in 1849 sentenced to death with Dostoyevsky\* and others, but was sent to Siberia instead. His poetry is rather eclectic and his humane feelings are inclined to be at times sentimental. Some of his translations, especially those from Heine\*, are good.

*Stikhotvoreniya* (4th ed. 1905; re-ed. 1937); *Polnoye sobranie stikhotvoreniy* (1964).

P. A. Zabolotsky, *Poet gumannosti* (1904).

J.L.

Pletho(n): see George Gemistus Plethon.

Pletněv, PETER ALEXANDROVICH (\*1792; †1865), minor Russian poet, critic, and friend of Pushkin\* whose quarterly, *Sovremennik*, he edited after Pushkin's death in 1837 until 1846, when it was taken over by the poet Nekrasov\*. He helped Gogol\* towards literary fame and printed in *Sovremennik* the poems with which Ivan Turgenyev\* made his literary début.

*Sochineniya i perepiska* (3 vols, 1885).

I. N. Rozanov, *Pushkinskaya pleiada* (1923).

J.L.

Plevier, THEODOR (\*Berlin 12 II 1892; †Avegno in Ticino 12 III 1955), German novelist. Worker, sailor, miner, vagabond, he began writing after 1918, but became prominent with his novel *Stalingrad* (1945; *The Death of an Army*, tr. H. Langmead Robinson, 1948).

*Des Kaisers Kulis* (1930; *The Kaiser's Coolies*, tr. W. F. Clarke, 1932); *Der Kaiser ging, die Generale blieben* (1932; *The Kaiser Goes, the Generals Remain*, tr. A. W. Wheen, 1933); *Moskau* (1952; tr. S. Hood, 1953); *Berlin* (1954; tr. L. H. and V. Milroy, 1957).

H. Wilde, T. P.: *Nullpunkt der Freiheit* (1965).

R.W.L. (F.M.K.)

Pliny the Elder (GAIUS PLINIUS SECUNDUS) (\*A.D. 23 or 24; †79 in the eruption of Vesuvius), Roman encyclopaedist. Pliny served in Germany 47–57, retired into private life under Nero, acquitted himself well in various public offices under Vespasian, and at the time of his death was *praefectus classis* at Misenum. A man of prodigious industry but of little critical power, Pliny wrote extensively on military, historical and literary subjects, but only the *Natural History* in 37 books is extant. Beginning with the universe, Pliny deals with geography, physiology, zoology, botany, use of plants and animals in medicine, minerals and their use in the arts. The work is defective in arrangement and accuracy and uneven in style, sometimes heavily declamatory, sometimes as jejune as a student's notebook. Its popularity in the Middle Ages and later is attested by the number of MSS and early editions. J.A.W.

Ed. L. von Jan (rev. C. Mayhoff, 5 vols, 1892–1909; repr. 1967).—Tr. H. Rackham *et al.* (10 vols, 1938– ); *Chapters on the History of Art* (ed. with tr. K. Jex-Blake and comm. E. Sellers, 1896; rev., with pref. and sel. biblio. 1896–1966, R. V. Schoder, 1968); *Natural History: A Selection From Philemon Holland's Translation* (ed. J. Newsome, 1964).

H. N. Wethered, *The Mind of the Ancient World: A Consideration of P.'s Natural History* (1937).

J.D.

Pliny the Younger (GAIUS PLINIUS CAECILIUS SECUNDUS) (\*A.D. 61 or 62; †before 114), nephew and adopted son of the elder Pliny\*, Roman orator and letter-writer, studied rhetoric under Quintilian\*, became consul in 100 and imperial legate in Bithynia, probably 111–112. Pliny's fame rests chiefly upon his ten books of letters which, although repolished for publication and more artificial than those of Cicero\*, give a picture of a just, generous and humane man. Favourable examples of his style are the descriptions of his uncle's studious habits and of the eruption of Vesuvius in 79. Of great historical interest is the exchange of letters with Trajan on the treatment of Christians. Pliny's panegyric on Trajan, much admired in antiquity, is interminably fulsome.

*Panegyricus and Epistulae* (eds: R. C. Kükula, 2nd ed. 1912, repr. 1929; M. Schuster, 2nd ed. 1952); *Epistulae* (ed. R. A. B. Mynors, 1963; eds with comm.: Bks 1–2, J. Cowan, 1889; Bk 3, J. E. B. Mayor, 3rd ed., 1889; Bk 6, J. D. Duff, 1906; Bk 10, E. G. Hardy, 1889; sel. letters, E. T. Merrill, 1903, corr. repr. 1919; A. N. Sherwin-White, *The Letters of P.: A Historical and Social Commentary*, 1966); *Panegyricus* (ed. with comm. M. Dury, 1938).—Fr. tr. A.-M. Guillemin (3 vols, 1927–28); Eng. tr. B. Radice (2 vols, 1969).

A.-M. Guillemin, *Pline et la vie littéraire de son temps* (1929).

J.D.

Plisnier, CHARLES (\*Ghlin-les-Mons 13 XII 1896; †1921 Alida Depriez; †Ixelles 17 VII 1952), Belgian lawyer, poet and novelist. His early works dealt with his enthusiasm for Communism (he helped to found the Belgian Communist party) and his subsequent disillusionment with that ideology. Later he described with penetrating insight the mainsprings of bourgeois society. He was awarded the French Prix Goncourt (1937) for his *Faux passeports*.

VERSE: *Les voix entendues* (1913); *Prière aux mains coupées* (1931).—NOVELS: *Mariages* (1936; *Nothing to Chance*, tr. P. Morris, 1938); *Faux passeports* (1937; *Memoirs of a Secret Revolutionary*, tr. G. Dunlop, 1938); *Meurtres* (1939–41); *Mères* (1946–49).

B.M.W. (J.C.D.)

Plog, WILHELM (\*Güstrow 28 IX 1884; †Bergedorf, nr Hamburg 16 XII 1946), Low German playwright, short-story writer and novelist, was especially successful with two historical novels.

NOVELS: *Mars Micheel* (1927); *Likedeeleer* (1931).—PLAYS: *Jan Riff* (1932); *De Lots vun Fallshöft* (1934).

P. Behlau, 'W. P.' in *Mitteilungen Quickborn*, XLII (1951).

G.C.

**Plomer, WILLIAM CHARLES FRANKLYN** (\*Pietersburg, Transvaal 10 XII 1903), South African poet, novelist, short-story writer, biographer and editor. Plomer was educated at Rugby and returned to South Africa where, for a time, he was a farmer and trader. In 1926 he joined Roy Campbell\* in editing *Voorslag*, a satirical magazine. Subsequently he travelled in Japan and Greece. He then returned to England, where he worked as a publisher's reader.

Plomer's work shows considerable versatility and he has achieved distinction in many genres: his verse is often memorable for its striking imagery; his stories reflect his interest in the technique of de Maupassant\*; his novels and stories are among the most sensitive writings on South African themes.

VERSE: *Selected Poems* (1940); *Collected Poems* (1960); *Taste and Remember* (1966); *Celebrations* (1972).—NOVELS: *Turbott Wolfe* (1925); *Sado* (1931); *The Case is Altered* (1932); *The Invaders* (1934); *Museum Pieces* (1952).—SHORT STORIES: *I Speak of Africa* (1927); *Paper Houses* (1929); *The Child of Queen Victoria* (1933); *Four Countries* (1949).—*The Diary of the Rev. Francis Kilvert* (ed., 1938).—BIOGRAPHY: *Cecil Rhodes* (1933); *Ali the Lion* (1936).—AUTOBIOGRAPHY: *Double Lives* (1943); *At Home, Memoirs* (1958).—LIBRETTI: *Gloriana* (1953); *Curlow River* (1965); *The Burning Fiery Furnace* (1966); *The Prodigal Son* (1968).—VARIOUS: *Dorking Thigh and Other Satires* (1945); *Curious Relations* (under pseud. William D'Arfey; 1945).

W. Doyle, Jr, W. P. (1969). E.R.S. (U.La.)

**Plotinus** (\*205; †270), Greek Neo-Platonist philosopher. He was a Greek-speaking Egyptian and after some travels established his school in Rome about 244. His works were edited under the title *Enneads* by his disciple Porphyry\* and all have survived. The *Enneads* aimed to give a complete account of reality and a guide to the spiritual life: the style is obscure and the presentation unsystematic. Plotinus' philosophy was religious and mystical; it was derived from Platonism, but owed much to other schools, particularly the Peripatetics. Through St Augustine\*, who read translations of his works, Plotinus had considerable influence on Christian philosophy.

E. Bréhier, *Les Ennéades de Plotin* (with Fr. tr.; 6 vols, 1924–36); P. Henry and H.-R. Schwyzer, *Plotini opera* (1951); S. MacKenna and B. S. Page, *The Enneads of P.* (Eng. tr.; 5 vols, 1926–30); A. H. Armstrong, *P.* (with tr.; 1966).

E. Bréhier, *La philosophie de Plotin* (1928); R. Inge, *The Philosophy of P.* (3rd ed. 1929); A. H. Armstrong, *Architecture of the Intelligible Universe in the Philosophy of P.* (1940); P. Henry, *Études Plotiniennes* (2 vols, n.d.); P. V. Pistorius, *P. and Neoplatonism* (1952); J. M. Rist, *P.: The Road to Reality* (1968). D.J.F.

**Ploug, CARL PARMO** (\*Kolding 29 X 1813; ∞1854 Frederikke Elisabeth Michelsen; †Copenhagen 27 X 1894), Danish poet and playwright. At Copenhagen he wrote several student plays, the so-called *Atellaner*, under the pseudonym POUL RYTTER. He was a journalist most of his life, from 1841 editor of the liberal *Fædrelandet*, and an active supporter of the idea of a Scandinavian union. Much of his poetry is superficial, most valuable being his love poetry, written to his wife.

VERSE: *Viser og Vers* (3 vols, 1847–61); *Samlede Digte* (1862); *Nyere Sange og Digte* (1869); *Nye Digte* (1883); *Efterladte Digte* (1895).—*Samlede Digte* (2 vols, 1901).—PLAYS: *Atellaner* (2 vols, 1904; new ed. 1913).

H. Ploug, C. P. (1905).

E.B.

**Plunkett, JOSEPH MARY** (\*Dublin 1887; ∞1916 Grace Gifford; †*ibid.* 3 V 1916), Irish poet. He was devoted to the study of the great mystics; edited *The Irish Review* (1913); fought in the 1916 rising and was executed. He wrote lyrics of mystical fervour.

R.McH.

*The Circle and the Sword* (1911); *Poems* (1916).—*The 1916 Poets* (ed. D. Ryan, 1963). E.T.W.

**Plutarch** (\*Chaeronea c. 48; †122), Greek philosopher, biographer and antiquarian. He wrote over 200 short works of which 83 survive. The biographies are arranged in 23 pairs of 'parallel lives' which compare an eminent Greek soldier or statesman with a Roman counterpart (e.g. Alcibiades and Coriolanus); they abound with anecdotes and moral comment but also provide valuable historical evidence. His philosophical writing (*Moralia*) consists of popular ethical treatises (*On Envy and Hatred*, *On Cheerfulness*, etc.), technical attacks on Stoicism and Epicureanism (Plutarch was an adherent of the Academic school), books on oracles and religion, and short treatments of scientific problems (e.g. *On the Face of the Moon*). Plutarch also wrote on rhetoric, literary criticism and Greek and Roman antiquities. He had a vast circle of acquaintances and his writings provide a fascinating picture of the eclectic cultural tastes of Graeco-Roman society at the end of the 1st century A.D. Plutarch travelled widely, held public and religious offices, and ran a school in Chaeronea which he regarded as continuing the tradition of Plato's\* Academy. He was neither a profound nor an original thinker, but few ancient writers have been more influential. Plutarch was endlessly printed and translated from the mid-16th century onwards, and Shakespeare\* drew heavily on Sir Thomas North's\* translation (1579) for several tragedies. Others greatly influenced by him were Rabelais\*, Montaigne\*, Rousseau\* and Alfieri\*.

*Lives* (eds: C. Lindskog and K. Ziegler, 1914–69; B. Perrin *et al.*, 1914–26, with tr.; R. Flacelière *et al.*, 1957–, with Fr. tr.; tr. Dryden, 1683, rev.



A. H. Clough, 1864); *Moralia* (eds: G. N. Bernadakis, 1888; C. Hubert *et al.*, 1952-; F. C. Babbitt *et al.*, 1927-, with tr.; tr. Philemon Holland, 1603).

R. H. Barrow, *P. and His Times* (1967).

A.A.L.

PO CHÜ-I (\*Hsin-chêng 28 II 772; †Lo-yang 846), Chinese poet. Po passed the metropolitan examinations of 800, became a scholar of the Han-lin academy (807) and the next year was appointed to the imperial chancellery. After two years of considerable political activity, he spent 811-814 in mourning for his mother at Hsia-kuei. He returned to a very minor office at court but was soon after banished to Chiang-chou (814). Recalled in 820, he enjoyed some position and influence. Between 822 and 826 he was governor of first Hangchow, then Soochow. His last active appointment was as chief magistrate of Honan (831-833) at Lo-yang where he remained for the rest of his life.

While the majority of his poems are occasional (many are addressed to his great friend Yüan\* Chên and others), some have a specific purpose. He wrote 50 'new ballads' and ten 'Songs of Ch'in' (808-810) to call attention to political and social evils, stating such criticism to be the aim of poetry. His famous *Ch'ang-hên ko* ('Song of Everlasting Remorse'; 806) and *P'i-p'a hsing* ('Lute Song'; 816), both long narrative poems, are also in the ballad form. He also wrote words to folk-tunes and thus stands at the beginning of the development of the *tz'ü*-poem. The simplicity of his language and expression gained him immense contemporary popularity; his poetry was known, before his death, in Japan, where it has exerted great influence.

*Po-shih Ch'ang-ch'ing chi* (coll. works); many sel. trs in A. Waley, *170 Chinese Poems* (1918), *More Translations From the Chinese* (1919) and *Chinese Poems* (1946); *Ch'ang-hên ko* and *P'i-p'a hsing*, tr. in W. Bynner and Kiang Kang-hu, *The Jade Mountain* (1929).

A. Waley, *The Life and Times of Po Chü-i* (1949); E. Feifel, *Po Chü-i as a Censor* (The Hague, 1961).

A.R.D.

PO P'U or PO JÊN-FU (□Ao-chou 1226), Chinese dramatist and poet. Po, as a child, went into banishment with his father who had held office under the Chin dynasty (1232). Some years later the family returned to the north and settled at Hu-yang (later moving to Chin-ling). Though several times offered posts by the Yüan government, he declined to accept for many years.

Po was of a melancholic nature, deeply affected by national and private misfortunes, and this strongly coloured his poetry. Only two of his 16 plays have survived in their entirety, but *Wu-t'ung yü*, which treats the famous romance of the T'ang Emperor Hsüan-tsung and Yang Kuei-fei, is

among the most notable of the Yüan plays for its fine poetry.

PLAYS (in *Yüan-ch'u hsüan*, 1616): *Wu-t'ung yü*; *Ch'iang-t'ou ma-shang*.—*T'ien-lai chi* (coll. *tz'ü*-poetry; sel. tr. in R. F. S. Yang and C. R. Metzger, *Fifty Songs From the Yüan*, 1967).

A.R.D.

Podjavorinská-Riznerová, L'UDMILA (\*Horné Bzince 24 IV 1872; †Nové Mesto nad Váhom 3 III 1951), Slovak poet and novelist.

VERSE: *Z vesny života* (1898); *Balady* (1930).—NOVELS: *V otroctve* (1905); *Blud* (1906).

R.A.

Podvurzachov, DIMITUR (pseud. HAMLET PRINCE DATSKI) (\*Stara Zagora 6 X 1881; †Sofia 13 XI 1937), Bulgarian poet and fabulist. A brilliant translator and master of ironical humour, he wrote in the tradition of Mihaylovski\*. His deep patriotism, Oriental pessimism and polished wit pervade his stories, feuilletons and verse.

*Kak dyavolut chete Evangelieto* (1933); *Basni* (1938); *Stihove* (1939).

V.P.

POE, EDGAR ALLAN (\*Boston 19 I 1809; ∞1836 Virginia Clemm; †Baltimore 7 X 1849), American poet, fiction writer and literary critic. One of the most controversial figures in American literature, in his lifetime he achieved slight fame as a poet and short-story writer, and notoriety as a critic, but genuine appreciation of his achievement came only years after his death. After his mother's death in 1811 he was taken into the home of John Allan in Richmond, Va., but after a family quarrel he left his home in 1827 to seek literary fame in the North. His early books of poetry went unrecognized, so he turned to fiction and reviewing. In 1835 he became associated with the Southern Literary Messenger in Richmond and his fiction and reviews brought this journal to national prominence. He later edited and contributed successfully to literary journals in the North, but his dream to own his own magazine was never realised. Poe wrote against a background of personal poverty, insecurity and ill-health, but surprisingly little of his output is hack-work. As a critic he was sometimes harsh, always uncompromising as he sought to establish genuine standards in American letters. His poetry was dedicated to the creation of 'Beauty' and his poetic example has had an important influence both in Europe and America. His best fiction is characterized by an acute psychological realism which provides insight into strange and abnormal modes of being.

*Tamerlane and Other Poems* (1827); *Al Aaraaf, Tamerlane and Minor Poems* (1829); *Poems* (1831); *Tales of the Grotesque and Arabesque* (1840); *The Raven and Other Poems* (1845); *Tales* (1845); *Eureka: A Prose Poem* (1848).—*Complete Works* (ed. J. A. Harrison, 17 vols, 1902); *Collected Works*, I: *Poems* (ed. T. O. Mabbott, 1970); *The Letters of E. A. P.* (ed. J. W. Ostrom, 2 vols, 1948).

G. E. Woodberry, *The Life of E. A. P.: Personal and Literary, with His Chief Correspondence With Men of Letters* (2 vols, 1909); K. Campbell, *The Mind of P. and Other Studies* (1933); A. H. Quinn, *E. A. P.: A Critical Biography* (1941); E. H. Davidson, *P.: A Critical Study* (1957); P. F. Quinn, *The French Face of E. P.* (1957); S. P. Moss, *P.'s Literary Battles* (1963); G. Rans, *E. A. P.* (1965); E. W. Carlson, *The Recognition of E. A. P.* (1966); M. Allen, *P. and the British Magazine Tradition* (1968); R. D. Jacobs, *P. Journalist and Critic* (1969); F. Stovall, *E. P. the Poet* (1969). I.W.

**Poeck, WILHELM** (\*Moisburg, North Hanover 29 XII 1866; †Blumenau, Brazil 7 VII 1933), German short-story writer, began with good regional Low German stories but later wrote light fiction in High German.

*De Herr Innehmer Barkenbusch und andere Geschichten von der Waterkant* (1906); *In de Ellernbucht* (1907).

W. Kropp, 'W. P.' in *Niedersachsen*, XVI (1911). G.C.

**Poerio, ALESSANDRO** (\*Naples 27 VIII 1802; †Venice 3 XI 1848), Italian patriot and poet. Exiled in 1821 he studied in Germany and became the friend of Goethe\*. After stays in Florence, France and a return to Naples he died of wounds fighting at Venice. His *Liriche* (1843), influenced by Leopardi\* and Tommaseo\*, are full of noble enthusiasm, though sometimes defective in style; his *Epistolario* and *Pensieri* are interesting. N.K.W.

*Poesie* (ed. N. Coppola, 1970).—B. Croce, *Una famiglia di patrioti* (1925); G. Secretant, *A. P.* (1926). N.K.W. (J.G.-R.)

**Poggio**: see Bracciollini-Poggio, GIAN FRANCESCO.

**Pogodin, MIKHAIL PETROVICH** (\*1800; †1875), Russian historian, journalist and author. He edited *Moskovskiy Vestnik* (1827–30) and *Moskvityanin* (1841–56). He sympathized with the official nationalism, but he had much in common with the Slavophiles. As an author of narratives, Pogodin can be regarded as an early, though somewhat clumsy, representative of Russian realism.

V. G. Belinsky, *O russkoy povesti i povestnyakh Gogolya* (1836); N. Barsukov, *Zhizn' i trudy M. P. Pogodina* (22 vols, 1888–1906); P. Milyukov, *Glavnye techeniya russkoy istoricheskoy mysli* (1897); A. A. Potekhin, *Vospominaniya o M. P. Pogodine* (1901). J.L.

**Pogodin, NIKOLAY**, pseud. of NIKOLAY FĖDOROVICH STUKALOV (\*Don region 1900; †Moscow 1962), Soviet playwright whose documentary Five-Year-Plan plays were a great success, as were his three plays about Lenin\*: *Chelovek s ruzhyem* (1937), *Kreml'evskie kuranty* (1941; *Kremlin*

*Chimes*, tr. A. Shoett, 1962) and *Tretiya pateticheskaya* (1959). He is moreover endowed with humour which enlivens his *Aristokraty* (1935; *Aristocrats*, tr. A. Wixley and R. S. Carr, 1937).

*Poems o topore* (1930); *Moy Drug* (1932).—*Tempo* (tr. I. Talmadge, 1935).—*Sobranie dramaticheskikh proizvedeniy* (5 vols, 1960–61).—F. M. Bykova, *Dramaticheskaya trilogiya o Lenine* (1960).

N. V. Zaitsev, *N. F. P.* (1958); V. G. Boborykin, *Trilogiya N. Pogodina o Lenine* (1962). J.L.

**Pogorel'sky, ANTON**: see Perovsky, ALEXEY.

**Poirters, ADRIAEN** (\*Oisterwijk 2 XI 1605; †4 VII 1674), Flemish Jesuit poet, was Professor of classical philology at Maastricht and Malines. His main work is the collection of emblems, *Het masker van de Wereldt afgetrocken* (1644; ed. J. Salsmans and E. Rombauts, 1935), a shorter version of which was published as *IJdelheyt des Werelts* (1645). Although it advocates forsaking the world it meanwhile describes it fascinatingly and wittily. Poirters is sometimes called the Roomse Cats\*.

*Geschiedenis der Jezuelen* (a history of the Jesuits in Flanders; 1646); *Het duycken in de Steenrotse* (1657); *Het pelgrimken van Kevelaer* (1657); *Ghebede Boecxken* (1666); *Het leven van de H. Franciscus de Borgia* (1671); *Den Spiegel van Philagie* (1673; ed. J. Salsmans, 1937).

H. J. Allard, *Pater A. P.* (1877); Max Rooses, 'A. P.' in *Nederl. Museum*, I (1874) and *Nieuw Schetsenboek* (1882); E. Rombauts, 'De wording van P.'s *Masker*' in *Studiën*, CXII (1929), 'A. P., een volksschrijver uit de 17e eeuw', *ibid.*, CXIII (1930) and *Leven en werken van P.* (1930); J. Salsmans, 'A. P. als hekeldichter' in *Versl. en Med. Koninkl. Vlaamse Acad.* (1931); A. van Duinkerken, *Dichters der Contra-Reformatie* (1932); P. van Valkenhoff, 'A. P. en zijn *Den Spiegel van Philagie*' in *De Nieuwe Taalgids*, XXXII (1938); W. J. C. Buitendijk, *Het Calvinisme in de spiegel v. d. Zuidnederl. lit. der Contra-Reformatie* (1942); J. A. ten Kate, 'Pater P. herdracht' in *Brabant*, IV (1955). A.M.B.W. (R.P.M.)

**Pol, WINCENTY** (\*Lublin 20 IV 1807; †Cracow 2 XII 1872), Polish author. Of German stock, he was a Polish patriot for which he was to suffer twice. His *Pieśni Janusza* (Paris, 1833) thrilled the public after the November revolution as later *Pieśń o ziemi naszej* (1843) did. Of his versified tales on the past, *Mohort* (1855) is the best.

VERSE: *Pieśń o ziemi naszej* (ed. with intro. and comm. R. Zawiliński, 1922; *Lied von unserem Lande*, tr. L. Kurtzmann, 1896); *Mohort* (ed. with intro. and comm. A. Łucki, 1925); *Pieśń o domu naszym* (1866); *Pamiętniki* (1960).—*Dzieła wierszem i prozą* (10 vols, 1875–77).

W. Mann, *W. P. Studium biograficznokrytyczne*

(2 vols, 1904–06); H. Barycz, *W. P. jako profesor geografii na Uniwersytecie Jagiellońskim* (1949). S.S. (P.H.)

Polák, (MATĚJ) MILOTA ZDIRAD (\*Zásmuky 14 II 1788; †Wiener Neustadt 31 III 1856), Czech poet. A professional soldier who died as an Austrian major-general, Polák wrote one of the first notable works of modern Czech poetry, 'The Grandeur of Nature' (*Vznešenost přirozenosti*, 1813), which in content owes much to James Thomson\* and Ewald von Kleist\*.

*Spisy* (ed. J. Bradáč, 1907).—J. Mukařovský, 'Považnost přirody' in *Kapitoly z české poetiky*, II (1948). R.A.

Polenton, SICO (\*Levico in Valsugana c. 1376; †Padua 1447), Italian writer. His *Catinia* consists of discussions in an inn, while his *Scriptores illustres* is the earliest literary history of its kind.

*La Catinia, le orazioni e le epistole di Sico Polenton* (ed. A. Segarizzi, 1899); *Scriptorum illustrium latinae linguae libri XVIII* (ed. B. L. Ullman, 1928).

A. Segarizzi, *Supplemento critico e bibliografico* (1901); D. M. Robathan, 'A 15th century history of Latin literature' in *Speculum* (1932). P.McN.

Polevoy, BORIS NIKOLAYEVICH, pseud. of B. N. KAMPOV, Soviet author who rose to fame after the Second World War.

*Povest' o nastoyashchem cheloveke* (1947); *My sovetskie lyudi* (coll. documentary stories; 1948); *Po belu svetu* (1958); *Blizko i daleko* (1960); *Glubokiy tyl* (1962).

B. E. Galanov, B. P. (1957). J.L.

Polevoy, NIKOLAY ALEXEYEVICH (\*Irkutsk 22 VI 1796; †22 II 1846), Russian critic, historian and playwright. As editor of *Moskovskiy Telegraf* from 1825 until 1834, when it was suppressed, he was—in contrast to the critic Nadezhdin\*—a champion of Romanticism. His own Romantic plays and novels are negligible. So is his *Istoriya naroda russkogo* ('History of the Russian People') but as a critic he exercised considerable influence.

I. Z. Krylov, *Ocherk zhizni N. A. Polevogo* (1849). J.L.

Polezhayev, ALEXANDER IVANOVICH (\*Penza province 1805; †Caucasus 1838), Russian poet. For his rather cynical narrative poem *Sashka* (1826) he was sent as a private to the Caucasus where he succumbed to melancholy and drunkenness. His poetry is uneven, rhetorical at times, yet intense whenever he gives vent to defiance of his own fate.

*Sobranie sochineniy* (1888); *Stikhotvoreniya* (1933; re-ed. 1949); *Sochineniya* (1955).

I. D. Voronin, A. P. (1954). J.L.

Poliziano, ANGELO, originally ANGIOLO AMBROGINI (\*Montepulciano 14 VII 1454; †Florence 29 IX 1494), Italian poet and humanist, called POLITIAN from his birthplace, Mons Politianus. After his father's murder, this precocious boy was sent to Florence in 1464, and there studied Latin under Landino\*, Greek under Argyropoulos and Callistus, and philosophy under Ficino\*. In 1473 the extraordinary promise shown by his Virgil-flavoured version of part of Homer's *Iliad* earned him entry into the household of Lorenzo il Magnifico (Medici\*), who appointed him tutor to his son Piero in 1475. But clashes of temperament with Piero's mother (Clarice Orsini) estranged him from the Medici in 1479, and he went to live with Cardinal Gonzaga at Mantua, where in 1480 he produced *Orfeo*, a pastoral idyll profaning the SACRA RAPPRESENTAZIONE and heralding the drama—the first play in Italian. Later that year he was reconciled with Lorenzo, and returned to fill the Chair of classical eloquence in the Florentine Studio. Here he lectured on literature and philosophy with such consummate brilliance that his ever-increasing fame attracted scholars from all over Europe.

Poliziano is the prince of humanists, and seems equally at home in Greek, Latin and Italian, philosophy, philology and poetry. His writings include exquisite elegies, odes, *Sylvae*, epigrams both Greek and Latin, eloquent *Praelectiones*, and *Epistolae* in 12 books. Yet the Poliziano who lives is the vernacular poet of pure if fleeting inspiration. His love lyrics are unsurpassed, and nowhere is the Renaissance theme of *carpe diem* more poignantly expressed. But his masterpiece is the unfinished *Stanze per la Giostra*, written to celebrate a joust held in 1475 and immortalize the love of its victor, Giuliano de' Medici, for Simonetta Vespucci, whose bewitching beauty held Medicean Florence in thrall. Its composition was punctuated by the untimely deaths of both heroine (1476) and hero (1478, in the Pazzi conspiracy), and the poem remains a fascinating fragment in which the Tuscan arena is sublimated into the Realm of Venus in a Platonic apotheosis which owes much to Ficino. The popular octave is here transfigured by the perfection of each *stanza*, and although Poliziano lacked the constructive art to unify his creation, he possessed in outstanding measure the gift of combining the majesty of classical literature with the spontaneity of popular Florentine poetry.

*Opera omnia* (cont. most of the Lat. works; 1553); *Prose volgari inedite, poesie edite e inedite* (1867) and *Le Selve e la Strega: prolusioni nello Studio fiorentino* (1925; ed. I. Del Lungo); *Le Stanze, l'Orfeo e le Rime* (eds: G. Carducci, 1863, 2nd ed. 1912; A. Momigliano, 1921; G. De Robertis, 1932; G. Trombatore, 1933; B. Maier, 1969); *Stanze cominciate per la Giostra di Giuliano de' Medici* (crit. ed. V. Pernicone, 1954); *Rime* (incl. *Stanze* and *Orfeo*; ed. N. Sapegno, 1949,

2nd ed. 1965); *Poesie italiane e latine* (ed. A. Polvara, 1948); *A. Polizianos Tagebuch (1477-1479)* (ed. A. Wesselski, 1929); *Epigrammi greci* (text and Ital. version; ed. A. Arduzzoni, 1951); *Sylva in Scabiam* (1954) and *Della congiura de' Pazzi* (1958; ed. A. Perosa); *Alcuni testi del P.* (ed. V. Branca, 1964; cont. most of the incomplete Seconda Centuria dei *Miscellanea* discovered by the editor).

F. O. Mencken, *Historia vitae et in literas meritorum A. P.* (1736); *Il P. e il suo tempo: Atti del IV Convegno internazionale di studi sul rinascimento* (1957); G. Ghinassi, *Il volgare letterario nel '400 e le 'Stanze' del P.* (1957); R. Ramat, *La poesia toscana del P.* (1962); A. M. Santoro, *P. e l'umanesimo* (1962); I. Maier, *Les manuscrits d'Ange Politien (1965) and Ange Politien: la formation d'un poète humaniste (1469-1480)* (full biblio.; 1966); E. Bigi, *La cultura del P. e altri studi umanistici* (1967). P.McN.

Pollio, GAIUS ASINIUS (\*76 B.C.; †A.D. 5), Roman orator, poet, historian and critic, supported Caesar\* and Antony in the civil war but later retired from politics to interest himself in literature and the arts. He established the first public library in Rome and was the friend of Virgil\* and Horace\*. His works included tragedies, a history of the civil war and speeches, the style of which was marked by archaism. A stern literary critic, he made the charge of 'Patavinitas' against Livy\*.

J.F.L.

Pollux, JULIUS (fl. c. A.D. 180), Greek grammarian. A native of Naucratis in Egypt, he was appointed professor of rhetoric in Athens in 178. His *Onomasticon* is a dictionary of Attic words and phrases according to subject-matter. Pollux preserves much valuable information, particularly on the theatre and on the constitution of Athens.

E. Bethe, *Pollucis Onomasticon* (3 vols, 1900-37).

E. Rohde, *De Iulii Pollucis in apparatu scaenico enarrando fontibus* (1870); J. Stoewer, *In quibus nitantur auctoribus Iulii Pollucis rerum iudicialium enarrationes* (1888); W. Gordziejew, *De Iulii Pollucis fontibus* (1936). R.B.

Polo, GASPARD GIL (\*Valencia; †Barcelona 1591), Spanish poet and novelist. He was a civil servant whose diligence earned Philip II's praises. His only work is *La Diana enamorada* (1564), a sequel to Montemayor's\* *Diana*. His prose is elegant, his intercalated verses very good indeed. He was strongly influenced by Garcilaso\*. He introduced new metrical combinations of 11 and five, and 12 and seven syllables.

*Los cinco libros de la Diana enamorada* (in Nueva Biblioteca de Aut. Esp., VII; tr. B. Yong, 1598); *Poesías* (ed. R. Ferreres, 1942).

H. A. Rennert, *The Spanish Pastoral Romances*

(1892); J. B. Avelle-Arce, *La novela pastoril española* (1959). E.M.W. (J.E.V.)

Polo, MARCO (\*c. 1254; †1324/25), Venetian traveller to Central Asia, China and India. Returning to Venice in 1295 after more than 20 years in the Far East, Polo was taken prisoner by the Genoese in 1298. While in prison he dictated an account of his travels to Rusticiano\* of Pisa, who wrote them down in French. The book, *Les merveilles* (or *Le divisament*) *du monde*, came to be known as *Il Milione* after a nickname of Polo's family. It had a Tuscan translation by 1309 and a Latin one by 1320, and was widely read in the 14th and 15th centuries.

*Le livre de M. P.* (ed. G. Pauthier, 1865); *M. P., Il Milione* (ed. L. F. Benedetto, 1928).—Sel. and biblios: *Le Origini* (ed. G. Vidossi, 1957); *La prosa del Duecento* (ed. C. Segre, 1960).—*The Book of Ser M. P.* (tr. H. Yule, 1903); *The Travels of M. P.* (tr. R. E. Latham, 1958).

G. Dainelli, *M. P.* (1941); L. Olschki, *L'Asia di M. P.* (1957). K.F.

Polo de Medina, SALVADOR JACINTO (\*Murcia 1603; †Alcantarilla 1676), Spanish poet and moralist. He was priest, secretary to the Bishop of Lugo, and later Rector of a seminary. His works include burlesque fables, an imitation of Quevedo's\* *Sueños*, a miscellany called *Academias del jardín* (1630) and a prose treatise on prudence. His verses are slight but pleasing, his prose mature and terse.

*Ocios de la soledad* (1633); *Gobierno moral a Lelio* (1657); *Obras en prosa y en verso* (1667); *Obras escogidas* (ed. J. M<sup>a</sup> de Cossio, 1931).

A. J. González, *J. P. de M.* (1895). E.M.W.

Polonsky, VYACHESLAV PAVLOVICH (\*1886; †1932), Soviet critic and editor of the important periodical *Pechat' i Revolyutsiya*. In 1929 he took part in the controversy about the 'social command' in literature which he handled with intelligent moderation.

*Literatura i obshchestvo* (1929); *Na literaturnye temy* (1927); *O sovremennoy literature* (1928); *Soznanie i tvorchestvo* (1934). J.L.

Polonsky, YAKOV PETROVICH (\*Ryazan' 6 XII 1819; †18 IX 1898), Russian poet. Following Lermontov\*, with whom he had certain affinities, he became a prominent lyrical poet of his time. His civic poetry, however, which he wrote to please the progressive intelligentsia, was mediocre.

*Polnoye sobranie stikhotvoreniy* (5 vols, 1896); *Stikhotvoreniya i poemy* (1935); *Stikhotvoreniya* (1957). J.L.

Polotsky, SIMEON, pseud. of SIMEON EMELYANOVICH PETROVSKY-SITNIANOVICH (\*1629; †1680),

Russian monk, poet, preacher and dramatist. A student of the theological college at Kiev, he later—from 1664 on—taught at Moscow where he was in close contact with the court of Alexey Mikhaylovich. His medium was the syllabic verse with an equal number of stressed syllables (11 or 13 to the line) with a caesura in the middle and with feminine rhymed couplets. Taken over from the Poles by the Ukrainians and then by the Russians, this verse found in Polotsky its most prolific exponent. He wrote panegyrics, a profusion of didactic *virshi* ('metres'), and at times even satires—on merchants and priests. He produced a rhymed Psalter (1680), emulating the Polish model by Jan Kochanowski\*, and two school dramas on Biblical themes. His poetic work shows more goodwill than real talent.

S. Tatarskiy, *S. P.* (1886).

J.L.

**Polybius** (\*Megalopolis c. 201; †c. 120 B.C.), Greek historian. Leading statesman of the Achaean League, held as a hostage by the Romans 167–151, he became an enthusiastic admirer of Rome's institutions and a close friend of her leading men. After his release he travelled widely as an official and unofficial Roman agent.

His *History* in 40 books (of which only five survive entire) recounts the history of the Mediterranean world as a whole from 221 to 144 B.C. Believing that state formations, like animals, have a natural process of growth, maturity and decline, Polybius saw in the growth of Roman power the unifying theme of his book. He is thorough and critical in collecting and evaluating information, and honest in its presentation. A rationalist of aristocratic sympathies, he regards traditional religion as a device for keeping the masses in order: only in a half-personified Chance does he recognize a transcendent power. He is contemptuous of the unscientific sensationalism practised by many historians of his time, and regards his own work as above all of practical value to the statesman. Well-informed, penetrating and sincere, Polybius is a source of first importance. His main weakness is his over-sanguine attitude towards Rome.

Eds: T. Büttner-Wobst (5 vols, 1882–90); F. Hultsch (4 vols, 2nd ed., 1888–92); W. R. Paton (6 vols, 1922–27; with tr.).—F. W. Walbank, *A Historical Commentary on P.* (2 vols, 1957–67).

J. B. Bury, *The Ancient Greek Historians* (1909); P. Scheller, *De Hellenistica historiae conscribendae arte* (1911); R. Laqueur, *P.* (1913); C. Wunderer, *P.* (1927); E. G. Sihler, 'P. of Megalopolis' in *Amer. Jour. Philol.*, XLVIII (1927); W. Siegfried, *Studien zur geschichtlichen Anschauung des P.* (1928); P. Pédech, *La méthode historique de Polybe* (1964); J. M. Moore, *The Manuscript Tradition of P.* (1965).

R.B.

**Pomerius**, HENRICUS, or HENDRIK UTENBOGHAERD (\*Louvain c. 1382; †Zevenborren 10 VI 1469),

Dutch writer, became a Canon Regular at Groenendaal in 1412 and Prior at Zevenborren in 1421. He wrote a great number of spiritual tracts (the most important being *De spirituale Pomerium*) and also a history of the monastery of Groenendaal, *De origine Viridis vallis*, of importance for the life of Ruusbroec\*.

J.J.M.

Biblio. in Van der Hecken's *Gazophylacium Sognianum*; some tracts ed. in *Analecta Bollandiana*, IV (1885).

St. Axters, *Geschiedenis van de Vroomheid in de Nederlanden*, II–III (1953–56).

J.J.M. (A.v.E.)

**Pomfret**, JOHN (\*Luton 1667; †*ibid.* 13 IX 1692 Elizabeth Wingate; †XI 1702), English poet, who was educated at Bedford Grammar School and Queen's College, Cambridge, and became rector of Maulden. In addition to miscellany poems, which he collected in 1699, he wrote *The Choice* (1700) which achieved a huge popularity, expressing the contemporary wish for a modest country life of comfortable retirement.

T. Cibber, *Lives of the Poets*, III (1735); S. Johnson, *Lives of the Poets* (1779–81); E. E. Kellett, *Reconsiderations* (1928); E. M. W. Tillyard, *Some Mythical Elements in English Literature* (1961).

R.M.W.

**Pompéia**, RAUL D'ÁVILA (\*Jacuacanga, Rio de Janeiro 12 IV 1863; †Rio de Janeiro 25 XII 1895), Brazilian novelist and poet. A victim of doubt and depression, he committed suicide. His writing was influenced by the Goncourts\* and by Nietzsche\*. His *O Ateneu* (1888), on the life of a boy at boarding-school, combines an outstanding mastery of observed detail with a remarkable sensitivity to the inner life of his characters, expressed in a prose which is both precise and evocative. It is one of the greatest achievements of Brazilian fiction.

*Uma tragédia no Amazonas* (1880); *Canções sem metro* (1881).

Tristão de Ararape Júnior, 'R. P., *O Ateneu* e o romance psicológico' in *Novidades* (1888–89) and 21 arts, repr. in *Obra crítica*, II (1960); Elói Pontes, *A vida inquieta de R. P.* (1935); Mário de Andrade, *Aspectos da literatura brasileira* (1943); Maria Luíza Ramos, *Psicologia e estética de R. P.* (1958); Lêdo Ivo, *O universo poético de R. P.* (1963).

J.T.B.

**Pomponazzi**, PIETRO (\*Mantua 16 IX 1462; †Bologna 18 V 1525), Italian philosopher; Professor at Padua, Ferrara and Bologna. His *De immortalitate animae* (1516) challenged both Thomists and Averroists and initiated a trend of thought culminating in Kant\*. His *Apologia* and *Defensorium* further defined his 'Alexandrist' position, from which he wrote *De causis* and *De fato*.

*Opera philosophica* (1567); *De immortalitate animae* (eds: G. Gentile, 1925; G. Morra, 1954; tr. W. H. Hay, 1950); *De fato, de libero arbitrio et de praedestinatione* (ed. R. Lemay, 1957).

F. Fiorentino, P. P., *studi storici sulla scuola bolognese-padovana del secolo XVI* (1868); A. H. Douglas, *The Philosophy and Psychology of P. P.* (1910); B. Nardi, *Saggi sull'aristotelismo padovano* (1958) and *Arte, pensiero e cultura a Mantova* (1966); G. Di Napoli, *L'immortalità dell'anima nel rinascimento* (1963); P. O. Kristeller, *Eight Philosophers of the Italian Renaissance* (1964); M. Pine, 'P. and the problem of "double truth"' in *Jour. Hist. of Ideas*, XXIX (1968). P.McN.

Pomponio Leto (POMPONIUS LAETUS): see Leto, POMPONIO.

Pomyalovsky, NIKOLAY GERASIMOVICH (\*St Petersburg 1835; †*ibid.* 5 X 1863), Russian author of plebeian origin. His best book, the documentary *Ocherki bursy* (1862-63), made a strong impression by the realism with which he described the educational methods in an old-fashioned seminary.

*Polnoye sobranie sochineniy* (2 vols, 1868); *Sobranie sochineniy* (1916); *Polnoye sobranie sochineniy* (1935); *Sochineniya* (1951).

B. Val'be, P. (1936).

J.L.

Ponge, FRANCIS JEAN GASTON ALFRED (\*Montpellier 27 III 1899), French poet. After the publication of *Parti pris des choses* (1942), Jean-Paul Sartre\* recognized Ponge as the 'poet of existentialism'; in fact his poetry, massive, thickly-textured, rough-hewn, is based on a subtle play of associations and analogies. Apparently concerned only with surface events, his painstaking evocations are in fact profoundly concerned with man himself.

*Douze petits écrits* (1926); *Dix cours sur la méthode* (1947); *Liasse* (1948); *Le grand recueil, I Lyres, II Méthodes, III Pièces* (1961); *Le savon* (1967); Eng. tr. L. Dunlop, 1969; *Entretiens avec P. Sollers* (1970); *La fabrique du pré* (1971).—*Two Prose Poems* (tr. P. Hoy, 1969); *Rain* (tr. *idem*, 1969).

P. Sollers, F. P. (1963); J. P. Richard, *Onze études sur la poésie moderne* (1964); J. Thibaut, P. (1967); B. Miller, 'F. P. and the creative method' in *Horizon*, XVI.92 (1947); P. Schneider, 'Introduction to the works of F. P.' in *Transition* Fifty, VI (1950). M.G.

Poničan, JÁN: see Rob-Poničan, JÁN.

Ponsard, FRANÇOIS (\*Vienne, Isère I VI 1814; †Paris 7 VII 1867), French dramatist, leader of the *bon sens* school of dramatists. With the production of his tragedy *Lucrece* (1843) at the Théâtre Français he led the reaction against the Romantic drama after the failure of Hugo's\* *Les Burgraves*.

In 1845 he was awarded a prize for counter-Romantic tragedy by the French Academy, of which he became a member in 1855.

*Agnès de Méranie* (1846); *Charlotte Corday* (1850); *L'honneur et l'argent* (1853); *Le lion amoureux* (1866).—*Œuvres complètes* (3 vols, 1865-76).

C. Latreille, *La fin du théâtre romantique et F. P.* (1899). T.W.

Pons de Capduell (fl. c. 1196-1220), Provençal troubadour, Lord of St Julien Chapeuil (Puy-de-Dôme). He achieved fame both as a knight and as a poet. He left about 20 love songs to Azalais, daughter of Bernart VII of Andouse and wife of Count Ozil de Mercuer; also three Crusader songs. He died on the Third Crusade. His songs are an elegant variation on the conventional theme of courtly veneration; they are not distinguished by great originality, but display considerable artistry in their metrical form and in the occasional richness of the rhymes.

M. von Napolski, *Leben und Werke des Troubadours P. de C.* (1880); S. Stronski in *Annales du Midi*, XVIII (1906); C. Fabre, *Trois troubadours vellaves* (1907). R.R.B. (K.R.)

Ponson du Terrail, PIERRE-ALEXIS (\*Montmaur 8 VII 1829; †Bordeaux 20 I 1871), French novelist. A prolific writer of adventure stories, he made his first success with *Les coulisses du monde* (1853), but his greatest work is *Les exploits de Rocambole* (1859) and its numerous sequels, *Les drames de Paris* (1865), *La résurrection de Rocambole* (1866), *Le dernier mot de Rocambole* (1866) and *La vérité sur Rocambole* (1867). 'Rocambolesque' is the word coined to describe the characteristic sensationalism—murder, sudden death, disappearance and even revival—of these novels.

R. Messac, *Le 'detective novel' et l'influence de la pensée scientifique* (1929). T.W.

Pontano, GIOVANNI (GIOVIANO) (\*Cerreto 7 V 1426; †Naples autumn 1503), Italian poet and humanist. Soon after completing his studies at Perugia he entered the service of the Aragonese Kings of Naples (1447), became tutor to the Duke of Calabria, to whom the pre-Machiavellian treatise *De Principe* is dedicated, and eventually (1486) chancellor of the Kingdom till he negotiated the surrender of the realm to the King of France (1495). He was pardoned by his former sovereign, but not recalled to power, and ended obscurely. The literary tradition he founded in Naples was the most lasting and important of his many achievements. Naples' beauties, inhabitants and surroundings are the main subjects of his poems (love elegies, lullabies, idylls, epitaphs etc., *Baiae*, *Lepidina*) and dialogues (*Actius*, *Asinus* etc.). He also composed didactic and cosmological

poems (*Urania*), histories (*De bello neapolitano*), literary treatises and epistles. He was perhaps the only true Latin poet of the Italian humanism and Renaissance.

*Carmina* (ed. B. Soldati, 2 vols, 1902); *Dialogi* (ed. C. Previtera, 1943; prose extracts in E. Garin, *Prosatori latini del Quattrocento*, 1952); V. Rossi, *Il Quattrocento* (1938). P.T.

**Pontoppidan, HENRIK** (\*Fredericia 24 VII 1857; ∞1881 Mette Marie Hansen, ∞1892 Antoinette Caroline Elise Kofoed; †Ørdrup 21 VIII 1943), Danish novelist and short-story writer. His father was a clergyman, and he spent most of his childhood at Randers. At Copenhagen he studied engineering, but broke off his studies in order to write. His first works were indignant stories in which he revealed the injustices among the peasants in an age which boasted of democracy, humanitarianism and progress. In *Skyer* (1890) he attacked with searing irony the lack of fighting spirit among the farmers at a time when the highest interests of democracy were at stake. In several of his short novels Pontoppidan discussed the political, moral and religious problems of his day, warning against superficial lyricism and emotional intoxication.

His greatest contribution to Danish literature are his three long novel cycles, *Det forjættede Land* (3 vols, 1891–95; tr. E. Lucas, *Emmanuel, or Children of the Soil*, 1892, and *The Promised Land*, 1896), *Lykke-Per* (8 vols, 1898–1904) and *De Dødes Rige* (5 vols, 1912–16). They are a most penetrating and convincing, but unflattering analysis of Danish character in which his pessimism grows from cycle to cycle. His memoirs should also be mentioned as important to the understanding of this sober moralist, whose creed is stated as a belief in 'the clarity of thought and the masculine balance of mind'. He surpasses all other Danish novelists of his age. In 1917 Pontoppidan shared the Nobel prize with Karl Gjellerup\*.

NOVELS: *Sandinge Menighed* (1883); *Nattevagt* (1894); *Den gamle Adam* (1894); *Højsang* (1896); *Borgmester Hoeck og hans Hustru* (1905); *Hans Kvast og Melusine* (1907); *Den kongelige Gæst* (1908); *Et Kærlighedseventyr* (1918); *Mands Himmerig* (1927).—SHORT STORIES: *Stækkede Vinger* (1881); *Landsbybilleder* (1883); *Fra Hytterne* (1887); *Krøniker* (1890); *Ørneflugt* (1894); *Kirkeskuden* (1897); *Naar Vildgæssene trækker forbi* (1897); *Ung Elskov* (1885); *Mimoser* (1886); *The Apothecary's Daughters*, 1890); *Isbjørnen* (1887); *Spøgelser* (1888); *Natur* (1890); *Minder* (1893); *Lille Rødhætte* (1900); *Det ideale Hjem* (1900); *Det store Spøgelse* (1907).—NOVELS: *Noveller og Skitser* (3 vols, 1922–30).—PLAYS: *De vilde Fugle* (1902); *Asgaardsrejen* (1906).—MEMOIRS: *Drengene* (1933); *Hamskifte* (1936); *Arv og Gæld* (1938); *Familjeliv* (1940).—*Romaner og Fortællinger* (6 vols, 1924–26).

V. Andersen, H. P. (1917); P. C. Andersen,

H. P. (1934); C. M. Woel, H. P. (2 vols, 1945); K. Ahnlund, H. P. (1956); K. V. Thomsen, H. P.'s *Forfatterskab* (1957); E. Bredsdorff, H. P. og *Georg Brandes* (2 vols, 1964); E. Thomsen, H. P. (1965); A. Jolivet, *Les romans de H. P.* (1960). E.B.

**Ponz, ANTONIO** (\*Bechí, Valencia 28 VI 1725; †Madrid 4 XII 1792), Spanish art critic and painter. He travelled at length through Greece, Italy and, in order to write a detailed account of Spanish art treasures, Spain. The outcome was his famous *Viaje de España* (18 vols, 1772–94), the first work of its kind and, though prejudiced against the baroque, fundamental. He also wrote on travels outside Spain.

*Viaje fuera de España* (2 vols, 1785–91).

R.M.N.

**Poot, HUBERT KORNELISZON** (\*Abtswoude 23 I 1689; ∞1732 Neeltje 't Hart; †Delft 31 XII 1733), Dutch poet, son of peasants and financially always in straitened circumstances, self-taught with an exaggerated respect for the mythological splendour of the poetical style of his time. He wrote numerous sensitive and some imperishable poems, especially nature lyrics.

*Mengedichten* (3 vols, 1716–33); *Gedichten* (3 vols, with biog., 1722–35); *Minnezangen* (intro. C. M. Geerars, 1964).

E. J. Potgieter, 'De Folio-Bijbel' in *Proza* (1864); P. van Valkenhof, 'H. K. P.' in *De Nieuwe Taalgids*, XXXII (1938); A. van Duinkerken, 'H. K. P. en de Paus' in *De Gemeenschap*, XIV (1939); C. M. Geerars, H. K. P. (1954); Maria A. Schenkeveld-van der Dussen, *Het dichterschap van H. K. P.* (1968). J.W.W. (J.Sm.)

**Popa, VASKO** (\*Grebenac, nr Bela Crkva 29 VII 1922), Serbian poet. Perhaps the most significant Yugoslav poet of the post-war period, Popa studied in Vienna and Bucharest before graduating in Yugoslav and French literature in Belgrade in 1949. His poetry is concentrated and precise, trimmed of all externals and concerned with the development of ideas but full of the most striking metaphors and not without a profound visionary quality. Like Pavlović\*, he has gone back to the roots of his people's history, attempting to show its lessons for the present and draw conclusions for the future, and in doing so has evolved a particular symbolism of his own. But his verse can also be micro-analytical and almost geometrically precise in its simplicity of form and expression. Like most literary innovators, Popa's poetry has been controversial but he has rightly achieved an international reputation and his poetry has been translated into most European languages, including English.

POETRY: *Kora* (1953); *Nepočin-polje* (1956); *Pesme* (1965); *Sporedno nebo* (1968).—*Selected Poems* (tr. A. Pennington, 1969). B.J.

**Popdimitrov, EMANUIL** (\*Gruitsi 4 XI 1887; †Sofia 23 V 1943), Bulgarian poet and University scholar in comparative literature. A prolific and sensitive writer, he turned from Symbolist to social, then national motifs and finally, in 1939, wrote a satirical 'novel in verse', *V stranata na rozite*.

*Sunyat na lyubovta* (1912); *Pesni za rodinata* (1912); *Jivot i blyan* (1919); *Znamena and Idilii* (1922); *Korabi* (1923); *Vselena* (1924); *Zlatni nivi* (1929); *Pred buryata* (novel; 1929).—Coll. works (15 vols, 1931–37). V.P.

**Pope, ALEXANDER** (\*City of London 21 V 1688; †Twickenham 30 V 1744), English poet. While not wealthy, Pope's parents were able to live in the country (Windsor Forest) and so shield Pope from the city rigours which might have killed someone of his crazy constitution—he was a cripple 4 feet 6 inches in height—and give him opportunity for that intense study which aggravated his bodily weakness but which strengthened his poetry. He lisped in numbers—*An Essay on Criticism* (1711) and *The Rape of the Lock* (1712) are as brilliant an achievement as that of any young poet, and his first collection of poems, the handsome volume of 1717, shows a further range in 'Eloisa to Abelard' and the 'Elegy on the Death of an Unfortunate Lady'. But already he was engaged on translating the *Iliad* (finished in 1720), from which he proceeded to the *Odyssey* (finished in 1726), following that long labour—both loving and professional—with an edition of Shakespeare\*. Then, much enriched and able to live more pleasantly at Twickenham, he felt free to return to original poetry, and at steady intervals till within two years of his death, he produced his crowning work, that of satire and moral essay, in which there is as much sensuous richness as pointed thought. Meanwhile, he never neglected to cultivate his garden, with its famous grotto, and to write letters to friends, particularly to Swift\*, Arbuthnot\*, Gay\* and, among women friends, Martha Blount—letters which are masterpieces of elegant expression. He was acknowledged universally as the greatest poet of his time in Europe. When, towards the end of his life, poets sought to write a different kind of poetry, they merely specialized on certain sorts which, somewhere or other in his various and crowded poems, he had himself tackled; even Wordsworth\* owes much to him. G.T.

VERSE: *The Rape of the Locke* (1712; 2nd version, 1714); *Windsor Forest* (1713); tr. of Homer (11 vols, 1715–26); *The Dunciad* (3 bks, 1728), *The New Dunciad* (Book IV, 1742), *The Dunciad* (4 bks, 1743); *Dunciad Variorum* (1729); *Moral Essays* (1733 ff.); *Essay on Man* (1733–34); *Imitations of Horace* (1733 ff.).—PROSE: pref. to *The Iliad* (1715), *The Odyssey* (1726), *Shakespeare* (1725).—*Letters* (1737); Twickenham ed. of the poems (ed. with notes J. Butt *et al.*, 6 vols, 1939–

62); of the Homer tr. (ed. Maynard Mack, 4 vols, 1965); *The Correspondence of A. P.* (ed. G. Sherburn, 5 vols, 1956).

J. Warton, *An Essay on the Genius and Writings of P.* (2 vols, 1756, 1782); S. Johnson, *Life in Lives of the Poets* (1781); *The Bowles-Byron Controversy on P.* (ed. J. J. Van Rennes, 1927).—J. Conington, *The Poetry of P.* (1858); G. Lytton Strachey, *P.* (1925); G. Sherburn, *The Best of P.* (1929) and *The Early Career of A. P.* (1934); R. K. Root, *The Poetical Career of A. P.* (1938); G. Tillotson, *On the Poetry of P.* (1938) and *P. and Human Nature* (1958); M. Mack, 'Wit and poetry and P.' in *P. and His Contemporaries; Essays Presented to George Sherburn* (1949) and *The Garden and the City* (1969); A. L. Williams, *P.'s Dunciad* (1955); R. W. Ropers, *Major Satires of A. P.* (1955); R. A. Brower, *The Poetry of Allusion* (1959).

G.T. (M.Bu.)

**Pope, WALTER** (\*?1630; †London 25 VI 1714), English miscellaneous writer. Educated at Westminster School, Trinity College, Cambridge and Wadham College, Oxford (Fellow 1651) he became a doctor of medicine in 1661 and from then until 1687 was Professor of astronomy at Gresham College. A Fellow of the Royal Society, he wrote the popular satirical pamphlet *Memoires of Du Vall* (1670), a poem 'The Wish', *Moral and Political Fables* (1698), and a *Life of Seth* [Ward] *Lord Bishop of Salisbury* (1697; ed. J. B. Bam-borough, 1961). R.M.W.

**Popov, ALEXANDER SERAFIMOVICH**: see *Serafimovich, ALEXANDER*.

**Popović, JOVAN STERIJA** (\*Vršac 1 I 1806; †*ibid.* 26 II 1856), Serbian playwright, of Greek-Serbian parentage. Studied philosophy and law in Temesvár and Pest and became an educational administrator in Belgrade. Attempting, in comedies, to 'cure by ridicule', he exposed and satirized in a witty and lively but farcical fashion the weaknesses and faults which he observed in people around him. A novel *Roman bez romana* (1838), a parody of the romantic novels of his time, likewise has a reforming purpose, and similar criticism is seriously expressed in a collection of lyric poems, *Davorje* (1854). He did much to promote theatrical activity and the foundation of cultural institutions in Belgrade.

*Laža i paralaža* (1830); *Tvrđica ili Kir-Janja* (1837); *Pokondirena tikva* (1838); *Rodoljupci* (1850); *Beograd nekad i sad* (1853).—*Celokupna dela* (coll. works; 5 vols, 1928–31); *Izbor* (sel.; 1962).

M. Tokin, *J. S. P.* (1956); *J. S. P.* (essays by various writers; 1965). V.J.

**Pordage, SAMUEL** (\*London XII 1633; †*ibid.* c. 1660 Dorcas Langhorne; †c. 1691), English poet



and dramatist, educated at Merchant Taylors' and a member of Lincoln's Inn. He wrote *Azaria and Hushai* and *The Medal Revers'd* in answer to Dryden\*. B.L.J.

*Poems upon Several Occasions* (1660); *The Siege of Babylon*; a tragi-comedy (1678); *Azaria and Hushai* in *Anti-Achitophel* (1682); *Three Verse Replies to Absalom and Achitophel* (ed. H. W. Jones, 1961). B.L.J. (R.M.W.)

**Porphyry** (\*Tyre 233; †c. 305), Greek philosopher, pupil of Plotinus\*, whose *Enneads* he edited with a biography of his master. He wrote much on a wide variety of subjects, being specially interested in religion. While sceptical of traditional pagan cultus, he was a severe opponent of Christianity, perhaps just because his own ideals, as revealed in his letter to his wife Marcella, were so near to those of the Sermon on the Mount. He wrote a work against the Christians, criticizing discrepancies in the Bible and arguing for the non-Mosaic authorship of the Pentateuch and the Maccabean date for the Book of Daniel. In the Middle Ages his *Introduction to Aristotle's Categories* became a standard textbook of logic.

J. Bidez, *Vie de P.* (1913; with full biblio., authoritative); A. Harnack, *P. gegen die Christen* (Abhandlungen der Akad., Berlin, 1915); A. B. Hulén, *P.'s Work Against the Christians* (1933); H. Leitzmann, *Geschichte der alten Kirche*, III (1938; Eng. tr. *From Constantine to Julian*, 1950); letter to Marcella tr. A. Zimmern (1912).

P. Hadot, *Porphyre et Victorinus* (1968).

H.C.

**Porson, RICHARD** (\*East Runton, Norfolk 25 XII 1759; †London 25 IX 1808), English classical scholar whose editions of Euripides\* (1797–1802) revolutionized the science of textual criticism.

*The Correspondence of R. P.* (ed. H. R. Luard, 1867).

M. L. Clarke, *R. P.* (1937).

R.F.

**Porta, CARLO** (\*Milan 15 VI 1775; †*ibid.* 5 I 1821), Italian poet, a leader of the progressive literary circle in Milan, much admired by his friends Manzoni\* and Grossi\*. In racy Milanese dialect he humorously and irreverently exposes religious superstition and the greed and degeneracy of the clergy in colourful verse-narratives like 'Fraa Diodatt' and 'Fraa Zenever', while in works like 'Le disgrazzi di Giovannin Bongee' and 'Ninetta del Verzee' his plebeian victim-heroes innocently express the high comic pathos of their sordid and unlucky lives. Porta's earthy realism shows up the seamy side, the degrading falsity and folly, of a retrograde aristocratic society and culture.

*Le Poesie* (crit. ed. D. Isella, 1955–56); *El lava piatt del Meneghin ch'è mort* (1960).

H. Auréas, *C. P.* (Paris, 1959).

J.G.-R.

**Porter, HAL [HAROLD]** (\*Melbourne 16 II 1911), Australian novelist, poet and playwright. His two autobiographical studies, *The Watcher on the Cast Iron Balcony* (1963) and *The Paper Chase* (1966), evoke his upbringing in Melbourne and Bairnsdale, and his experience in varied employments in Australia and Japan. Sensitive and searching self-scrutiny is combined with detailed rendering of Australian urban life during the early 20th century. His novel, *The Tilted Cross* (1961), is based on accounts of a gross miscarriage of justice in the early days of settlement in Hobart, Tasmania.

SHORT STORIES: *A Bachelor's Children* (1962); *The Cats of Venice* (1965).—PLAYS: *The Tower* (1963); *The Professor* (1966); *Eden House* (1969).

A.M.G.

**Porter, HENRY** (fl. 1596–99), English dramatist whose identity is uncertain. He is probably the person at Christ's College, Cambridge, c. 1584–86. Porter wrote plays for the Admiral's Company, and though only one is extant, he seems to have been valued as a mature and competent artist. He is mentioned by Meres\* (1598) and Weever\* (1599).

*The two angrie women of Abington* (1599; ed. W. W. Greg, Malone Soc., 1912).

J. M. Nosworthy, 'H. P.' in English (1946).

B.L.J.

**Porter, KATHERINE ANNE** (\*Indian Creek, Texas 15 V 1894; ∞1933 Eugene Pressly [o/o], ∞1938 Albert Erskine [o/o1942]), American short-story writer and novelist. A Southerner and a Catholic, she echoes the social sense of the one code and the allegorical subtlety of the other in her complex moral fables. With liberal compassion she analyses the confrontation between an old social and moral order and the desire for change, showing the forlorn hopes attendant upon it. She admired Katharine Mansfield's\* 'grim, quiet ruthlessness of judgement . . . natural malicious wit and intelligent humour', qualities which characterize her own work.

STORIES: *Hacienda* (1934); *Flowering Judas and Other Stories* (1935); *Noon Wine* (1937); *Pale Horse, Pale Rider* (1939); *The Leaning Tower and Other Stories* (1944).—*Ship of Fools* (novel; 1962).—*The Days Before* (essays; 1952).

E. Wilson, *Classics and Commercials* (1951); H. J. Mooney, Jr, *The Fiction and Criticism of K. A. P.* (1957); R. B. West, Jr, *The Short Story in America* (1952) and *K. A. P.* (1963). G.A.K.

**Porter, PETER (NEVILLE FREDERICK)** (\*Brisbane 16 II 1929), Australian poet. His poetry is deeply concerned with contemporary issues. His satirical pastiches ridicule social customs and the values underlying them with pointed irony.

*Once Bitten, Twice Bitten* (1961); *Poems Ancient and Modern* (1964); *A Porter Folio* (1969).

A.M.G.

Porter, THOMAS (\*1636; ∞ Anne Blount, ∞ Roberta Colepeper; †1680), English dramatist, fourth son of Endymion Porter. Aged 19, he abducted his first wife and though the marriage was annulled remarried her later. Porter killed two men in affrays.

*The Villain* (tragedy; 1663); *The Witty Combat* (tragi-comedy; 1663); *The Carnival* (comedy; 1664).

A. Harbage, *Cavalier Drama* (1936).

B.L.J. (R.M.W.)

Porter, WILLIAM SYDNEY: see Henry, O.

Porthan, HENRIK GABRIEL (\*8 or 9 XI 1739; †16 III 1804), Finnish-Swedish historian, classical scholar, and folk-lorist. In 1772 he became head of Åbo University library, and in 1777 Professor of rhetoric. His great energy and versatility were responsible for the eminence of Åbo University at that time. Through his writings about Finnish runic poetry he stimulated the collection of Finnish folk-songs. He was moreover the first serious scholar to concern himself with medieval Finnish history.

*De poesi fennica* (1776–78; unfinished); *De praecipuis dialectis linguae fennicae* (1801; unfinished); *M. Pauli Juusten Chronicon episcoporum Finlandensium* (1784–1800); *Sylloge monumentorum ad illustrandam historiam fennicam pertinentium* (1800–04; unfinished).—*Opera selecta* (ed. S. Elmgren and A. Schauman, 5 vols, 1859–73).

M. G. Schybergson, *H. G. P.* (2 vols, 1908–11).

B.M.E.M.

Porto-Riche, GEORGES DE (\*Bordeaux 20 V 1849; †Paris 5 IX 1930), French poet and dramatist, elected to the French Academy in 1923. Porto-Riche's reputation as a delicate analyst of passion was established by *La chance de Françoise* (1890). The masterpieces of his 'théâtre d'amour' make it clear that for him love is a purely physical bond and many who now decry his psychology are still prepared to admit the flashes of truth in his subtle, intimate dialogue.

*Amoureuse* (1891); *Le passé* (1897); *Le vieil homme* (1911); *Le marchand d'estampes* (1917).

H. Charasson, *G. de P.-R., ou le Racine juif* (1925); W. Muller, *G. de P.-R.* (1934); H. Brugmans, *G. de P.-R.* (1934).

T.W.

Poruks, JANIS (\*Druviēna canton 13 X 1871; ∞1902 Erna Petersone; †Tartu 25 VI 1911), Latvian poet and short-story writer. While studying music in Dresden he became acquainted with Nietzsche's\* philosophy and took to literature. He returned to Riga in 1894 and tried his hand unsuccessfully at various kinds of work. In 1902 he married, and there followed the happiest period of his unhappy life. During this time he wrote some of his masterpieces in prose (e.g. *Ērgelnieks*, 'The

Organist', 1903). The 1905 revolution affected him profoundly, and he began to suffer from a mental ailment; he died an incurable. A complex, introspective personality, he was the founder of the neo-Romantic trend in Latvian literature.

STORIES: *Pērju zvejnieks* (1895); *Sirdsšķistie ļaudis* (1896); *Kauja pie Knipskas* (1897); *Romas atjaunotāji* (1900); *Builders of New Rome*, tr. L. A. Marshall, 1924; *Čūskas* (1905).—*Kopotī raksti* (coll. works: ed. R. Egle, 20 vols, 1924–30).—Verse tr. in W. K. Matthews, *Tricolour Sun* (1936).

V. Eglītis, *P.* (1903); V. Maldonis, *Poruka ētikas problēmas* (1923); J. Lapinš, *J. P.* (1935).

W.K.M. (H.Le.)

Porzio, CAMILLO (\*Naples 1526; †1580), Italian historian, author of the *Congiura de' baroni* (1565; his best-known work), the *Storia d'Italia*, an indifferent continuation of Giovio's\* *Historiae*, and a summary *Relazione*.

*La congiura de' baroni del regno di Napoli* (ed. E. Pontieri, 2nd ed. 1964); *Storia d'Italia* and *Relazione del regno di Napoli* in *Opere di C. P.* (ed. C. Monzani, 2nd ed. 1855).

G. B. Beltrani, 'Degli studi su C. P. e sulle sue opere' in *Rivista Europea*, VII (1878); H. Auréas, *C. P.* (1959); C. C. Secchi, *C. P. and T. Grossi* (1966).

P.McN.

Posidippus (\*Macedonia, soon after 316 B.C.), poet of Athenian New Comedy, of whom we know 18 titles. His plays were adapted for the Roman stage; a Greek revival production is recorded c. 180 B.C.

T. Kock, *Comicorum Atticorum fragmenta*, III (1888); J. M. Edmonds, *Fragments of Attic Comedy*, IIIA (1961; with tr.).—T. B. L. Webster, *Studies in Later Greek Comedy* (2nd ed. 1970).

E.W.H.

Posidonius OF APAMEA (\*c. 136; †c. 50 B.C.), Stoic philosopher, studied at Athens under Panaetius\* and set up his own school in Rhodes, where Cicero\* was one of his pupils. His writings (in Greek) had a wide circulation and probably great influence in the Roman world, but are now all lost: they had a wide range, covering history, politics, ethics, meteorology, geography, theology, etc. His philosophical system was based on the Stoic idea of a cosmic deity who controlled everything: he introduced some aspects of Platonism and brought the Stoic position closer to the common *Weltanschauung* of the late Hellenistic world.

F. Jacoby, *Die Fragmente der griechischen Historiker*, II (1923).—M. Pohlenz, *Die Stoa* (1947; best brief account); K. Reinhardt, *Poseidonius* (1921) and *Kosmos und Sympathie* (1926).

D.J.F.

Post, ELIZABETH MARIA (\*Utrecht 22 XI 1755; ∞1794 Justus L. Overdorp; †Epe 3 VII 1812),

Dutch prose writer and poet, whose melodious writings show real feeling in her excellent descriptions of nature.

*Het land; in brieven* (1787); *Voor éenzaamen* (1788); *Reinhart of natuur en godsdienst* (1791).—*Gezangen der liefde* (verse; 1794).

J. Kloos, 'Noordwijk's dichteres E. M. P.' in *Leidsch Jaarboekje*, VIII (1912); J. Koopmans, 'E. M. P.' in *De Beweging*, X (1914); G. Kalff, 'E. M. P.' in *Vragen des tijds*, XL (1930); J. C. Brandt Corstius, *Idylle en realiteit; het werk van E. M. P. in verband met de ontwikkeling van de Europese literatuur in de tweede helft van de achttiende eeuw* (1955). J.W.W. (J.Sm.)

**Posthumus, Rinse** (\*Ternaard 30 X 1790; †Waaksens 28 IX 1859), Frisian writer. In 1813 he settled as a clergyman in the isolated village of Waaksens. He pointed out the importance of Gysbert Japicx\* and translated into Frisian three plays of Shakespeare\*, the first Shakespeare-translations in the Netherlands.

E. Howard Harris, *The Literature of Friesland* (1956); J. Piebenga, *Koarte Skiednis fan de Fryske Skriftekennisse* (2nd ed. 1957). K.D.

**Postma, Obe** (\*Kornwerd 29 III 1868; †Leeuwarden 26 VI 1963), Frisian writer and scholar; generally regarded as the finest Frisian poet. His retrospective, sometimes visionary poems with cosmic and philosophical elements were collected in two volumes of his *Samle Fersen* (1949). He translated also poems of R. M. Rilke\* and Emily Dickinson\* and fragments of the *Heliand*\*.

Anne Wadman, *Frieslands Dichters* (1949); F. Sierksma, *Bern fan 'e ierde* (1953); E. Howard Harris, *The Literature of Friesland* (1956); J. Piebenga, *Koarte Skiednis fan de Fryske Skriftekennisse* (2nd ed. 1957). K.D.

**Potapenko, Ignaty Nikolayevich** (\*Kherson province 1856; †1915), Russian author of countless unpretentious stories and novels which were great favourites in the early 20th century—partly on account of their humour.

*Sochineniya* (12 vols, 1905–06); *Mërtvoye more* (1929).—*A Father of Six* (1891); *The General's Daughter* (1892); *A Russian Priest* (1916; all tr. W. Gaussen). J.L.

**Potgieter, Everhardus Johannes** (\*Zwolle 27 VI 1808; †Amsterdam 3 II 1875), Dutch poet, essayist and critic. He was almost self-educated. In 1827 he worked in Antwerp (friendship with J. F. Willem's\*); after a journey to Sweden in 1831–32 (*Het Noorden*, 2 vols, 1836–40) he settled in Amsterdam as a commercial agent. He collaborated with Drost\* and Bakhuizen\* van den Brink in *De Muzen* (1834) and later with Bakhuizen in *De Gids*

(1837) in order to revive national literature by honest and severe criticism and by opposing to Dutch Romanticism the ideals of the 17th century. After Bakhuizen's departure in 1843, Potgieter persevered on this path but with less success. It was later, in his collaboration with the younger Huet\*, that the old ideals and the searching criticism regained their vigour, but, together with Huet, Potgieter left the editorial board of *De Gids* after the conflict of 1865. The creative prose of Potgieter's essays was partly closely wrought and didactical, as in *Jan, Jannetje en hun jongste kind* (1842; ed. J. Smit, 1969), *Het Rijksmuseum te Amsterdam* (1844); and partly strictly stylized narrative, as in *'t Is maar een Pennelikker* (1842), *Blaauw bes, blaauw bes* (1845). In the latter genre Potgieter attained a greater freedom and depth about 1860, with *Een novelle?* (1864) and *Onderweg in den regen* (1864; ed. and intro. J. Smit, 1968). As a poet his genius is seen at its best in *Florence* (1868) and *De nalatenschap van de landjonker* (1875). The latter contains his poetic testament: *Gedroomd paardrijden*.

*Proza* (2 vols, 1864); *Poëzy* (2 vols, 1868–75); *Verspreide en nagelaten werken* (11 vols, 1875–77); *De Werken van E. J. P.* (18 vols, 1885–86).

C. Busken Huet, *E. J. P.* (1877); J. H. Groenewegen, *Bibliografie der werken van E. J. P.* (1890); *Brieven aan Cd. Busken Huet* (3 vols, 1903); A. Verwey, *Het leven van P.* (1903), *P.'s Testament* (1908) and 'P. en Hilda Wijk' in *Proza*, V (1922); J. A. Russell, 'Dutch poetry and the Romantic revival' in *De Nieuwe Gids*, V (1937); J. Smit, *Bijdrage tot de kennis van P.'s stijl* (1937), *E. J. P.* (biog.; 1951) and *E. J. P.'s Florence* (1960); F. W. Heerikhuizen, 'E. J. P.' in *Groot Nederland* (1942); Th. Weevers, *Goethe en Holland* (1949); P. Brachin, 'P. et la littérature suédoise' in *Études germaniques* (1955). J.W.W. (J.Sm.)

**Potocki, Wacław** (\*Wola Łużańska 1621; †Łużna VII 1696), Polish poet and moralist. A country squire, he suffered painful losses in his family and had to change from Unitarianism to Roman Catholicism to avoid expulsion from Poland. During his lifetime his numerous writings were known from MSS. His allegorical novel in verse *Argenida* (1697) was modelled on the Latin *Argenis* of J. Barclay\*; *Syloret* (1764), a tale of adventures, on works of Apuleius\* and Heliodorus\*, *Moralia*, on Erasmus\* *Adagia*. *Wojna chocimska* is the best Polish epic till the appearance of *Pan Tadeusz* by A. Mickiewicz\*. Three books of epigrams and shorter poems were published in 1907 as *Ogród frazsek*, and his work gives a good impression of everyday life in the 17th century. His language is pure, vivid and rich.

VERSE: *Wojna chocimska* (1850; ed. with intro. and comm. A. Brückner, 1924); *Moralia* (3 vols, 1915; crit. ed. T. Grabowski and J. Łoś, 1915–18); *Dialog o Zmartwychstaniu pańskim* (ed. 1949);

*Pisma wybrane* (2 vols, 1953); *Wiersze wybrane* (ed. A. Brückner, 1924).

A. Brückner, *Język W-a P-o* (1900); E. Rappaport, *W. P. jako satyryk* (1920); W. Bobek, *Argenida W-a P-o w stosunku do swego oryginału* (1929); Z. Stieber, *Uwagi o języku W-a P-o* (1948); L. Kukulski, *Prolegomena filologiczne do twórczości W. P.* (1962). S.S. (P.H.)

Potrč, IVAN (\*Grajena, nr Ptuj 1 I 1913), Slovene novelist and playwright. His power lies in his presentation of the peasant population of former eastern Styria; in vivid dialogue, an accurate description unfolds of a life of intellectual and material poverty. His plays are concerned with the spiritual and social upheavals in the life of these people from the crisis that preceded the Second World War to the collectivization that followed it.

NOVELS: *Na kmetih* (1954; *The Land and the Flesh*, tr. H. Leeming, 1969); *Zločin* (1955); *Srečanje* (1962).—PLAYS: *Kreflova kmetija* (1947); *Lacko in Krefli* (1949); *Krefli* (1953).

A.S. (tr. H.Le.)

Potter, BEATRIX (\*South Kensington 6 VII 1866; †1913 William Heelis; †Sawrey 22 XII 1943), English writer of books for young children. Her miniature books, illustrated with her own water-colours, demonstrate both verbally and visually her keen eye for the detail of the lives of small animals in their natural surroundings. Although she gives them a number of human attributes her characters never cease to be convincing animals.

*The Tale of Peter Rabbit* (1902); *The Tailor of Gloucester* (1903); *The Tale of Jemima Puddle-Duck* (1908); many others.—*Journal*, 1881–97 (1966).

M. Lane, *The Tale of B. P.* (1946); L. Linder and W. A. Herring, *The Art of B. P.* (1955; 4th ed. 1966); M. Crouch, *B. P.* (1960).—L. Linder, *A History of the Writings of B. P.* (1971).

W.R.A.

Potter, DIRC (\*c. 1370; †Lysbeth van der Does; †1428), Dutch poet and writer; clerk to Duke Albrecht of Bavaria, later bailiff and ambassador (to England among other countries). Earlier, at Rome (1411), he had written his best-known work, *Der Minnen Loep*, a collection of fascinatingly told stories, presented as examples of the several kinds of love. Later he wrote two more works in prose, *Blome der Doecheden*, which indirectly derives from *Fiore di Virtù*, and an adaptation of the well-known allegory of *Mellibeus*. Potter was knighted in 1415, taking the name of POTTER VAN DER LOO.

*Der Minnen Loep* (ed. P. Leendertz, 1845–47); *Dat boeck der Bloemen* (ed. S. Schoutens, 1904); *Mellibeus* (ed. B. Overmaat, 1950).

B. Overmaat in *Tijdschr. v. Nederl. Taal- en Letterk.*, LXIX (1951) and in *Nieuwe Taalgids*, LIII (1960). J.J.M. (A.v.E.)

Potter (van der Loo), GERYT (\*c. 1395), Dutch lawyer, son of Dirc Potter\*. He was councillor in the Court of Holland (1438–54); in 1440 also bailiff of 's-Gravenzande. Of his translation of Froissart's\* *Kroniek van Vlaanderen* (c. 1430) only the second part survives.

Ed. (partly) N. de Pauw (2 vols, 1898).

J.J.M.

Poulet, GEORGES (\*Chênée 29 XI 1902; †1928 Elsa Grégoire), Belgian scholar and essayist. First a lecturer in French literature (1927–48), then a Reader (1948–52) at the University of Edinburgh, he became a Professor at Johns Hopkins University, U.S.A. (1952–57) and at the University of Zürich in 1958. He discovered the importance of 'time' in literary masterpieces and initiated a new school of thought.

*Études sur le temps humain* (1949); *La distance intérieure* (1952); *Trois essais de mythologie romantique* (1966).

J.C.D.

Pound, EZRA LOOMIS (\*Hailey, Idaho 30 X 1885; †Venice 1 XI 1972), American poet and critic. An M.A. of the University of Pennsylvania, he taught at Wabash College, but was soon dismissed for unconventionality. In 1908 he left for Europe and has remained an expatriate. His two volumes of verse, *Personae* and *Exultations*, in 1909 attracted attention for their bold metrical innovations, although the diction still tends to the archaic. He became a catalyst of modern writing by founding and contributing to a series of little MAGAZINES, through which the revolutionary groups of IMAGISM and Vorticism were publicized. Other pioneer work included arousing international interest in James Joyce\*, editing and financing T. S. Eliot\* and, as secretary to W. B. Yeats\*, helping to modernize the Irish poet's vocabulary. Pound has been called a 'Ph.D. *manqué*', his studies ranging through the Provençal lyricists, Elizabethan translators, French Symbolists and given their finest artistic expression in *Cathay* (1915) from the Chinese, with the help of the notes of Ernest Fenellosa. Pound is an aggressive critic who violently attacks all systems and academic institutions as over-formalized. His touchstone is the famous definition: 'great literature is simply language charged with meaning to the utmost possible degree'. His *Hugh Selwyn Mauberley* (1920), together with Eliot's *The Waste Land*, constitutes a formidable attack on the shoddiness of contemporary culture. In the 1920s he began writing the *Cantos* which comprise the remainder of his poetic output. This agglomeration of historical texts, lyric epiphanies, didactic expositions and obscure mythology, constantly inventive metrically, is only intermittently successful. The finest section, *The Pisan Cantos* (1948), where Pound was separated from his texts and faced with the personal tragedy of his imprisonment for

treason, has a poignantly confessional aspect that has done much to set in perspective the eccentricities responsible for Pound's Fascist inclinations. He takes his place with Eliot as one of the great innovators in 20th-century poetry in English; with Gourmont\*, James\* and Eliot, as the most vitalizing of critics.

VERSE: *A Lume Spento* (1908); *Provença* (1910); *Canzoni* (1911); *Riposte* (1912); *Lustra* (1916); *Quia Pauper Amavi* (1919); *The Cantos of E. P.* (1948); *Rock-Drill: 85-95 de los cantares* (1949); *Thrones: 96-109 de los cantares* (1959).—PROSE: *The Spirit of Romance* (1910); *Pavannes and Divisions* (1918); *Instigations* (1920); *Indiscretions* (1923); *Antheil and the Treatise on Harmony* (1924); *Imaginary Letters* (1930); *How to Read* (1931); *ABC of Economics* (1933); *ABC of Reading* (1934); *Make It New* (1934); *Jefferson and/or Mussolini* (1935); *Polite Essays* (1937); *Culture* (1938); *The Analects of Confucius* (1950); *The Unwobbling Pivot* (1952); *Impact* (1960).

H. Kenner, *The Poetry of E. P.* (1951); C. Emery, *Ideas Into Action: A Study of P.'s Cantos* (1958); C. Norman, *E. P.* (1960); M. L. Rosenthal, *A Primer of E. P.* (1960). D.E.Mo.

**POURTALES, GUY DE** (\*Geneva 4 VIII 1881; †Lausanne 12 VI 1941), Swiss novelist and critic. Of a Neuchâtel family, he took French nationality before the First World War and settled in Paris, but made frequent visits to French-speaking Switzerland. He captured its poetry in his novel, *Marins d'eau douce* (1919), and described its upper- and middle-class society in *La pêche miraculeuse* (1937), a splendid portrayal of the years 1900-14. He also wrote essays notable for their stylistic elegance and intellectual depth, and first-rate biographies of the composers Liszt (1925), Chopin (1927), Wagner\* (1932) and Berlioz (1939).

ESSAYS: *De Hamlet à Swann* (1924); *Louis II de Bavière* (1928); *Nietzsche en Italie* (1929). G.G.

**POUWELSZ, REYNIER**, Dutch poet in the REDERIJER tradition. He probably hailed from St Omer and from 1526 was a bookbinder at Utrecht. He wrote *Tspel van de christenkercke* (c. 1540), a Roman Catholic counterpart of *De Boom der Schrifteuren*.

Ed. G. A. Brands (1921).

G. A. Evers in *Het Boek* (1920); G. A. Brands in *Tijdschr. v. Nederl. Taal- en Letterk.*, XLIII (1924); G. A. van Es in *Geschiedenis van de Letterkunde der Nederlanden*, III (1944).

J.J.M. (A.v.E.)

**POWELL, ANTHONY** (\*London 21 XII 1905; ∞1934 Lady Violet Pakenham), English novelist, who made a brilliant start with his first novel, *Afternoon Men* (1931). In 1971 he published the tenth novel (*Books Do Furnish a Room*) in a projected 12-volume sequence with the general title, *A Dance to*

*The Music of Time*, which began with *A Question of Upbringing* (1951). *The Music of Time* openly honours Proust\*, and although the novels are inevitably unequal, at their best they are very good indeed.

*The Music of Time*, incl.: *A Buyer's Market* (1952); *The Acceptance World* (1955); *At Lady Molly's* (1957); *Casanova's Chinese Restaurant* (1960); *The Kindly Ones* (1962); *The Valley of Bones* (1964); *The Soldier's Art* (1966); *The Military Philosophers* (1968).—John Aubrey and *His Friends* (1948; rev. 1963).

B. Bergonzi, *A. P.* (1962).

W.R.A.

**POWYS, JOHN COWPER** (\*Shirley, Derbyshire 8 X 1872; ∞9 IV 1898 Margaret Alice Lyon; †Blaenau Ffestiniog 17 VI 1963), English man of letters, with an immensely wide range of interests—literary, historical, ethical, social—professing a philosophy of scepticism, which yet acknowledges spiritual values. In his novels, philosophical writings and essays one is aware of the aesthete and the robust individualist.

NOVELS: *Wood and Stone* (1915); *Wolf Solent* (1929); *A Glastonbury Romance* (1932).—PHILOSOPHY: *The Meaning of Culture* (1929); *In Defence of Sensuality* (1930); *A Philosophy of Solitude* (1933); *Autobiography* (1934); *The Art of Happiness* (1935); *The Art of Growing Old* (1944).—LITERARY: *The Pleasures of Literature* (1938); *Dostoevsky* (1947); *Rabelais* (1948).—*Poems* (sel. ed. K. Hopkins, 1964).

R. H. Ward, *The P. Brothers* (1935); G. W. Knight, *The Saturnian Quest* (1964); H. P. Collins, *J. C. P.: Old Earthman* (1966); K. Hopkins, *The P. Brothers* (1967).—Biblio. by D. Langridge (1966).

R.A.S.-J. (W.R.A.)

**POWYS, THEODORE FRANCIS** (\*Shirley, Derbyshire 1875; ∞1905 Violet Rosalie Dodds; †Mappowder, Dorset 27 XI 1953), English novelist, in many ways the most original of the Powys brothers, remembered particularly for his allegory *Mr Weston's Good Wine* (1927). He lived most of his life in Dorset.

*Mark Only* (1924); *Mr Tasker's Gods* (1925); *Unclay* (1931).

W. Hunter, *The Novels and Stories of T. F. P.* (1930); H. Coombes, *T. F. P.* (1960). W.R.A.

**POZNER, VLADIMIR** (\*1905), Russian poet who once belonged to the Gumilëv\* group of Acmeists. After the Revolution he went abroad where he took part in émigré literature and wrote also in French.

*Panorama de la littérature russe contemporaine* (1929); *Le mors aux dents* (1937); *Deuil en 24 heures* (1942).—*White Despot* (tr. W. B. Wells, 1938); *The Edge of the Sword* (tr. H. M. Chevalier, 1943); *Curtain-Raiser* (tr. G. Latta, 1963). J.L.

Prado, PEDRO (\*Santiago de Chile 1886; †1952), Chilean poet and prose writer, a follower of MODERNISM, though with a new vocabulary. He has exercised a great influence on the aesthetics of contemporary Chilean literature and art, especially through the short-lived *cénacle* 'Los Diez' (1915). His prose, of a slightly precious simplicity, is at its best in the fantastic tale. His best-known novel is of a hunchback who grew wings—*Alsino* (1920; new ed. 1928).

VERSE: *Flores de Cardo* (1908); *La casa abandonada* (1912); *El llamado del mundo* (1913); *Los pájaros errantes* (1915); *Androvar* (verse drama; 1925).—NOVELS: *La reina de Rapa Nui* (1914); *Un juez rural* (1924).

R. Silva Castro, *P. P. (1886–1952)* (New York, 1959). E.Sa. (J.F.)

Pradon, JACQUES (~Rouen 21 I 1644; †Paris 14 I 1698), French dramatist. He wrote some ten mediocre tragedies, most of them romanticized versions, with a developed love-interest, of Greek and Roman themes. He is remembered for his *Phèdre et Hippolyte* (1677), a play supported by the Duchess of Bouillon's cabal in rivalry to Racine's\* *Phèdre*. His *La Troade* (1679) similarly owes something to Racine's *Andromaque*.

*Pyrame et Thisbé* (1674); *Tamerlan ou La Mort de Bajazet* (1676); *Statira* (1679); *Régulus* (1688); *Scipion l'Africain* (1697).

T. W. Bussom, *P. (1922)*; H. C. Lancaster, *History of French Dramatic Literature in the 17th Century*, IV (1940). G.B.

Prados, EMILIO (\*Málaga 4 III 1899; †Mexico 1962), Spanish poet who places a particular emphasis on formal correctness. Prado lived in exile from 1939 onwards.

*Antología (1925–1953)* (1954); *Río natural* (1957); *Circuncisión del sueño* (1957); *Últimos poemas* (Málaga, 1968).

C. Blanco Aguinaga, *E. P. (New York, 1960)*. J.E.V.

Praet, JAN, Dutch poet, author of the incompletely preserved *Leeringhe der Zalichede* (c. 1300; ed. J. Bormans, 1872), an ethico-religious didactic poem of high poetical standard in spite of the allegory and other fashionable forms derived from contemporary French literature. J.J.M.

S. C. Holleman-Stevens in *Nieuwe Taalgids*, LVII (1964). A.v.E.

Praga, EMILIO (\*Gorla, Milan 26 XII 1839; †Milan 26 XII 1875), Italian poet and painter of the SCAPIGLIATURA. His financial and family life ruined, he took to drink and riotousness. Of his poetry, *Tavolozza* (1862) depicts delicate landscapes, *Penombre* (1864) somewhat histrionically and morbidly expresses his own and the world's moral

disarray, while in *Trasparenze* (pub. posth.) he finally achieves a more faithful rendering of his inner conflicts.

*Poesie* (crit. ed. M. Petrucciani, 1969); *Memorie del presbiterio* (1963).—M. Petrucciani, *E. P. (1962)*; J. Moestrup, *La Scapigliatura* (Copenhagen, 1966). J.G.-R.

Pramudja Ananta Tur: see *INDONESIAN AND MALAYSIAN LITERATURES*.

Prati, GIOVANNI (\*Campomaggiore, Trentino 27 I 1814; †Rome 9 V 1884), Italian poet and patriot, prolific and versatile, but facile and superficial. Loyal to the house of Savoy throughout the struggles of the Risorgimento, he was rewarded with official appointments. His first work, *Edmenegarda* (1841), a contemporary moral tale of adultery in blank verse, won him immediate fame, but Carducci\* called it meretricious. The same easy and ambiguous emotionalism and sentimentousness inform his lyrical and patriotic verse, also characterized by an all too effortless musicality. The more personal lyrics of *Psiche* (1876) and the exotic Oriental mysteries of *Iside* (1878) also lack real depth or originality.

*Poesie di G. P. (1931)*.—V. Cian, *Un poeta e un filosofo del Risorgimento: G. P. e V. Gioberti* (1917); P. L. Mannucci, *P. (1934)*; *G. P. nel cinquantenario della morte* (1934); A. Balduino, *Letteratura romantica dal P. al Carducci* (1967). J.G.-R.

Pratinas (*fl.* early 5th century B.C.), Greek writer of tragedies, satyr plays, choruses; competed with Aeschylus\* in 499/496 B.C. According to the Souda lexicon (Suidas\*) he was the first to write satyr plays. The only fragment of any length is from a lively but not dramatic chorus.

B. Snell, *Fragmenta tragicorum Graecorum*, I (1971); D. L. Page, *Poetae melici Graeci* (1962).

A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (2nd ed. 1962); A. M. Dale in *Collected Papers* (1969). M.L.C. (S.A.B.)

Pratolini, VASCO (\*Florence 9 X 1913), Italian novelist, one of the leading exponents of neo-realism. He wrote first for the Fascist review *Bargello*, then for *Letteratura*, and in 1938 edited, with Gatto, the review *Campo di Marte*, in which much HERMETIC poetry was published. Pratolini's novels are usually set in his own Florentine working-class background. He has great sympathy for his characters but tends to idealize certain aspects of Italian social history. His best work is usually thought to be *Cronache di poveri amanti* (1947; tr. *A Tale of Poor Lovers*, 1949).

*Il quartiere* (1945; *A Tale of Santa Croce*, tr. P. and P. Duncan, 1952); *Un eroe del nostro tempo*

(1949; *A Hero of Today*, tr. E. Mosbacher, 1951); *Le ragazze di San Frediano* (1953); *Una storia italiana*, 3 vols: I, *Metello* (1955; tr. R. Rosenthal, 1968); II, *Lo scialo* (1960); III, *Allegoria e derisione* (1966); *La costanza della ragione* (1963; *Bruno Santini*, tr. R. Rosenthal, 1965).

F. Rosengarten, *V. P.: the Development of a Social Novelist* (1965; best intro. in Eng.).—See also F. Longobardi, *V. P.* (1964). B.M.

Pratt, EDWIN JOHN (\*Western Bay, Newfoundland 4 II 1883; ∞1919 Viola Whitney; †Toronto 26 IV 1964), major Canadian poet; ordained a Methodist minister, he eventually became a Professor of English at the University of Toronto (1919–53). Influenced by early contact with the sea, his work is noted for command of vigorous language and rhythm, effective simplicity, and unusual skill in handling long narrative poems in the epic tradition. The theme of duality in man, the conflict between civilized humanism and primitive brutality, recurs either explicitly or symbolically in his work.

*Rachel* (1917); *Newfoundland Verse* (1923); *Witches' Brew* (1925); *The Titanic* (1935); *Brébeuf and His Brethren* (1940); *Dunkirk* (1941); *Collected Poems* (1944).

P. West et al., 'Special number on E. J. P.' in *Canad. Lit.*, XIX (1964); M. Wilson, *E. J. P.* (1969). R.Su.

Praz, MARIO (\*Rome 6 IX 1896; ∞1934 Vivyan Eyles [o/o 1947]), Italian scholar, critic and essayist. Senior lecturer in Italian at the University of Liverpool (1924–32), Professor of Italian at Manchester (1932–34), and subsequently Professor of English at Rome from 1934 until 1966, Praz's most celebrated work is probably *La carne, la morte e il diavolo nella letteratura romantica* (1930; *The Romantic Agony*, tr. A. Davidson, 1933), which traces the influence of de Sade\* on the Romantic movement, but he has written learnedly and elegantly on a wide range of English and Italian topics as well as on the history of art and taste.

V. and M. Gabrieli, *Bibliografia degli scritti di M. P.* (1967).—*Friendship's Garland: Essays Presented to M. P. on His Seventieth Birthday* (2 vols, 1966). B.M.

Preda, MARIN (\*Siliștea-Gumești 1922), Rumanian novelist and short-story writer. He excels in the study of psychologically complicated and tortuous characters, his master creation being the philosopher-peasant Ilie Moromete, who delights in leading his antagonists on to make fools of themselves. In spite of a tendency to run to anecdotalism, his novels, rich in comedy of situation and successfully evoking a multitude of highly individual characters, are the most interesting produced by the post-war generation of Rumanian writers.

SHORT STORIES: *Întîlnirea din pământuri* (1948); *Desfășurarea* (1952); *Ferestre întunecate* (1955); *Îndrăzneala* (1959); *Friguri* (1964); *Soldatul cel mititel* (1970).—NOVELS: *Moromeții* (2 vols, 1954, 1967); *Risipitorii* (1962; 3rd rev. ed. 1969); *Întrusul* (1968).

I. Vitner, *Prozatori contemporani* (1961); D. Micu and N. Manolescu, *Literatura română de azi* (1965). F.J.B.

Pregelj, IVAN (\*Sveta Lucija in Soča [Isonzo] 27 X 1883; †Ljubljana 30 I 1960), Slovene novelist, playwright and essayist. His lyrical and epic gifts, erudition, faith, and emotional hypersensitivity enabled him to create, besides his always individual educational writings, works of art in which he discussed with painful candour the problem of celibacy for the Catholic clergy, and the struggle between instinct and the spirit of asceticism in general. On the other hand he wrote much fresh and tender idyllic verse and a number of powerful historical novels and short stories.

*Tolminci* (1915–16); *Štefan Golja in njegovi* (1918–19); *Plebanus Joannes* (1920); *Azazel* (1921); *Bogovec Jernej* (1922–23); *Simon iz Praš* (1924); *Otroci sonca* (1929–33); *Thabita kumi* (1933).—*Izbrani spisi* (sel. writings; 10 vols, 1928–35); *Izbrana dela* (sel. works; ed. with notes F. Koblar, 7 vols, 1962–70).

T. Debeljak, 'I. P.' in *Dom in svet* (1933).

A.S. (tr. H.Le.)

Preller, GUSTAV SCHOEMAN (\*Pretoria 4 X 1875; ∞Johanna C. Pretorius; †6 X 1943), Afrikaans prose-writer, critic, historian and biographer. He was one of the founders of Afrikaans journalism and the founder of Afrikaans historiography. He is also the author of short stories and sketches on historical themes.

*Laat 't ons toch Ernst wezen* (1905); *Piet Retief* (1906); *Baanbrekers* (1915); *Kaptein Hindon* (1916); *Historiese Opstelle* (1925); *Sketse en Opstelle* (1928); *Andries Pretorius* (1938).

G.D. (N.D.C.)

Premānanda (\*1649; †1714), most prolific Gujarātī author of long poems based on stories from the epics and the *purāṇas*. Nearly 40 are attributed to him—*Nalākhyāna*, *Okhāharāṇa*, and also *Kuṇṇavarabānuṃ māmeruṃ*, a work built round an episode in the life of Narasimha\* Mahetā. I.R.

Premchand (\*nr Benares 1880; †1936), the outstanding writer of fiction in modern Hindi literature. His real name was DHANPAT RAI. Although originally an Urdu writer, Premchand found it easier to get his works published in Hindi, and he gradually changed over to writing and publishing in Hindi. He wrote over 300 short stories which offer an incomparable panorama of North Indian life, and *Godān* (*The Gift of a Cow*, tr. G. C.

Roadarmel, 1968), his last complete novel, is rightly regarded as the finest novel in the Hindi language.

*The World of P.* (short stories; tr. David Rubin, 1969). S.C.R.W.

Premierfait, LAURENT DE (fl. 1400), French translator. He translated a number of works into French, including Aristotle's *Œconomica* (?1414), Cicero's *De amicitia* (1410) and Boccaccio's *Decameron* (1414). He also composed Latin verse.

H. Hauvette, *De Laurentio de Primofacto* (1903). A.H.D.

Preradović, PETAR (\*nr Bjelovar 19 III 1818; †Fahrfeld, Austria 18 VIII 1872), Croatian poet. He was educated under German influence, and became a general in the Austrian army, but his poems after 1844 express intense Slav consciousness and pride in the past of his country and in its traditional poetry.

*Prvenci* (1846); *Nove pjesme* (1851); *Pjesnička djela* (1873).—*Djela* (1954).—*P. P. ausgewählte Gedichte* (sel. tr. M. Spicer, with biog. intro., 1895).

Lj. Maraković, *P. P.* (1968).

V.J.

Prešeren, FRANCE (\*Vrba nr Bled 3 XII 1800; †Kranj 8 II 1849), Slovene poet. Deriving his artistic inspiration from classical antiquity and standing at the spiritual crossroads between Romance renaissance and German Romanticism, he wrought between 1830 and 1848 the Slovene variant of the most significant forms of universal lyric poetry. His love poetry (e.g. *Gazele*, 1833; *Sonetni venec*, 'A Wreath of Sonnets', 1834) is characterized by the quest for new and better models of human fellowship. In spite of unhappiness in love he saw in it a power which could regenerate the life of the individual and of society. In spite of the blows he suffered from Metternich's system, which persecuted him with censorship and other chicanery, he expressed in his reflective verse (*Slovo od mladosti*, 'Farewell to Youth', 1830; *Sonetje nesreče*, 'Sonnets of Unhappiness', 1834, etc.), as also in his elegiac, satirical and patriotic poems, his belief in a better future both for his own people and for all mankind. The eloquent clarity and harmony of his poems make him a classic, their intensity of feeling and association of ideas make him a progressive Romantic, while he exhibits the stoical opposition to misfortune and violence of a modern man.

WORKS: *Kerst per Savici* (1836); *Poezije* (1847).—*Zbrano delo* (coll. works; I–II, 1965–66).—TRANSLATIONS: *Poems* (ed. W. K. Matthews and A. Slodnjak, 1963); *Anthologie de la poésie yougoslave* (1935); *Gedichte* (tr. L. Novy, 1936).

A. Žigon, *Prešernova čitanka v dveh knjigah* (1922); F. Kidrič, *P., II: Življenje pesnika in pesmi*

*1800–1838* (1938); Janko Kos, *Prešernov pesniški razvoj: Interpretacija* (1966); A. Slodnjak, *Prešernovo življenje* (3rd ed. 1968).

A.S. (tr. H.Le.)

Presser, JACOB (\*Amsterdam 24 II 1899; †ibid. 30 IV 1970), Dutch poet, novelist and historian. Concern for human values is to be found in both his literary works and in his historical writings, as much in his debunking *chef d'œuvre*, *Napoleon* (1946), as in his moving report on the extinction of Dutch Jewry, *Ondergang* (1965).

*Orpheus en Ahasverus* (verse; 1945).—*De nacht der Girondijnen* (1957); *Breaking Point*, tr. H. Barrows Mussey, 1959).—HISTORY: *De tachtigjarige oorlog* (1941); *Amerika* (1949).—*Uit het werk van Dr J. P.* (1969). J.J.O.

Prestes, ANTÓNIO (\*Torres Novas), 16th-century Portuguese playwright—one of the few that followed in the wake of Gil Vicente\*, founder of the Portuguese theatre. Of his seven plays one is a Morality, the others loosely constructed comedies which, reproducing the defects of Vicente's plays, have little of their brilliance.

*Primeira parte dos autos e comedias portuguesas, feitas por Antonio Prestes & por Luis de Camões*, etc. (1587; cont. foll. plays of P.: *Auto da Ave Maria*; *Auto da ciosa*; *Auto do desembargador*; *Auto do mouro encantado*; *Auto do procurador*; *Auto dos cantarinhos*; *Auto dos dous irmãos*); *Autos* (ed. T. de Noronha, 1871).

T. Braga, *Eschola de Gil Vicente* (1898); E. Asenio, 'El teatro de A. P.' in *Bull. d'Hist. du Théâtre Portugais*, V (Lisbon, 1954). T.P.W.

Preston, THOMAS (\*Simpson, Bucks 1537; ∞?Alice; †Cambridge 1 VI 1598), English scholar and dramatist, Master of Trinity Hall, Cambridge, who acted with success in *Dido* before Queen Elizabeth\* (1564). His *Cambises* in rhyming alexandrines and irregular verse has become proverbial for bombastic magniloquence. B.L.J.

*A lamentable Tragedie of Cambises, king of Persia* (?1570; repr. J. S. Farmer, 1910).

W. A. Armstrong, 'The authorship and political meaning of *Cambises*' in *Eng. Stud.*, XXXVI (1955); D. M. Bevington, *From 'Mankind' to Marlowe* (1962). B.L.J. (T.P.M.)

Prévert, JACQUES (\*Paris 4 II 1900), French writer. He first became known as a writer of film scenarios, from *Drôle de drame* to *Les enfants du Paradis*. The importance of his poems, first published in avant-garde reviews, was not recognized until their publication in book form (*Paroles*, 1946; sel. tr. L. Ferlinghetti\*, 1958). A violently anarchic writer (as in *Le dîner de têtes*), he also has the simplicity and sentimentality of a people's poet. Strong traces of his earlier surrealist phase still appear in



his verse, which is written essentially to be spoken. Kosma's musical settings have increased its popularity.

*Histoires* (with A. Verdet; 1948); *Spectacle* (1951); *Le grand bal du printemps, La pluie et le bon temps* (1955); *Histoires* (1963); *Fatras* (1965); *Imaginaires* (1970).

M. Nadeau, *Histoire du surréalisme* (1945); J. Queval, J. P. (1955). M.G.; J.P.R.

Prévost, L'ABBÉ ANTOINE FRANÇOIS (\*Hesdin, Artois 1 IV 1697; †Chantilly 25 XI 1763), French novelist and man of letters. After a short period first in the Jesuit novitiate, then in the army, Prévost entered the Benedictine Order and was ordained in 1726. He became a fugitive from his Order shortly after the appearance of the first four volumes of *Mémoires et aventures* in 1728. He was later reconciled with the Church but, though remaining nominally a secular priest, he devoted himself to his career as a writer. His writings are voluminous and in addition to his works of fiction include travel, philosophy and translations of the novels of Samuel Richardson\* which he introduced to the French public. *Manon Lescaut*, which was originally written as part of *Mémoires et aventures*, is a classic example of the 18th-century novel of feeling. His other novels have suffered from undue neglect and with a single exception none of them has been reprinted in full for over 150 years. *Histoire d'une Grecque moderne* (1740; 1965) and *Mémoires d'un honnête homme* (1745) are more mature and in some respects more impressive than *Manon*.

NOVELS: *Mémoires et aventures d'un homme de qualité* (1728–31); *Manon Lescaut* (tr. L. W. Tancock, 1949); *Le Philosophe anglais ou Histoire de M. Cleveland* (1731–39); *Le Doyen de Killerine* (1735–40); *Mémoires pour servir à l'histoire de Malte ou Histoire de la jeunesse du Commandeur \*\*\**; *Campagnes philosophiques ou Mémoires de M. de Montcal* (1741).—VARIOUS: *Pour et contre* (1733–40); *Histoire générale des voyages* (1746); *Le Monde moral* (1760–64).—*Œuvres choisies* (39 vols, 1783–85; 1810–16).

H. Harisse, *L'Abbé P., histoire de sa vie et de ses œuvres* (1896); V. Schroeder, *L'Abbé P., sa vie, ses romans* (1898; standard work); A. Le Breton, *Le roman au XVIIIe siècle* (1898); P. Hazard, *Études critiques sur Manon Lescaut* (Chicago, 1929); P. Trahard, *Les matras de la sensibilité française au XVIIIe siècle* (1931); G. Poulet, *Études sur le temps humain* (Edinburgh, 1949; Paris, 1950); H. Roddier, *L'Abbé P. l'homme et l'œuvre* (1955); C. E. Engel, *Le véritable Abbé P.* (1958); M. Turnell, *The Art of French Fiction* (1959); J. Sgard, *P. romancier* (best stud. of novelist; 1968); A. Billy, *Un singulier bénédictin: l'abbé P.* (1969). M.T.

Prévost, JEAN (\*Paris 16 VI 1901; †nr Sassenage

1 VII 1944), French writer. Before taking to journalism, Prévost studied at the École Normale, and was a pupil and disciple of Alain\*. His production was varied: a working-class novel (*Les frères Bouquiquant*, 1930), boyhood reminiscences (*Dix-huitième année*, 1929), essays on sport and politics, literary criticism. All show a quality of intellectual sanity and a lively style. He sacrificed his life in the Resistance movement.

*Plaisirs des sports* (1925); *Rachel* (1932); *La chasse du matin* (1937); *Usonie* (1939); *Apprendre seul* (1940); *La création chez Stendhal* (1942); *Caractères* (1948); *Baudelaire* (1953).

L. Parrot, *L'intelligence en guerre* (1945); A. Maurois, *Destins exemplaires* (1952).

M.G.; J.P.R.

Prévost, MARCEL (\*Paris 1 V 1862; †Vianne, Lot-et-Garonne 1941), French novelist. He was a government engineer before making literature his sole profession. His work is distinguished by the subtlety of the feminine psychology, by a certain sentimental Don-Juanism in male or female characters (*Les demi-vierges*, 1894) and, particularly after 1900, by moralizing and feminist tendencies.

*Le scorpion* (1887); *Conchette* (1888); *Mademoiselle Jauffre* (1889); *Cousine Laura* (1890); *Lettres de femmes* (1892); *L'automne d'une femme* (1893); *Les vierges fortes* (1900); *Les lettres à Françoise* (1902); *Lettres à Françoise mariée* (1908); *L'homme vierge* (1930); *Mort des ormeaux* (1938).

M.G.; J.P.R.

Prežihov, VORANC, pseud. of LOVRO KUHAJ (\*Kotlje nr Guštanj in Carinthia 10 VIII 1893; †Maribor 18 II 1950), Slovene novelist. A former workman, soldier, prisoner of war and Communist propagandist, as a writer he depicted with a revolting realism, tending towards naturalism and the grotesque, the experiences of Carinthian peasants and labourers on the Austro-Italian battlefield (*Doberdob*, 1940), at the downfall of Austria (*Požganica*, 1939), during the economic crisis which followed the First World War (*Samorastniki*, 'The Wild Ones', 1940; *Jamnica*, 1945) and in the fight for national freedom (*Naši mejniki*, 'Our Boundary Stones', 1946).

*Zbrano delo* (coll. works; 8 vols, 1962–69; incomplete).—TRANSLATIONS: 'Les sauvagesons' in *Conteurs slovènes contemporains* (1965); 'L'amour dans les labours' (*Ljubezen na odoru*) in *Nouvelles slovènes* (1969).

*P. zbornik* (1957).

A.S. (tr. H.Le.)

Prezzolini, GIUSEPPE (\*Perugia 27 I 1882), Italian critic and journalist. As a young man Prezzolini was associated with Papini\*, with whom he founded the reviews *Leonardo* (1903–07) and *La Voce*, which he edited from 1908 until 1914. His more

recent books are valuable for the light they shed on the literary scene of that time. He has also edited a useful *Repertorio bibliografico della storia e della critica della lett. ital. 1902-1942* (4 vols, 1930-48).

**Benedetto Croce** (1909); *Amici* (1922); *Come gli Americani scoprono l'Italia* (1933); *L'italiano inutile* (1954; best ed. 1964); *Il tempo della Voce* (1960); *G. Papini, G. P. Storia di un'amicizia* (2 vols, 1966-68).  
B.M.

**Price, RICHARD** (\*Tynton, Glam 23 II 1723; ∞1757 Sarah Blundell; †London 19 IV 1791), Welsh nonconformist minister whose varied writings have left their mark on intuitionist ethics, the theory of life assurance and political philosophy.

*Review of Principle Questions and Difficulties in Morals* (1757); *Observations on Reversionary Payments* (1771); *Appeal to the Public on the ... National Debt* (1772); *Introduction ... to Two Tracts on Civil Liberty and the War in America* (1778).

W. Morgan, *Life of R. P.* (1815); Miss Williams, *A Welsh Family* (1893); R. Thomas, *R. P.* (1924; with biblio.); C. B. Cone, *Torchbearer of Freedom: The Influence of R. P. on 18th Century Thought* (1952); L. Agvist, *The Moral Philosophy of R. P.* (1960); W. D. Hudson, *Reason and Right: A Critical Examination of R. P.'s Moral Philosophy* (1970); H. Laboucheix, *R. P. théoricien de la Révolution américaine* (1970). R.M.H. (M.Bu.)

**Price, SIR UVEDALE** (\*Foxley, Herefordshire 1747; ∞1774 Lady Caroline Carpenter; †*ibid.* 14 IX 1829), English writer on the picturesque who laid out the grounds of Foxley in accordance with his theories of 'natural beauty' in landscape gardening.  
R.M.H.

*An Essay on the Picturesque* (2 vols, 1794-98); *Dialogue on the Distinct Characters of the Picturesque and the Beautiful* (1801); *Sir Uvedale Price on the Picturesque ... with sixty illustrations by Montague Stanley, R.S.A.* (1842).

H. Repton, *Letter to U. P. Esq.* (1794).

R.M.H. (M.Bu.)

**Prichard, KATHARINE SUSANNAH** (\*Fiji 1884), Australian novelist. Her mature work is represented at its best by *Working Bullocks* (1926), a story of the southern timber country, and *Coonardoo* (1929), set in the arid north-west. Her trilogy of discovery and development of the gold-fields—*The Roaring Nineties* (1946), *Golden Miles* (1948), *Winged Seeds* (1950)—is over-weighted with tendentious political matter.  
F.T.M.

*N'Goola, and Other Stories* (1959); *Child of the Hurricane* (autobiog.; 1963).

H. Drake-Brockman, *K. S. P.* (1967).

A.M.G.

**Pridvorov, E. A.:** see **Bedny, DEMYAN.**

**Priestley, JOHN BOYNTON** (\*Bradford 13 IX 1894; ∞1921 Pat Tempest, ∞1926 Mary Wyndham Lewis, née Holland [o/o1952], ∞1953 Mrs Jacquetta Hawkes), English novelist, playwright, essayist and broadcaster. No contemporary novelist has more successfully identified himself with the moods and thoughts of the common Englishman, whom he describes bluntly, cheerfully and with gusto. He has mastered the technique of the stage and made it a platform for popular philosophy.

NOVELS: *Benighted* (1927); *The Good Companions* (1929); *Angel Pavement* (1930); *Daylight on Saturday* (1943); *Bright Day* (1946); *Festival at Farbridge* (1951); *Lost Empires* (1965); *It's an Old Country* (1967); *The Image Men*, I: *Out of Town*, II: *London End* (1968).—PLAYS: *Dangerous Corner* (1932); *Laburnum Grove* (1934); *Time and the Conways* (1937); *I Have Been Here Before* (1937); *Johnson Over Jordan* (1939); *An Inspector Calls* (1947); *The Linden Tree* (1948).—PROSE: *English Journey* (1934); *Journey Down a Rainbow* (with Jacquetta Hawkes; 1955); *Literature and Western Man* (1960); *The Prince of Pleasure and His Regency* (1969); *The Edwardians* (1970).—ESSAYS: *Five Decades* (1969).—AUTOBIOGRAPHY: *Midnight on the Desert* (1937); *Rain Upon Godshill* (1939); *Margin Released* (1962).

D. Hughes, *J. B. P.: An Informal Study* (1958); G. L. Evans, *J. B. P., the Dramatist* (1964); S. Cooper, *J. B. P.: Portrait of an Author* (1970).

R.A.S.-J. (W.R.A.)

**Priestley, JOSEPH** (\*Fieldhead, Birstall, West Riding 13 III 1733; ∞1762 Mary Wilkinson; †Northumberland, Pa. 6 II 1804), English Presbyterian minister, theologian and educationalist; a scientist of some importance in the fields of electricity and chemistry.

*The History and Present State of Electricity* (1767); *The History and Present State of Discoveries relating to Vision, Light and Colours* (1772); *Experiments and Observations on Air* (3 vols, 1776-86).—*An Essay on the First Principles of Government* (1768); *A Free Address to Protestant Dissenters as such* (1769); *Miscellaneous observations relating to education and An Essay on a Course of Liberal Education* (1778); *A Free Discussion on the Doctrines of Different Kinds of Materialism* (1778); *Memoirs to 1795* (contin. by his son; 1807).—*Selections From P.'s Writings* (ed. I. V. Brown, 1962); another sel. (ed. J. Passmore, 1965); *A Scientific Autobiography of J. P.: Selected Scientific Correspondence* (ed. R. E. Schofield, 1967).

J. G. Gilliam, *The Crucible: The Story of J. P.* (1954); R. E. Schofield, *The Lunar Society of Birmingham* (1963); F. W. Gibbs, *J. P.* (1965); R. E. Crook, *Bibliography of J. P.* (1966).

B.H. (M.Bu.)

**Prince, FRANK TEMPLETON** (\*Kimberley 13 IX 1912), South African poet and critic. He left South Africa in 1946, after war service, and has since taught English at Southampton University. His work, among the most accomplished of recent poetry, frequently has a South African setting.

VERSE: *Poems* (1938); *Soldiers Bathing* (1954); *The Doors of Stone* (1963); *Memoirs of Oxford* (1970).—*The Italian Element in Milton's Verse* (crit.; 1954). U.La.

**Pringle, THOMAS** (\*Blaklaw 5 I 1789; ∞1817 Margaret Brown; †London 5 XII 1834), Scottish and South African poet. Pringle, the son of a Roxburghshire farmer, entered the Register Office, Edinburgh, in 1811 as a copyist. He devoted his leisure to writing and won the friendship of Sir Walter Scott\*. In 1820 he emigrated to South Africa where his journalistic activities brought him into conflict with the governor of the Cape, Lord Charles Somerset. In 1826 he returned to England and became secretary of the Anti-Slavery Society. Although Pringle had written verse in Scotland, he is remembered as a South African poet. His poems describe the South African scene and the impact of Europeans on the older inhabitants of the country. He was the pioneer in exploiting the local scene and vocabulary for the purpose of poetry.

*The Autumnal Excursion* (1819); *Ephemerides* (1828); *African Sketches* (1834).—*The Poetical Works of T. P.* (ed. Leith Ritchie, 1837); *Afar in the Desert: and other South African poems* (ed. J. Noble, 1881).

W. Hay, *T. P.* (1912).

E.R.S.

**Prior, MATTHEW** (\*Wimborne or Westminster 21 VII 1664; †Wimpole 18 IX 1721), English poet and diplomat who, after an active career, retired in 1717 to Down Hall, the gift of his patron Harley and immortalized in his verse.

*The Hind and the Panther Transvers'd* (1687); *Poems on Several Occasions* (1709); *A Second Collection of Poems on Several Occasions* (1716); *Dialogues of the Dead, and other Works in Prose and Verse* (ed. A. R. Waller, 1907).—*Literary Works* (ed. H. B. Wright and M. K. Spears, 2 vols, 1959).

F. Bickley, *Life of M. P.* (1914) and *M. P.: A Study of His Public Career and Correspondence* (1921); K. Eves, *M. P. Poet and Diplomatist* (1939).—*The P. Papers* (corresp. 1685–1721) in *Calendar of the MSS of Marquis of Bath*, III (1904); G. A. Aitken, 'Notes on the biblio. of M. P.' in *Trans. Biblio. Soc.* (1915–17).

R.M.H. (H.N.D.)

**Priorat, JEAN** (fl. second half 13th century), French poet of Besançon. His *Abrejeance de l'ordre de chevalerie* (?1290) is an adaptation of Jean\* de Meung's prose translation of the *De re militari* by Vegetius\*.

*Li Abrejeance de l'Ordre de Chevalerie* (ed. U. Robert, 1897). A.H.D.

**Priscian (PRISCIANUS CAESARIENSIS)** (fl. Constantinople c. 500), Roman grammarian. His comprehensive work on Latin grammar in 18 books, drawing upon a much wider literature than now survives, was a standard textbook in the Middle Ages. Sixteen books are devoted to the parts of speech, and two to syntax. Priscian's shorter works, particularly the *Institutio de nomine et pronomine et verbo*, were long used as the schoolboy's introduction to Latin grammar.

Ed. H. Keil, *Grammatici Latini*, II–III (1855–1923).—L. Jeep, *Zur Geschichte der Lehre von den Redetheilen* (1893). J.A.W. (J.D.)

**Priscus** (\*Panium, Thrace; fl. mid-5th century A.D.), Greek historian. He took part in the East Roman embassy to Attila's court in 449 and later visited Egypt and Rome on official business. Of his lucid and lively history of his own time, the 'Byzantine History' in eight books, only excerpts survive.

C. Müller, *Fragmenta historicorum Graecorum* (1885); tr. in J. B. Bury, *History of the Later Roman Empire*, I (2nd ed. 1923).

E. A. Thompson, *A History of Attila and the Huns* (1948); H. Homeyer, *Attila der Hunnenkönig von seinen Zeitgenossen dargestellt* (1951).

R.B.

**Prishvin, MIKHAIL MIKHAILOVICH** (\*1873; †1954), Russian author of sketches and narratives dealing with nature and specially with animals, for which he has an amazing understanding. A lyrical philosopher in his narratives, he is a seeker of beauty and social good. Many of his pages have a flavour of Russian folk-lore reminiscent of Remizov\*.

*Karymushka* (1924); *Kashcheyeva tsep'* (1927); *Kladovaya solntsa* (1945); *Sobranie sochineniy* (6 vols, 1927–31); *Izbrannoye* (1948); *Moi tetradki* (1948).—*Jen Sheng: the Root of Life* (tr. G. Walton and T. Gibbons, 1936); *The Blue Hare* (tr. D. C. Moore, 1945); *The Black Arab, and Other Stories* (tr. D. Magarshack, 1947).

A. I. Khailov, *M. P.* (1960); G. A. Ershov, *M. P.* (1963). J.L.

**Pritchett, VICTOR SAWDON** (\*Ipswich 16 XII 1900; ∞Dorothy Roberts), English novelist and critic. As a novelist he has great power in bringing to life odd and normal lower middle-class characters through description and dialogue which are comic yet not lacking in subtlety or significance. He has written effective and beautifully designed short stories.

NOVELS: *Nothing Like Leather* (1935); *Dead Man Leading* (1937); *Mr Beluncle* (1951).—*Collected Stories* (1956).—CRITICISM: *In My Good Books* (1942); *The Living Novel* (1946); *Books in General*

(1953); *The Working Novelist* (1965); *George Meredith and English Comedy* (1970).—AUTOBIOGRAPHY: *A Cab at the Door* (1968); *Midnight Oil* (1971).  
R.A.S.-J. (W.R.A.)

Prličev, GRIGOR: see Purlichev, GRIGOR.

Probus, VALERIUS (fl. c. A.D. 60), Roman grammarian. No genuine works survive, but he is quoted as an authority by Aulus Gellius\*, Servius\* and others.  
J.A.W.

J. Steup, *De Probis grammaticis* (1871); J. Aistermann, *De M. Valerio Probo Berytio* (1910); N. Scivoletto, 'La "filologia" di Valerio Probo di Berito' in *Giornale ital. di filol.*, XII (1959).  
J.A.W. (J.D.)

Proclus (\*Lycia 412; †Athens 485), Greek Neo-Platonist philosopher. After studying rhetoric and philosophy in Alexandria and Byzantium, he moved to Athens, where eventually he succeeded Syrianus as head of the Neo-Platonist school. In his numerous writings he continued the tradition of reinterpretation of Plotinus\* and Plato\*; he set up an elaborate and rigid metaphysical hierarchy, with the Absolute One at the head, and substituted theurgy for the mysticism of Plotinus. He had considerable influence on the Byzantine world.

*Ad Hesiodi Opera et dies* (ed. T. Gaisford in *Poetae Graeci minores*, III, 1814–20); *Chrestomathia* (ed. T. W. Allen in the *Oxford Homer*, V, 1911); *Commentary on Euclid* (ed. M. Steck, 1945); *De causis* (ed. E. Orth, with Marinus' *Life of P.*, 1938); *Elements of Theology* (ed. with tr. E. R. Dodds, 1933; 2nd ed. 1963); *Hymni* (ed. E. Abel in *Orphica*, 1885); *Hypotyposis astronomicarum positionum* (ed. C. Manitius, 1909); *In Platonis Alcibiadem* (ed. F. Creuzer, 1820); *In Platonis Cratylum commentarii* (ed. G. Pasquali, 1908); *In Platonis Parmenidem commentarii* (ed. G. Stallbaum, 1840); *In Platonis Rempublicam commentarii* (ed. W. Kroll, 2 vols, 1899–1901); *In Platonis Timaeum commentarii* (ed. E. Diehl, 3 vols, 1903–06); *Institutio physica* (ed. A. Ritzenfeld, 1912).

J. Lindsay, 'Le système de P.' in *Rev. métaphys. et morale*, XXVIII (1921); T. Whittaker, *The Neoplatonists* (2nd ed. 1928); E. R. Dodds, 'Theurgy and its relation to Neoplatonism' in *Jour. Roman Stud.* (1947); L. J. Rosan, *The Philosophy of P.* (1949).  
D.J.F.

Procopé, HJALMAR FREDRIK (\*Helsingfors 28 IV 1868; †Borgå 24 IX 1927), Finnish-Swedish author, the first inhabitant of the 'Poet's Home' (Diktarhusmettet) at Borgå (from 1921 till his death). His early poetry reflects the influence of Heine\* and Fröding\*; after 1908 he becomes more pessimistically resigned in tone in his personal lyrics, but he also wrote patriotic poetry.

VERSE: *Dikter* (1900); *Mot öknens* (1905); *Röda*

*skyar* (1907); *I sanden* (1915); *Osamse strängar* (1920); *Diktarhusmettet* (1924); *Eget och andras* (1927; posth.).—*Samlade dikter* (6 vols, 1920); *Dikter i urval* (1913); *Dikter i nytt urval* (1923).—PLAYS: *Belsazars gästabud* (1905); *Fädrens anda* (1909); *Inspektorn på Siltala* (1915); *Medaljongen* (1922).

W. Söderhjelm, *Utklipp om böcker*, III (1920); J. Landquist, *Modern svensk litteratur i Finland* (1929).  
B.M.E.M.

Procopius (\*Caesarea, Palestine), 6th-century Byzantine historian. He accompanied Belisarius as secretary on his campaigns in Justinian I's reign. Later he lived in Constantinople and may have been Prefect of the city 562–563. He wrote a history of the wars against the Persians, Vandals and Goths and the *De aedificiis*, an account of Justinian's building activity throughout the empire (fortifications, civic and ecclesiastical buildings including S. Sophia). It is now generally agreed that Procopius also wrote the famous 'Secret History' (*Historia arcana*) in which Justinian and Theodora are libellously attacked. Procopius' writings are a valuable source for the military, political and social history of the 6th century and also contain much information of a geographical and ethnographical nature.  
J.M.H.

*Opera omnia* (crit. ed. J. Haury, 3 vols, 1906; ed. H. B. Dewing, with tr., 7 vols, 1914–39; tr. A. Cameron, 1967).

E. Stein, *Histoire du bas-empire*, II (1949); P. N. Ure, *Justinian and His Age* (1951); B. Rubin, *Prokopios von Kaisareia* (1954); G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958); J. A. S. Evans, *P.* (1972).  
J.M.H. (R.B.)

Procter, ADELAIDE ANN (\*London 30 X 1825; †ibid. 2 II 1864), English poet, daughter of the following, contributor to Dickens'\* periodicals and writer of hymns.

*Legends and Lyrics* (1858; with memoir C. Dickens, 1866); *A Chaplet of Verses* (1862); *The Lost Chord* (1892); *The Message* (1892).—*Complete Works* (1905).

F. Janku, *A. A. P., ihr Leben und ihre Werke* (1912).  
R.M.H.

Procter, BRYAN WALLER, used pseud. BARRY CORNWALL (\*Leeds 21 XI 1787; ∞1824 Miss Skepper; †London 5 X 1874), English writer, remembered rather for his associations with Lamb\*, Hazlitt\*, Beddoes\* and others than for his facile poems and imitative plays.

*The Poetical Works of Barry Cornwall* (3 vols, 1822).—*The Life of Edmund Kean* (2 vols, 1835); *Charles Lamb: a Memoir* (1866); *Bryan Waller Procter. An Autobiographical Fragment* (ed. C. Patmore, 1877).

R. W. Armour, *Barry Cornwall: a Biography of*

*B. W. P.*; *With a Selection of Hitherto Unpublished Letters* (1935). B.H. (K.W.)

**Prodicus of Ceos** (fl. late 5th century B.C.), Greek sophist. Like other sophists, he travelled about Greece and exacted fees for his tuition. His speciality was the study of language.

H. Diels, *Die Fragmente der Vorsokratiker*, II (6th ed. 1952; frags tr. K. Freeman, *Ancilla to the Pre-Socratic Philosophers*, 1948).

W. Jaeger, *Paideia* (1939); K. Freeman, *Companion to the Pre-Socratic Philosophers* (1946); W. K. C. Guthrie, *A History of Greek Philosophy*, III (1970). D.J.F.

**Prodromus**: see **Theodore Prodromus**.

**Prokofyev, ALEXANDER ANDREYEVICH** (\*nr Leningrad 1900; †Leningrad IX 1971), Soviet poet of peasant origin. His early propaganda poems (influenced by Mayakovsky\*) are often crude, but his later verses about country life show genuine talent. His patriotic poem *Rossiya* (1944) won the Stalin prize.

*Prostor* (1945); *Stikhotvoreniya* (1947); *Priglasenie k puteshestviyu* (1960).

V. Bakhtin, *A. P.* (1963). J.L.

**Prokopovich, FEOFAN**, Archbishop of Novgorod (\*1681; †1736), one of the most energetic helpers of Peter\* the Great and a prolific writer on religious and political themes. Among his strictly literary products is a school-drama, *Vladimir* (1705).

I. A. Chistovich, *F. P. i ego vremya* (1868); Y. Hordin'sky, *'Vladimir' T. Prokopovicha* (1920).

J.L.

**Prokosch, FREDERIC** (\*Madison, Wisc. 17 V 1908), American poet and novelist. His novels, with the recurring theme of impending disaster and disintegration of society, show the effect of world crisis in the destruction of values.

NOVELS: *The Asiatics* (1935); *The Seven Who Fled* (1937); *Night of the Poor* (1939); *The Skies of Europe* (1941); *The Seven Sisters* (1963); *The Wreck of the Cassandra* (1966); *The Missolonghi Manuscripts* (1967).—VERSE: *The Carnival* (1938); *Death at Sea* (1940). H.L.C. (G.A.K.)

**Propertius, SEXTUS** (\*Assisi c. 54/50; †c. 16 B.C.), Latin poet, little of whose life is known. His father, an *eques*, died while Propertius was still young, and like Virgil\* he suffered in the confiscations of estates in 40. The first of his four books of elegies (the second is divided by some editors into two, making a total of five) was published in 26, and brought fame and admission to the circle of Maecenas, though not on the same terms of intimacy as Horace\*, with whom Propertius seems to have shared a mutual dislike, or Virgil, whose *Aeneid* he praised in advance of its publication.

The subject of two-thirds of his elegies is his liaison with 'Cynthia', traditionally identified as Hostia. The course of his love, which lasted for some five or six years, began smoothly; later, however, came a year's separation, mutual infidelity, quarrels and final renunciation.

Fervent but self-centred, Propertius shows in his love-poems the many moods of his passion, especially the melancholy. His other poems, above all those on the antiquarian and national themes to which he turned more wholeheartedly in his later years (Book 4), show, in form, obscurity and learned mythological allusions, the strong influence of the Alexandrine poets, especially Callimachus\*. Nevertheless, of the Augustan elegiac poets, Propertius is unsurpassed in richness of diction and in the power and variety of his versification.

*Sexti Properti carmina* (eds with comm.: M. Rothstein, 2nd ed. 1920–24, repr. with addenda, 1966; H. E. Butler and E. A. Barber, 1933, repr. 1964; W. A. Camps, Bks 1–4, 1961–67).

W. Y. Sellar, *Horace and the Elegiac Poets* (1892); F. Plessis, *Études critiques sur Properce* (1894); D. R. Shackleton-Bailey, *Propertiana* (1956; repr. 1967); J. P. Boucher, *Études sur P.* (1965); G. Luck, *The Latin Love Elegy* (2nd ed. 1969). A.J.D.

**Protagoras** (\*Abdera c. 485; †Ionian Sea [shipwrecked] c. 415 B.C.), Greek philosopher, the greatest of the sophists. He visited Athens and was a friend of Pericles. Like other sophists, he had practical lessons to teach—the sound administration of domestic and political affairs: in 444 he was appointed by the Athenians to draw up a code of laws for the new colony at Thurii. But he also put forward philosophical theories: there were no absolute standards; the views that in practice governed behaviour in a society were the only arbiters of conduct and were to be respected. He was also an agnostic about the gods. Some of his views are examined and developed by Plato\* in *Protagoras* and *Theaetetus*.

H. Diels, *Die Fragmente der Vorsokratiker*, II (6th ed. 1952; *Ancilla to the Pre-Socratic Philosophers*, tr. K. Freeman, 1948).

W. Jaeger, *Paideia*, I (1934); J. S. Morrison, 'The place of P. in Athenian public life' in *Class. Quart.*, XXXV (1941); D. Loenen, *P. and the Greek Community* (1946); K. Freeman, *Companion to the Pre-Socratic Philosophers* (1946); E. Dupréel, *Les Sophistes* (1948); T. A. Sinclair, *History of Greek Political Thought* (1952); G. Vlastos, *Plato: P.* (1956); W. K. C. Guthrie, *A History of Greek Philosophy*, III (1970). D.J.F.

**Proudhon, PIERRE JOSEPH** (\*Besançon 15 VII 1809; †Paris 26 I 1865), French sociologist. Proudhon was a working printer who became a député in 1848, and founded a number of socialist newspapers, such as *Le Peuple*. He was opposed both

to capitalism and to state control and developed the theory of a society without duties and without sanctions. His ideas played a part in the 'Commune' (1871) and have influenced many political thinkers either directly or by reaction.

*Principes d'organisation politique* (1843); *Système des contradictions économiques* (1846); *Philosophie du progrès* (1835); *Théorie de la propriété* (1866).—*Œuvres complètes* (33 vols, 1868–76).—*Correspondance* (14 vols, 1875).

C. A. Sainte-Beuve, *P., sa vie et sa correspondance* (1872); C. Bouglé, *La sociologie de P.* (1911); E. Dolléans, *P.* (1948); D. Halévy, *La vie de P.* (1948) and *Le mariage de P.* (1955).

M.G.; J.P.R.

Proust, MARCEL (\*Auteuil 10 VII 1871; †Paris 22 XI 1922), French novelist. During the 1890s Proust gained, through personal charm and ambitious curiosity, a knowledge of Parisian high society from which his middle-class birth, of a distinguished physician and a wealthy Jewess, would otherwise have excluded him. After 1899 his martyrdom to asthma, the deaths of his father (1903) and mother (1905) and his growing disillusion with humanity caused him to lead an increasingly retired life. From 1907 he inhabited a cork-lined bedroom at 102 Boulevard Haussmann, sleeping by day and working at night, and visiting Cabourg, the Balbec of his novel, every summer from 1907 to 1914. Early sketches for his novel include *Jean Santeuil*, written 1895–99, and *Contre Sainte-Beuve*, written 1908–09. He wrote the first draft of the final version from 1909 to 1912, revising it and nearly tripling its length up to the time of his death. The first section (1913) attracted little attention, but the second (1919) won the Prix Goncourt and made him world-famous. Three weeks before his death from pneumonia he had delivered *La prisonnière* to his publishers, while the remaining two sections, although still awaiting final revision, were substantially complete.

Ostensibly Proust's enormous, semi-autobiographical novel describes the progress of its narrator-hero, through childhood, social life and his unhappy loves for Gilberte and Albertine, to a consciousness of his literary vocation, whereupon he sets to work to write the very novel we have read. But the immanent and major theme is a quest and conquest, by 'unconscious memory', of the eternal values hidden in a temporal world, a Dantesque journey from the paradise lost of a childhood through sin to redemption. Proust projected his own homosexuality upon many of his characters, without impairing his insight into the psychology of women and of men in love with women. His prose-style owes something to Saint-Simon\*, Balzac\*, Ruskin\* and contemporary French Symbolists, but remains unique in its complexity, beauty and efficiency. His place among the few supremely great novelists seems secure.

NOVELS: *À la recherche du temps perdu*, comprising: *Du côté de chez Swann* (1913), *À l'ombre des jeunes filles en fleurs* (1919), *Le côté de Guermantes*, I (1920), *Le côté de Guermantes*, II, together with *Sodome et Gomorrhe*, I (1921), *Sodome et Gomorrhe*, II (1922), *La prisonnière* (1923), *Albertine disparue* (1925), *Le temps retrouvé* (1927); standard text ed. P. Clarac and A. Ferré in Bibliothèque de la Pléiade (3 vols, 1954); tr. C. K. Scott Moncrieff as *Remembrance of Things Past* (1922–30; completed by *Time Regained*, tr. S. Hudson, 1931, tr. A. Mayor, 1970); *Jean Santeuil* (1952; tr. G. Hopkins, 1955).—SHORT STORIES: *Les plaisirs et les jours* (1896; tr. L. Varèse, 1948).—TRANSLATIONS FROM RUSKIN: *La Bible d'Amiens* (1904); *Sésame et les lys* (1906).—MISCELLANEOUS: *Pastiches et mélanges* (1919); *Chroniques* (1927); *Contre Sainte-Beuve* (1954; tr. S. Townsend Warner, 1958); *Textes retrouvés* (ed. P. Kolb and L. B. Price, 1968); *Pastiches* (ed. J. Milly, 1970).—*M. P. A Selection From His Miscellaneous Writings* (tr. G. Hopkins, 1948).—LETTERS: *Correspondance* (ed. P. Kolb, 1970 ff.); *Correspondance générale* (6 vols, 1930–36); *Lettres retrouvées* (ed. P. Kolb, 1966); *Letters* (tr. M. Curtiss, 1950); chronol. and index of letters in P. Kolb, *Correspondance de M. P.* (1949).

BIBLIOGRAPHY: in R. de Chantal, *M. P. critique littéraire* (1967); in *Textes retrouvés* (see above).—BIOGRAPHY: A. Maurois, *À la recherche de M. P.* (1949; tr. G. Hopkins, 1950); G. D. Painter, *M. P.* (2 vols, 1959–65).—CRITICISM: M. Bibesco, *Au bal avec M. P.* (1928; tr. 1956); G. Bree, *M. P. and Deliverance From Time* (1956); H. Moss, *The Magic Lantern of M. P.* (1962); R. Shattuck, *P.'s Binoculars* (1963).—P. A. Spalding, *Reader's Handbook to P.* (1952).—Bull. de la Soc. des amis de M. P. (1950 ff.). G.D.P.

Prout, FATHER: see Mahony, FRANCIS SYLVESTER.

Provincial, COPLAS DEL: see Coplas de I Ay Panaderal

Prudentius, AURELIUS CLEMENS (\*Hispania Tarraconensis 348; †Rome c. 410), Christian Latin poet. After an eminent official career, Prudentius dedicated his life to the composition of Christian poetry, of which he became the greatest exponent. His works include hymns, allegories, didactic poems and a martyrology. Inspired by the classical poets, Prudentius expresses new thoughts in old forms and, though his poems are at times marred by a lack of simplicity as well as by mysticism and allegory, they are permeated by a new spirit of fervent religious joy, and written in a picturesque style with a technical skill at least equal to that of his pagan contemporaries.

*Opera omnia* (ed. J. Bergmann, 1926; tr. H. J. Thomson, 2 vols, 1949–53).

T. R. Glover, *Life and Letters in the 4th Century* (1901; repr. 1968); F. J. E. Raby, *Christian Latin*

*Poetry* (1927; corr. ed. 1953); K. Thraede, *Studien zur Sprache und Stil des P.* (1965); R. Herzog, *Die allegorische Dichtkunst des P.* (1966). A.J.D.

**Prudhomme, RENÉ FRANÇOIS** (or SULLY): see Sully Prudhomme.

**Prus, BOLESŁAW**, pseud. of ALEKSANDER GŁOWACKI (\*Hrubieszów 20 VIII 1845 or 1847; Warsaw 19 V 1912), Polish writer. He was wounded and captured in the insurrection of 1863 but escaped prosecution because of his youth. Hence a certain doubt about the accurate date of his birth: the year 1847 may be a falsification made in order to establish him as a minor in 1863. He abandoned his scientific studies in Warsaw and eventually took up journalism. He was engaged in the cultural and literary debate of his day, generally taking the moderate standpoint, and discussed a wide range of topics in his popular weekly essays (*kroniki*). His literary career began with small humorous sketches which gradually developed into more ambitious short stories, some of the best in Polish. His main literary achievement is his five novels, the most important being *Lalka* (2 vols, 1887–89; *La poupée*, Paris, 1962–64), describing Warsaw of the late 1870s, and *Faraon* (1895–96; *The Pharaoh and the Priest*, tr. J. Curtin, 1902), a historical novel set in ancient Egypt. In both these works Prus gives a lively panoramic view of society somewhat akin to the English Victorian novel, while avoiding the over-elaborate description of much French naturalistic prose. Like all his novels, both reveal a deeply pessimistic attitude. They have greatly influenced later Polish literature: *Lalka* the realistic novel, *Faraon* the development of the political historical novel as opposed to the historical romance.

**SHORT STORIES:** *Przygoda Stasia* (1879); *Powracająca fala* (1880); *Kamizelka* (1882; 'The Waistcoat', tr. N. B. Jopson in Slavon. and East Eur. Rev., IX, 1930); *Omyłka* (1884); *Pałac i rudera* (1874; *Palais und Hütte*, tr. K. von Różycki, 1914). —**NOVELS:** *Placówka* (1885; 'The Outpost', tr. in *Polish Tales*, sel. S. C. M. Benecke and M. Busch, 1921); *Emancypantki* (4 vols, 1891–93); *Dzieci* (1908). —*Pisma* (ed. I. Chrzanowski and Z. Szweykowski, 26 vols, 1935–36; new ed. Z. Szweykowski, 1948); *Wybór pism* (10 vols, 1953); *Listy* (1959); *Kroniki* (15 vols, 1956–65); *Wybór publicystyki* (1957).

Z. Szweykowski, *Twórczość B-a P-a* (2 vols, 1947; the best book on B. P.), *'Lalka' B. P.* (1927) and *Nie tylko o Prusie* (1967); L. Wiodek, *B. P.* (1918); J. Krzyżanowski, 'B. P.' in Slavon. and East Eur. Rev., IX (1930); J. Putrament, *Struktura nowel B. P.* (1936); J. Kott, *O 'Lalce' B. P.* (1948); H. Markiewicz, *Realizm krytyczny w twórczości B. P.* (1950) and *'Lalka' B. P.* (1967); S. Melkowski, *B. P. 1847–1912. Poradnik bibliograficzny* (1964). P.H.

**Pruszyński, KSAWERY** (\*Kieriekszyzna 4 XII 1907; †Hahn 13 VI 1950), Polish short-story writer and journalist. A fine reporter from various parts of the world, he fought in the Second World War and published works in English concerned with the Polish question. He is still very popular for his semi-fictional stories concerned with Polish soldiers during the war.

**SHORT STORIES:** *Trzyście opowieści* (1946); *Opowiadania* (1948); *Opowieści* (1950). —*Droga wiodła przez Narwik* (novel; London, 1941). —**REPORTS:** *Palestyna po raz trzeci* (1933); *W czerwonej Hiszpanii* (1937); *Poland Fights Back* (tr. P. Jordan, London, 1941); *Polish Invasion* (tr. *idem*, *ibid.*, 1941); *Russian Year. The Notebook of an Amateur Diplomat* (New York, 1944). —*Wybór pism publicystycznych* (2 vols, 1966). —**VARIOUS:** *Adam Mickiewicz. The Life Story of the Greatest Polish Poet* (London, 1950). P.H.

**Prynne, WILLIAM** (\*Swainswick 1600; †24 X 1669), English Puritan pamphleteer and lawyer. Educated at Bath Grammar School and Oriel College, Oxford, he entered Lincoln's Inn in 1621. An indomitable controversialist, he was twice pilloried and imprisoned by Charles I, having his ears clipped, released by the Long Parliament, and imprisoned by Cromwell; he became Keeper of the Records under Charles II. Of the 200 books and pamphlets he published, the most famous is his attack on the theatre, *Histrion-Mastix, The Players Scourge, or, Actors Tragaedie* (1633).

Sels from his writings in *Somers Tracts*, IV–VI (ed. W. Scott, 1810–11) and *The Puritan Revolution* (ed. S. E. Prall, 1968).

S. R. Gardiner, *Documents relating to the Proceedings against W. P. in 1634 and 1637* (Camden Soc., 1877); E. N. S. Thompson, *The Controversy Between the Puritans and the Stage* (1903); E. W. Kirby, *W. P.: A Study in Puritanism* (1931); J. W. Allen, *English Political Thought 1603–1660*, I (1938); G. B. Hurst in *Lincoln's Inn Essays* (1949); J. G. A. Pocock, *The Ancient Constitution and the Feudal Law: A Study of English Historical Thought in the 17th Century* (1957); W. M. Lamont, *Marginal P. 1600–1669* (1963). R.M.W.

**Prys, EDMUND** (\*1544; ∞Elizabeth John, ∞Gwen ferch Morgan; †Maentwrog, Merioneth 1623), Welsh poet and scholar. A Fellow of St John's College, Cambridge, he became vicar of Maentwrog and Ffestiniog and Archdeacon of Merioneth. William Morgan\* acknowledges his assistance in the translation of the Bible. Moreover he was an accomplished poet in both bardic and song metres and his scholarly command of the language gives distinction to his verse translation of the Psalms. In a prolonged flying match he champions the New Learning in opposition to the traditional lore of the bards.

*Llyfr y Psalman... ar fesyr cerdd* (1621); *Barddoniaeth E. P.* (ed. T. R. Roberts, 1899).

A. O. Evans, 'E. P.' in *Trans. Hon. Soc. Cymmrodorion* (1922-23); J. Morris-Jones, 'E. P.' in *Y Geninen*, XLI (1923); T. Gwynn Jones, 'E. P.' in *Y Llenor*, II, III (1923-24). B.Re.

**Przesmycki, ZENON**, pseud. **MIRIAM** (\*Radzyń 22 XII 1861; †Warsaw 17 X 1944), Polish author. From 1899-1900 he lived mainly in Vienna and Paris, and was for 20 years Minister of culture and art; in 1933 he became a member of the Polish Academy of Literature. By his introduction to the translation of Maeterlinck's\* plays (1891) and articles in his model periodical *Chimera* (1901-07) he introduced Symbolism into Polish literature, and by his discoveries and editions of C. Norwid's\* works established his position in Polish literature.

VERSE: *Z czary młodości. Liryczny pamiętnik duszy* (1893).—TRANSLATIONS: *Wybrane pisma dramatyczne Maeterlincka* (1894); *U poetów* (1921).—VARIOUS: *Pro arte* (1917; in prose).

M. Kridl, 'Miriam jako wydawca' in *Krytyka i krytycy* (1923); Z. Dębicki, 'Z. P.' in *Portrety*, I (1927); M. Szurek-Wiski, *Miriam tłumacz* (1937). S.S. (P.H.)

**Przyboś, JULIAN** (\*Gwóźdnica 5 III 1901; †Warsaw 6 X 1970), Polish poet and literary critic. A representative of the Cracow avant-garde in the 1920s, his poetry expresses his generation's fascination with machines and city life. His later work proclaims his political socialist convictions although he never abandons his basic experimental and avant-garde attitude to poetry: thus he did not conform to the dogmas of social realism. His precise, economical manner of writing has had a great impact on modern Polish poetry.

POETRY: *Śruby* (1925); *Oburącz* (1926); *W głąb las* (1932); *Równanie serca* (1938); *Narzędzie ze światła* (1958); *Próba całości* (1961); *Na znak* (1965); *Kwiat nieznany* (1968).—*Liryki 1930-1964* (1966).—*Gedichte* (tr. K. Dedecius, Munich, 1963).—LITERARY CRITICISM: *Czytając Mickiewicza* (1950); *Linia i gwar* (2 vols, 1959); *Sens poetycki* (1963).

J. Stawiński, *Koncepcja języka poetyckiego awangardy krakowskiej* (1965). P.H.

**Przybyszewski, STANISŁAW** (\*Łojewo 7 V 1868; †Jaronty 23 XI 1927), Polish writer. As a young man in Berlin, he established himself as a writer in German. In 1898 he appeared in Cracow and became leader of the generation of Polish modernists (early Expressionists). After a few tempestuous years his fame as well as the quality of his prolific literary output faded, and he died a forgotten man. Although he is again arousing some interest, the intrinsic literary quality of his work seems insignificant; but he vociferously expresses the mood of his generation, and profoundly in-

fluenced many of his contemporaries, German as well as Polish. His best work was written in his youth in German and translated by himself. His theory of the naked soul—subconscious urges, revealed above all in the sexual instincts—did not lead to any deep revelations of human nature, but seemed rather to offer an excuse for his unmitigated brutal exhibitionism. He wrote novels and plays, but his most lasting work is his prose poem and his memoirs. P.H.

NOVELS: *Satanskinder* (1897); *Homo Sapiens* (3 vols, 1898; in Ger.; Eng. tr. Th. Seltzer, 1915); *Synowie ziemi* (1904; *Erdensöhne*, 1905); *Mocny człowiek* (3 vols, 1912-13); *Krzyk* (1917; *Der Schrei*, 1918).—PLAYS: *Das grosse Glück* (1900; *For Happiness*, 1912); *Taniec miłości i śmierci* (2 vols, 1901; *Totentanz der Liebe*, 1902); *Śnieg* (1903; *The Snow*, tr. O. F. Theis, 1920); *Gelübde* (1906); *Gody życia* (1910).—VARIOUS: *Totenmesse* (1893); *De profundis* (1896); *In diesem Erdenthal der Tränen* (1900); *Vigilien* (1894); *Androgyne* (1900; in Ger. 1906); *Moi współcześni* (2 vols, 1926-30).—CORRESPONDENCE: *Listy* (ed. with intro. S. Helsztyński, 1937).

A. Möller Bruch, 'S. P.' in *Die moderne Literatur* (1902); M. Krzymuska, 'S. P., jego poezja i filozofia' in *Studia literackie* (1903); E. Boyé, 'Estetyka P.' in *U kolebki modernizmu* (1922); J. Krzyżanowski, 'S. P.' in *Slavon. and East Eur. Rev.*, VI (1927); Z. L. Zaleski, 'S. P.' in *Attitudes et destinées* (1932); J. Szczygielska, *P. jako dramaturg* (1936); M. Herman, *Un sataniste polonais, S. P.* (1939); S. Helsztyński, *P.* (1958). S.S. (P.H.)

**Psalmazar, GEORGE**: see FORGERIES, LITERARY.

**Psellus**: see Michael Psellus.

**Pseudo-**: see under second half of name.

**Psichari, ERNEST** (\*Paris 27 IX 1883; †Rossignol 22 VIII 1914), French essayist. Son of Jean Psichari [Psycharis\*] and grandson of Renan\*, he was agnostic until active service as an officer in Africa made him question the meaning of life. In 1913 he became a Roman Catholic. He succeeded in reconciling religious demands with his military obligations and was killed at the beginning of the First World War. *Le voyage du centurion* (posth., 1916; *A Soldier's Pilgrimage*, tr. M. Walker and M. H. M. Capes, 1917), still exerts great influence on French young people of Christian and nationalist persuasion.

*Terres de soleil et de sommeil* (1908); *L'appel des armes* (1913).

H. Psichari, *E. P. mon frère* (1933); Wallace Fowle, *E. P.* (1939); R. Maritain, 'E. P.' in *Commonweal*, XLII (1945) and *Les grandes amitiés* (1948); A. M. Gotichon, *E. P. d'après des documents inédits* (1953). M.G.



**Psycharis**, YIANNIS, or JEAN PSICHARI (\*Odessa 3 V 1854; ∞1882 Naomi Renan, ∞1912 Irène Baume; †Paris 1929), Greek man of letters. Psycharis played an important part in the contest between the linguistic 'purists' and the 'demotists'. A strong supporter of the demotic, he wrote several philological works to prove that it is the legitimate descendant of the ancient tongue. In spite of the fact that his own use of the demotic is pedantic to a degree (he lived almost the whole of his life in Paris), his epoch-making book *To taxidi mou* (1888) was a landmark in the victory of his cause, and greatly contributed to establishing the demotic as the proper language of the modern Greek novel.

*Toneiro tou Gianniri* (1897); *Yia to Romailko teatro* (plays; 1901); *Roda kai mela* (5 vols, 1902–09); *Zoi kai agapi sti monaxia* (1904); *Ta dio aderfia* (1910–11); *Ston iskio tou platanou* (1911); *Agni* (1912–13).—Full biblio. of P.'s works: G. M. Valetas in *Megali Elliniki Enkyklopaideia*, XXIV (1934).

K. Phlores, *O P. kai to ergo tou* (1916); A. Mirambel, 'La doctrine linguistique de J. P.' in *Nouvelle Clio*, III (1951). R.J.H.J. (P.O.A.S.)

**Ptochoprodromus**: see **Theodore Prodromus**.

**Ptolemy** (PTOLEMAEUS) OF ALEXANDRIA (fl. 2nd century A.D.), Greek mathematician and astronomer. His *Syntaxis* (called the *Great Collection* or the *Almagest*) summed up Greek astronomy and became a standard textbook; the Ptolemaic system, based chiefly on Hipparchus\*, was not overthrown until the time of Copernicus\*. Ptolemy made some astronomical contributions of his own, and also wrote an important work on geography.

*Syntaxis mathematica, Opera astronomica minora* (ed. J. L. Heiberg, 2 vols, 1898–1907); *Geographia* (ed. P. J. Fischer, 3 vols, 1932); *Harmonica* (ed. I. Düring, 1930).

Sir T. Heath, *A History of Greek Mathematics*, II (1921). D.J.F.

**P'u SUNG-LING** (□Tzū-ch'uan 5 VI 1640; †*ibid.* 25 II 1715), Chinese short-story writer, spent most of his life in private secretarial posts. He was relatively unknown in his lifetime, although his stories were commended by Wang\* Shih-chên. They circulated in manuscript until 1766 when *Liao-chai chih-i* (containing 431 stories) was printed. It enjoyed great popularity and was very many times reprinted. The stories are generally moral in object and written in a terse, allusive style, much imitated by 19th-century short-story writers. In 1931 Hu\* Shih ascribed to P'u the authorship of the pseudonymous vernacular novel, *Hsing-shih yin-yüan chuan* (earliest known ed. 1870), a story of a shrewish wife. This aroused a new interest in P'u.

**SHORT STORIES**: *Liao-chai chih-i* (1766; partial

trs: H. A. Giles, *Strange Stories From a Chinese Studio*, 1880 [most extensive]; E. Schmitt, *Seltsame Geschichten aus dem Liao-chai*, 1924; R. Quong, *Chinese Ghost and Love Stories*, 1946); *Liao-chai chih-i wei-k'an kao* ('MSS Not Printed in the *Liao-chai chih-i*'); 1936).—*Liao-chai ch'üan-chi* (coll. essays and verse; 1936).

J. Průšek, 'Liao-chai chih-i by P'u Sung-ling' in *Studia Serica Bernhard Karlgren Dedicata* (Copenhagen, 1959). A.R.D.

**Publilius Syrus** (\*?Antioch 1st century B.C.), Syrian slave who won fame in Roman theatre both as a mime-actor and as a writer of scripts. A collection of single-verse aphorisms was made from these scripts early in the Empire and survives in a heavily interpolated form. The Middle Ages found his moralizing wit attractive.

O. Ribbeck, *Comicorum Romanorum fragmenta* (3rd ed. 1898); W. Meyer, *Publ. Syri sententiae* (1880); O. Friedrich, *Publilii Syri mimi sententiae* (1880).—Aphorisms tr. J. Wight Duff and A. M. Duff in *Minor Latin Poets* (1935).

O. Skutsch, 'P. S.' in A. Pauly, G. Wissowa et al., *Real-Encyclopädie der classischen Altertumswissenschaft*, XXIII.2, 1920 ff. (1959). H.D.J.

**Pucci**, ANTONIO (\*Florence c. 1310; †*ibid.* 1388), Italian poet. Pucci wrote a brilliantly descriptive poem exalting the beauty of the Mercato Vecchio and a moralistic work, *Le Noie*. He versified Villani's\* *Cronica* (*Centiloquio*) and recorded the war with Pisa (1362–64). He is famed for his colourful *cantari*, popular improvisatory works in *ottava rima* narrating chivalric tales in a fabulous or Arthurian setting.

*Le Noie* (ed. K. Mackenzie, 1931; repr. 1965); *Delizie degli eruditi toscani*, III–VI (ed. I. di San Luigi, 1772–75); *Fiore di leggende, cantari antichi*, ser. 1 (ed. E. Levi, 1914); *Poeti minori del Trecento* (ed. N. Sapegno, 1952); *Poesia del Duecento e del Trecento* (ed. C. Muscetta and P. Rivalta, 1956).

E. C. Gardner, *The Arthurian Legend in Italian Literature* (1930); N. Sapegno, *Il Trecento* (1945; with biblio.) and *Pagine di storia letteraria* (1960). M.W.

**Puchmajer**, ANTONÍN JAROSLAV (\*Týn nad Vltavou 7 I 1769; †Prague 29 IX 1820), Czech poet. A Roman Catholic priest, Puchmajer turned to Czech and Slavonic studies under the influence of Dobrovský\*. Following French, German and Polish models, he and his literary associates wrote anacreontic and didactic poetry which appeared in Puchmajer's almanachs (1795–1814). These collections of poems played an important part in the revival of Czech literature.

*Sebrané básně* (ed. J. Ježek, 1881); *Povy Almanachy* (ed. J. Vlček, 4 vols, 1917–21).

J. Máchal, *J. A. P.* (1895). R.A.

**Pückler-Muskau**, HERMANN LUDWIG HEINRICH, FÜRST VON (\*Muskau 30 X 1785; ∞1817 Reichsgräfin Pappenheim [o/o]1826; †Cottbus 4 XI 1871), German writer, landscape-gardener and dandy. The success of his travel books, dilettante offshoots of Young Germany, was largely a tribute to his personality and position. He was satirized by Immermann\* in *Münchhausen*. H.A.P.

*Gedichte* (1811); *Briefe eines Verstorbenen* (4 vols, 1830–32; *Tour in Germany, Holland and England 1826–28*, tr. Mrs Austin, 1832); *Andeutungen über Landschaftsgärtnerei* (1834); *Tutti Frutti* (5 vols, 1834; Eng. tr. E. Spencer, 1839); *Jugendwanderungen* (1835); *Semilasso in Africa* (5 vols, 1836; Eng. tr. 1837); *Aus Mehmed Alis Reich* (3 vols, 1844); *Briefwechsel und Tagebücher* (ed. L. Assing, 9 vols, 1873–76); *Frauenbriefe von und an P.-M.* (ed. H. Conrad, 1912).

L. Assing, *Fürst H. von P.-M.* (2 vols, 1873–74); A. Ehrhard, *Le prince de P.-M.* (1928; Ger. tr. 1935); E. M. Butler, *The Tempestuous Prince* (1929). H.A.P. (K.W.M.)

**Puig i Ferrer**, JOAN (\*La Selva del Camp 1882; †Paris 1956), Catalan playwright and novelist. He began by writing plays influenced by Ibsen\* and Gorky\*. After a long period of inactivity, he resumed his literary career as a novelist, following Naturalist techniques. In exile in Paris he wrote finally an ambitious 'roman à clef' in 12 volumes, *El pelegrí apassionat* (1953–62), a passionate critical vision of his epoch and an attempt at self-justification.

THEATRE: *La dama enamorada* (1908); *El gran Aleix* (1912).—NOVELS: *El cercle màgic* (1929); *Vida interior d'un escriptor* (1928). J.L.M.

**Pujmanová**, MARIE, formerly ZATKOVÁ, née HENNEROVÁ (\*Prague 8 VI 1893; †ibid. 19 V 1958), Czech author, one of the most successful of the novelists who interpreted the development of Czech society after 1918 from the Marxist point of view.

TRILOGY: *Lidé na křižovatce* (1937); *Hra s ohněm* (1948); *Život proti smrti* (1952).—M. Blahynka, *M. P.* (1961). R.A.

**Pulci**, BERNARDO (\*Florence 8 X 1438; †ibid. 9 II 1488), Italian poet, and brother of Luigi. Author of religious poems and unpublished lyrics; his most successful work is *Barlaam e Josafat*, a sacred play.

A. D'Ancona, *Sacre rappresentazioni*, II (1872). F. Flamini, 'La vita e le liriche di B. P.' in *Propugnatore*, new ser., I (1888); F. Agno, 'Tre studi quattrecenteschi' in *Studi di filol. ital.*, XX (1962). P.McN.

**Pulci**, LUCA (\*Mugello 3 XII 1431; †Florence 29 IV 1470), Italian poet and banker who died in the

bankrupts' prison. His *Driadeo d'amore*, which some attribute to his brother Luigi, recounts the origin of rivers; his *Ciriffo Calvaneo* treats of chivalry and war, with the accent on the extraordinary. Both abound in mythological reminiscences.

*Ciriffo Calvaneo* (ed. S. L. G. E. Audin, 1834); *Driadeo d'amore* (ed. P. E. Giudici, 1916).—F. Flamini, *Spigolature di erudizione e di critica* (1895); L. Mattioli, *L. P. e il Ciriffo Calvaneo* (1900). P.McN.

**Pulci**, LUIGI (\*Florence 15 VIII 1432; ∞1473 Lucrezia degli Albizzi; †Padua XI 1484), Italian poet, brother of Luca and Bernardo. Patronized by Cosimo and Piero de' Medici, he was the intimate friend of Lorenzo il Magnifico [Medici\*], who entrusted him with missions to Pisa, Camerino and Naples. He died in the service of Roberto Sanseverino.

In Pulci's masterpiece, the *Morgante*, written in octaves and racy Florentine, yet reflecting Florence's literary tradition, the *materia cavalleresca* of the CHARLEMAGNE cycle, long the chief stock-in-trade of Italian *cantambanchi*, first attains artistic individuality. The manner of the *cantastorie* is burlesqued in pseudo-invocations and mock citation of sources, and the world of chivalry caricatured (yet without satirical intention) by this master of comical situations, whose grotesque buffoonery invades the saddest occasions. His genius for characterization finds full scope in the good-natured giant Morgante, in the orthodox devil Astarotte, and in his supreme creation Margutte, unforgettable paragon of all vice.

Pulci finished his brother Luca's *Ciriffo Calvaneo*, parodied *La Nencia da Barberino* in *La Beca da Dicomano*, described a tournament won by Lorenzo in *La Giostra*, and left lively letters and vernacular verse. His *Confessione*, written to allay suspicions about his orthodoxy, succeeded in casting doubt on his sincerity.

*Morgante* (composed bet. 1460 and 1470; orig. 23 cantos, pr. bet. 1478 and 1480; oldest extant eds of this 1st redaction those of Venice, 1482, and Florence, n.d., but 1482; episode of Morgante and Margutte pr. 1480 with the title *Il Morgante piccolo*; whole poem in 28 cantos 1st pub. Florence, 1483 [1482 Florentine style], and known as *Il Morgante maggiore*; eds: G. B. Weston, 2 vols, 1930; G. Fatini, 2 vols, 1948; F. Agno, 1955; R. Ramat, 1961; D. De Robertis, 1962; canto I tr. Lord Byron, 1823); *Beca da Dicomano* and *Confessione* in *Sonetti di Matteo Franco e di Luigi Pulci* (1759); *Lettere a Lorenzo il Magnifico e ad altri* (ed. S. Bongi, 2nd ed. 1886); *Strambotti* (ed. A. Zenatti, 1887–94); *Le frottole* (ed. G. Volpi, 1912); *Il libro dei sonetti* (ed. G. Dolci, 1933).

G. Volpi, 'L. P.: studio biografico' in *Giornale storico della lett. ital.*, XXII (1893); A. Momigliano, *L'indole e il riso di L. P.* (1907) and *Studi di*

*poesia* (2nd ed. 1948); R. Truffi, *Gloste e cantori di gloste* (1911); C. Pellegrini, *L. P., l'uomo e l'artista* (1912); E. Walser, *Lebens- und Glaubensprobleme: die Religion des L. P.* (1926); U. Biscottini, *L'arte e l'anima del 'Morgante'* (1932); C. Curto, *L. P.* (1932); N. Zingarelli, 'La composizione del *Morgante* di L. P.' in *Rendiconti del Reale Istituto Lombardo*, LXXV (1932) and *Scritti di varia letteratura* (1935); I. Bussani, *Il romanzo cavalleresco in L. P.* (1933); A. Pellizzari, *I tre Morganti* (1938); L. Di Pino, *Temi di critica letteraria e due prose* (1944); F. Agno, 'Le tre redazioni del *Morgante*' in *Studi di filol. ital.*, IX (1951); 'Rassegna della bibliografia pulciana (1811-1952)', ed. G. Fatini in *Atti e memorie della Società Colombiana*, XVII (1952); G. Mariani, *Il Morgante e i cantari trecenteschi* (1953); D. De Robertis, *Storia del 'Morgante'* (1958); G. Getto, *Studi sul Morgante* (1967); A. Gianni, *P. uno e due* (1967).  
P.McN.

**Pulgar, HERNANDO DEL** (\*c. 1425; †after 1490), Spanish historian. He was brought up at the Castilian court; was chronicler, and ambassador to Italy and France, of Ferdinand and Isabella. His works include letters to nobles, a commentary on the *Coplas de Mingo Revulgo* and vivid pen-portraits of past and contemporary notables, less candid and more ironical than those of Pérez\* de Guzmán.

*Claros varones de Castilla and Letras. Glosas a las coplas de Mingo Revulgo* (both ed. J. Domínguez Bordona, Madrid, 1923-29); *Crónica de los reyes católicos* (ed. J. de Mata Carriazo, 2 vols, 1943); *Claros varones* (ed. R. B. Tate, Oxford, 1971).  
E.M.W. (A.D.D.)

**Pulitzer, JOSEPH** (\*Mako, Hungary 10 IV 1847; †19 VI 1878 Kate Davis; †Charleston Harbour, S.C. 29 X 1911), German-American journalist. He started with German-language papers, later bought the St Louis Dispatch which he combined with the St Louis Post and in 1883 took over the New York World, which he developed into the mouthpiece of high-principled liberalism. Through his will he founded the first American school of journalism and established the Pulitzer prizes (PRIZES).

D. C. Seitz, *J. P., His Life and Letters* (1924); O. G. Villard in *Dictionary of American Biography*, XV (1935).  
E.R.

**Pumpurs, ANDREJS** (\*Lieljūprava canton 22 IX 1841; †Riga 6 VII 1902), Latvian poet. He was trained as a surveyor but made soldiering his career. His Latvian patriotism, stimulated by Finnish and Estonian example, expressed itself in the creation of a rhyming epic poem. The story of *Lāčplēšis* ('Bearslayer'; 1888) has some basis in Latvian folk-lore, but owes a great deal more to the poet's own invention and romantic sentiments. *Lāčplēšis* had considerable influence on the

imagination of patriotic Latvians and inspired even Rainis\* (cf. his drama 'Fire and Night'). Pumpurs' remaining poetry is less significant.

*Kopotī raksti* (coll. works; 2 vols, 1925).—R. Kļausiņš, *Pūpura dzīve un darbi* (1911).  
W.K.M. (H.Le.)

**Purchas, SAMUEL** (\*Thaxted, Essex 1575; †1601 Jane Westhal; †London IX or X 1626), English historian. Educated at St John's College, Cambridge, Purchas was for many years rector of St Martin's, Ludgate, London. He is remembered for his continuation of the work of Hakluyt\*, to whom he appears to have acted as assistant.

*Hakluytus Posthumus, or Purchas his Pilgrimes* (1625; Hakluyt Soc., 20 vols, 1905-07). J.B.B.

**Purdy, ALFRED WELLINGTON** (\*Wooler, Ontario 30 XII 1918; †1941 Eurithe Mary Jane Parkhurst), Canadian poet noted for vigour of language and concern with ordinary people and places; the harsh tone of his work is tempered by humour and genuine sympathy.

*Enchanted Echo* (1944); *Pressed on Sand* (1955); *Poems for All the Annettes* (1962); *Cariboo Horses* (1965); *North of Summer* (1967); *Wild Grape Wine* (1968).

P. Stevens, 'In the raw' in *Canad. Lit.*, XXVIII (1966).  
R.Su.

**Purdy, JAMES** (\*Ohio 14 VII 1923), American novelist. His fiction shows a subtle blend of violence and homosexuality presented with a delicate wit which belies the grotesqueness of his subject-matter. *Malcolm* (1959) emphasizes isolation and fragmentation by its mixture of farce, realism and irony, developed to an almost Faulknerian intensity in *Eustace Chisholm and the Works* (1967).

FICTION: *Don't Call Me By My Right Name* (1956); *63 Dream Palace* (1956); *Colour of Darkness* (1957); *The Nephew* (1960); *Cabot Wright Begins* (1963); *An Oyster Is a Wealthy Beast* (1967); *Jeremy's Vision* (1970).—*Children Is All* (drama; 1962).  
G.A.K.

**Purlichev, GRIGOR** (\*Ohrid 18 I 1830; †ibid. 25 I 1893), Bulgaro-Macedonian writer. He studied in Athens, where in 1860 he won for his Greek poem 'Armatoles' the annual literary award and the reputation of 'a second Homer'. He translated Greek classics into Bulgarian and wrote poems and stories on local life and the Slav anti-Greek struggle for religious and cultural self-determination in mid-19th-century Macedonia.

Sel. works (ed. G. Konstantinov, 1939).—*Avtobiografiata na G. P.* (ed. P. Obreshkov, 1928).  
V.P.

Pusey, EDWARD BOUVERIE (\*Pusey, Berks 22 VIII 1800; ∞1828 Maria Barker; †Ascot Priory, Berks 16 IX 1882), English divine, Regius Professor of Hebrew at Oxford, who with Keble and Newman\* inspired the Oxford Movement, and contributed to *Tracts for the Times*. With Keble\* he sustained the movement during the shock of the secessions to Rome. His writings, free of any literary aim, reveal profound learning and spiritual stability.

*Tracts for the Times* (1834–37; nos. 18, 66, 67, 68, 69, 70, 77, 81); *Parochial Sermons* (1852–73); *What is of Faith as to Everlasting Punishment?* (1880); *Daniel the Prophet* (1864); *Spiritual Letters* (ed. J. O. Johnston and W. C. E. Newbolt, 1898).

Canon Liddon, *Life of P.* (completed by J. O. Johnston and R. J. Wilson, 1893–97); A. B. Donaldson, *Five Great Oxford Leaders* (1900); G. Faber, *Oxford Apostles* (1953).

R.M.H. (M.A.)

Pushkin, ALEXANDER SERGEYEVICH (\*Moscow 26 V 1799; ∞II 1831 Natalia Goncharova; †St Petersburg 29 I 1837), the greatest Russian poet. He belonged to the old landed nobility, but one of his maternal ancestors was an Abyssinian—a certain Hannibal, who had been in the service of Peter\* the Great. Pushkin's early education was largely French, but his 'nanny', a simple-hearted peasant woman, was his first link with the Russian people. He developed his taste for writing Russian poetry in the exclusive lycée at Tsarskoe Selo (now called Pushkin), on finishing which he settled—nominally as a civil servant—in St Petersburg, dividing his time between dissipations and poetry. Even during that stage his poems were of an unusual high quality and full of ease, lucidity and sparkling wit learned from his favourite French authors, especially from Voltaire\* and Parny\*. All these features came out in his humorous epic *Ruslan and Ludmila* (1820), which was at once hailed as an important milestone on the Russian Parnassus. But the poet himself had by then been exiled (on account of some biting epigrams) to the south of Russia, where he was introduced to the works of Byron\*. In VI 1824 he was banned to his mother's estate in the Pskov district, but in IX 1826 Nicholas I suddenly 'pardoned' his transgressions and even offered to be the only censor of his subsequent works. This doubtful honour gradually tied Pushkin—against his will—to the Tsar and the court at a time when his own poetic genius was nearing its zenith. Soon after that he fell in love with the beautiful but shallow Natalia Goncharova whom he married. This proved to be his final undoing. For no sooner had the couple settled in St Petersburg than Natalia's head was turned by her worldly successes and the attention paid to her by the Tsar himself. Pushkin's private and domestic life became complicated by the growing intrigues, slander and gossip. When Natalia was courted by the French legitimist in the Russian service, Baron

Heckeren-d'Anthès, Pushkin was obliged to challenge d'Anthès to a duel which ended fatally for the poet.

In spite of all his ordeals, Pushkin had continued his artistic activities. His lyrical poems in particular are matchless in their naturalness, terseness and what he himself called 'naked beauty'. In the course of his poetic growth he underwent several influences, especially those of Byron, Shakespeare\* and Sir Walter Scott\*. Yet instead of succumbing to them he merely used them as stepping-stones towards his own originality. It was under Byron's stimulus that he wrote, in 1820–21, *Kavkazskiy plennik* ('The Prisoner of the Caucasus'), thus introducing to Russian literature a kind of naturalized Childe Harold type who afterwards became—as the frustrated 'superfluous man'—one of the staple characters of Russian fiction. In addition to his other three 'southern' narrative poems Pushkin wrote his great *Evgeny Onegin* (1823–31), under the partial influence of Byron. In his magnificent narrative poems connected with Peter the Great, *Poltava* (1838) and *Medny vsadnik* ('The Bronze Horseman'; 1832), he also retained the pattern of a Byronic tale in verse, while yet creating highly original works. In his versified *Skazki* ('Fairy Tales'; 1831–34) he tried to assimilate the tone and the pattern of the Russian folk-tales.

Shakespeare's influence was responsible above all for Pushkin's historical drama in blank verse, *Boris Godunov* (1826), on which Mussorgsky's opera is based. Pushkin moreover wrote his sprightly *conte* in verse, *Graf Nulin* (1825), partly as an emulation of Byron's *Beppo* and partly as a parody of Shakespeare's *Rape of Lucrece*. He also paraphrased *Measure for Measure* in a narrative poem called *Angelo* (1833). Pushkin's four 'little tragedies' again had been suggested by Barry Cornwall's [Procter\*] *Dramatic Scenes*; one of them was in fact a modified free translation from John Wilson's [North\*] play *The City of the Plague* (1816). Last but not least, in his prose works, such as his unfinished *Arap Petra Velikogo* ('The Negro of Peter the Great'; 1828), *Dubrovsky* (1832–33), or his novel *Kapitanskaya dochka* ('A Captain's Daughter'; 1836) Pushkin assimilated the influence of Sir Walter Scott, but he did it with his habitual classical terseness and economy. This economy is even more pronounced in his *Povesti Belkina* ('The Tales of Belkin'; 1830) and *Pikovaya dama* ('The Queen of Spades'; 1834).

Pushkin mastered all the Western literary forms and genres in a way which integrated them with the spirit of the Russian language and the Russian creative genius. While becoming thoroughly European, he yet remained essentially Russian. It was in fact in this 'Pushkinian' universality that Dostoyevsky\*, for example, saw the greatest promise for his nation as a whole. Thus Pushkin became not only the focus of that 'golden age' of Russian poetry which bears his name, but also a

great symbol and a pointer in the direction Russia was to take in her subsequent literature and culture.

*Sochineniya* (10 vols, 1890); *Polnoye sobranie sochineniy* (9 vols, 1935–38; 10 vols, 1956–58); *Sochineniya* (1936, 1949).—*A P. Verse Reader* (ed. I. P. Foote, 1962); *P.* (ed. and tr. J. Fennell, 1964).—*A. P.'s Dichtungen* (tr. R. Lippert, 2 vols, 1840); *Poesie di P.* (tr. L. de Mangini, 1844); *Œuvres choisies* (tr. H. Dupont, 2 vols, 1847); *Poetische Werke* (tr. F. Bodenstedt, 3 vols, 1854–55); *Poèmes dramatiques* (tr. I. Turgenev and L. Viardot, 1862); *Russian Romance* (tr. J. B. Telfer, 1875); *Eugene Onéguine* (tr. Lt.-Col. Spalding, 1888); *The Prose Tales* (tr. T. Keane, 1894); *Translations From P.* (tr. C. E. Turner, 1899); *Poems* (tr. M. Baring, 1931); *The Captain's Daughter and Other Tales* (tr. N. Duddington, 1933); *The Works of A. P.* (ed. A. Yarmolinsky, 1936); *The Russian Wonderland* (tr. B. Brazol, 1936); *Six Poems by P.* (tr. J. Krupp, 1936); *Eugene Onegin* (tr. D. Prall Radin and G. Patrick, 1937; tr. O. Elton, 2nd ed. 1943; tr. V. Nabokov, 1964); *P.'s Poems* (tr. W. Morison, 1945); *The Fairy Tales* (tr. T. Pancheff, 1947); *P., Lermontov, Tyutchev. Poems* (tr. V. Nabokov, 1947); *The Letters of A. P.* (tr. T. Shaw, 1963).

English essays and biogs by: D. Mirsky (1926); B. Brazol (1931); C. Ceugh in *Prelude to Parnassus* (1936); N. L. Brodsky (1937); S. H. Cross (1937); E. Simmons (1937); L. Lambert (1947); J. Lavrin (1947); H. Troyat (tr. from Fr.; 1951); B. V. Tomashevsky (1956); S. L. Frank (1957); P. G. Antokol'sky (1960); L. P. Grossman (1960); M. A. Tsiavlovsky (1962); V. Sechkarëv (1963); L. M. Toibin (1964).—In other langs: J. Tretiak, *Mickiewicz i Puszkina* (1906); W. Lednicki, *A. Puszkina* (1926); E. Piccard, *A. Pouchkine* (1939); E. Lo Gatto, *Alessandro Puskin* (1937); A. Luther, *Solange Dichter Leben* (1949); H. Troyat, *Pouchkine* (1953).

E. Lyatsky, *P. i ego pls'ma* (1899); V. A. Myakotin, *P. i dekabristy* (1923); V. M. Zhirmunsky, *Byron i P.* (1924); A. Luther, *A. P. in seinen Briefen* (1927); V. Veresayev, *V dvukh planakh* (1929); V. V. Vinogradov, *Yazyk Pushkina* (1935); P. B. Struve, *Dukh i slovo Pushkina* (1937); M. Zagorsky, *P. i teatr* (1940); I. M. Nusinov, *P. i mirovaya literatura* (1941); A. I. Dymshits and D. I. Zolotnitsky, *P. v vospominaniyakh sovremennikov* (1950); Ya. L. Levkovich, *P. i literatura o nëm* (1955); B. S. Meilakh, *P. i ego epokha* (1958); D. D. Blagoi, *Masterstvo Pushkina* (1963); R. V. Pletnev, *O lirike Pushkina* (1963); A. L. Slonimsky, *Masterstvo Pushkina* (1964). J.L.

**Pushkin, VASILY L'VOVICH** (\*1767; †1830), uncle of Alexander Pushkin\* and himself a poet of the sentimental Karamzin\* school. He achieved notoriety however by his crude and not quite printable narrative poem, *Opasny sosed*. J.L.

**Puteanus, ERYCIUS, or HENDRIK VAN DE PUTTE** (\*Venlo 4 XI 1574; †Louvain 17 IX 1646), Dutch antiquarian and historian. Puteanus was educated by Vossius\* at Dordrecht, next at Cologne by the Jesuits and finally at Padua and Milan, where in 1601 he became Professor of rhetoric and historiographer to Philip III; in 1606 he succeeded Lipsius\* as Professor of philology at Louvain. Puteanus was a prolific author. His antiquarian studies were published in Gronovius' and Graevius' *Thesauri*; of his historical works should be mentioned *Theatrum hist. imperatorum austriacorum* (1642), *Historia Insubrica* (1630) and *De obsidione Lovanii* (1636). J.J.M.

**Comus** (Dutch tr. C. Sobry, 1938); *Honderd veertien Nederlandse brieven van E. P. aan . . . Michael Florent van Langren* (ed. with intro. J. J. Moreau, 1957).

T. Simar, *Étude sur E. P.* (1909).

J.J.M. (A.v.E.)

**Püterich von Reichertshausen, JAKOB** (\*1400; †1469), Bavarian noble and connoisseur of 13th-century German literature. He includes *Der jüngere Titurel* amongst the works of Wolfram\* von Eschenbach. On his evidence certain minor writers (Reinbot\* von Durne, der Pleier\*) were still known.

*Ehrenbrief* (ed. F. Behrend and A. Wolkan, 1920). F.F.P.

**Putinas, pseud. of VINCAS MYKOLAÏTIS** (\*Pilotišķės nr Prienai 6 I 1893; †Kačerginė nr Kaunas 7 VI 1967), Lithuanian poet and scholar. He first studied theology at Seinai and St Petersburg, then philosophy, literature and the history of art in Switzerland and Germany; in 1923 he became a Professor at Kaunas University and later a member of the Soviet Lithuanian Academy of Sciences. Verse of his appeared in the Lithuanian press in 1912, but his first collection *Raudoni žiedai* ('Red Flowers') is dated 1916. According to Grinius there are three periods in Putinas' development—an experimental period (1912–19), in which he wrote mainly didactic and abstract verse, the Symbolist period (1919–26), and the period of realism (since 1926). He is rather more versatile than either Maironis\* or Krėvė\*, having written novels (*Altorių šešėly*, 'In the Shadow of the Altars', 2 vols, 1933–34) as well as drama (*Valdovas*, 'The Ruler', 1930) and the lyric poetry in which he is supreme. In *Sukilėliai* ('The Rebels', 1957–67), a historical novel with the peasants' revolt of 1863 as its theme, Putinas produced the greatest post-war Lithuanian novel. He also translated Mickiewicz\*, Pushkin\*, Lermontov\*, Krylov\* and Nekrasov\*.

VERSE: *Kunigaikštis Žvainys* (1916); *Tarp dviejų aušrų* (1927); *Keliai ir kryžkeliai* (1936); *Sveikinu žemę* (1950); *Poezija* (1956); *Būties valanda* (1963);

Langas (1966).—PLAYS: *Žiedas ir moteris* (1926); *Nuvainikuota vaidilutė* (1927).—*Krizė* (novel; 1937).—Excerpts from *Sukilėliai* tr. in Lituanus, IX.4 (1963).

J. Grinius, *P. o lyrika* (1932); J. Lankutis, *V. M.-P. kūryba* (1961). W.K.M. (H.Le.)

Puttenham, GEORGE (†1590), English critic. *The Arte of English Poesie* (1589), occasionally ascribed to RICHARD PUTTENHAM, was probably by his younger brother George. The first detailed survey of English poetry, it specifies metres and poetical figures and argues for the moral influence of poetry.

*The Arte of English Poesie* (repr. in G. G. Smith, *Elizabethan Critical Essays*, 1904; ed. G. D. Willcock and A. Walker, 1936).

W. L. Rushton, *Shakespeare and 'The Arte of English Poesie'* (1909); B. M. Ward, 'The authorship of *The Arte of English Poesie*' in *Rev. Eng. Stud.*, I (1925); J. W. Atkins, *English Literary Criticism: the Renaissance* (1947); P. J. Traci, 'The literary qualities of P.'s *Arte of English Poesie*' in *Renaissance Papers* (1957); G. Williamson, *The Proper Wit of Poetry* (1961). W.A.A.

Pynchon, THOMAS (\*Glen Cove, N.Y. 8 V 1937), American novelist. The puzzles, pastiches and paradoxes of *V* (1963) link Pynchon's work with that of Barth\* and Southern\*. There is a sense of nightmare and confusion within the comic structure of his work, which is viewed with a speculative irony.

*The Crying of Lot 49* (1966). G.A.K.

Pyra, IMMANUEL JACOB (\*Cottbus 25 VII 1715; †Berlin 14 VII 1744), German poet. Headmaster of the Kölln Gymnasium, Berlin, Pyra, a friend of

S. G. Lange\*, wrote unrhymed verse in deliberate opposition to Gottsched\*.

VERSE: *Der Tempel der wahren Dichtkunst* (1737); *Thyrsis und Damons freundschaftliche Lieder* (with Lange; 1745; ed. A. Sauer, 1885).—*Erweis, dass die Gottschedianische Sekte den Geschmack verderbe* (criticism; 1743).

G. Waniek, *P. und sein Einfluss auf die deutsche Literatur* (1882). H.B.G.

Pythagoras OF SAMOS (late 6th century B.C.), Greek philosopher. About 531 he emigrated to Croton (S. Italy) and there founded a religious community, dedicated to the release of the soul from the corruption of the body, by a discipline of study and symbolic abstinence. He believed in transmigration of souls, and made discoveries about the mathematical ratios of musical intervals which led him to seek the underlying reality of all things in number (perhaps he also discovered 'Pythagoras' theorem'). His chief importance for philosophy is his development of the idea of the human soul, and the impetus he gave to mathematical studies.

No originals extant: testimonia in H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1951).

F. M. Cornford, 'Mysticism and science in the Pythagorean tradition' in *Class. Quart.*, XVI (1919) and XVII (1920) and *Plato and Parmenides* (1939); E. L. Minar, *Early Pythagorean Politics* (1942); J. Burnet, *Early Greek Philosophy* (4th ed. 1945); W. Jaeger, *Theology of the Early Greek Philosophers* (1947); J. E. Raven, *Pythagoreans and Eleatics* (1948); W. K. C. Guthrie, *A History of Greek Philosophy*, I (1962); W. Burkert, *Weisheit und Wissenschaft* (1962); J. A. Philip, *P. and Early Pythagoreanism* (Toronto, 1966). D.J.F.

## Q

'Q': see Quiller-Couch, SIR ARTHUR THOMAS.

**Qā'āni**, ḤABĪBALLĀH (\*Shiraz; †Tehran 1854), the most prominent Persian poet of the Qajarid period. His poems, mostly panegyrics, are vigorous, fresh and witty. His style is essentially that of the older classical poets.

*Divān* (Tehran, 1860); *Parishān* (*ibid.*, 1884).

A. von Kégl, 'Zur Geschichte der persischen Litteratur des 19. Jh.' in *Zeitschrift der deutschen morgenländischen Gesellschaft*, XLVII (1893); E. G. Browne, *A Year Amongst the Persians* (1893). E.Y.

**Qā'im Maqām** OF FARĀHĀN, ABU'L-QĀSIM (†26 VI 1835), Persian poet, writer and statesman. His elegant style helped to improve contemporary prose writing in Persia.

*Divān* (1926).—J. Rypka, *History of Iranian Literature* (1968). E.Y.

**Qais**: see Majnūn.

**Qalīc Beg** (\*1855; †1929), Sindhi writer who played the leading role in the development of modern Sindhi literature, principally through the medium of his adaptations and translations from Persian and English. His novels and poetry are of uneven quality, but his posthumously published autobiography, *Sāopan yā Kāropano*, is of considerable interest.

A. Bausani, *Storia delle letterature del Pakistan* (1958). C.S.

**Quarantotti Gambini**, PIER ANTONIO (\*Pisino d'Istria 23 II 1910; †Venice 1965), Italian novelist. He deals mainly with the psychological changes which occur during adolescence, or with adult memories of that period. His sober style and control of form, usually of the 'racconto lungo', enable him to evoke the past without sentimentality.

FICTION: *I nostri simili* (1932); *La rosa rossa* (1937); *Le trincee* (1942); *L'onda dell'incrociatore* (1947); *Amor militare* (1955; rev. as *L'amore di Lupo*, 1964); *Il cavallo Tripoli* (1956); *La corsa di Falco* (1969; posth.).—POETRY: *Racconto d'amore* (1965).—VARIOUS: *Primavera a Trieste. Ricordi del '45* (1951); *Il vecchio e il giovane* (1965, posth.; corresp. with Saba). B.M.

**Quarles**, FRANCIS (\*Stewards, nr Romford c. V 1592; ∞London 28 V 1618 Ursula Woodgate; †*ibid.* 8 IX 1644), English writer of verse, prose and emblems (EMBLEM BOOKS), who from Christ's College, Cambridge and Lincoln's Inn, became a

friend of Drayton\*, Benlowes\* and Phineas Fletcher\*. Abroad in 1613 with Princess Elizabeth, Quarles lived in London from 1618 and was secretary to Archbishop Ussher in Ireland 1626–29/30. In II 1639/40 Quarles became chronologer to the City of London: he wrote pamphlets defending the King. His *Emblems* (1635) was the most popular book of verse and his *Enchiridion* (1640) the most popular book of aphorisms in the 17th century. *Argalus and Parthenia* (1629) treats a story from Sidney's\* *Arcadia*: it was continued by his son, JOHN (†1665).

*Collected Works in Prose and Verse* (ed. A. B. Grosart, 1880–81).

A. H. Nethercott, 'The literary legend of F. Q.' in *Mod. Philol.*, XX (1923); R. Freeman, 'G. Herbert and the emblem books' in *Rev. Eng. Stud.*, XVII (1941); J. Horden, *F. Q. A Bibliography* (1953). B.L.J. (H.N.D.)

**Quasimodo**, SALVATORE (\*Modica 20 VIII 1901; †Amalfi 14 VI 1968), Italian poet. He trained and worked until 1938 as a draftsman. He then took up journalism until in 1941 he was appointed lecturer in Italian literature at the Milan Conservatorio di Musica. His early, 'hermetic' poetry consists mostly of very short lyrics celebrating through symbols highly personal themes of self-consciousness and the loss of innocence. During and after the war years he dealt with more general, and more accessible, themes, and it is for these volumes that he was awarded the Nobel prize for literature in 1959. Quasimodo has also translated from many languages, especially from the Greek Anthology.

VERSE: *Acque e terre* (1930); *Oboe sommerso* (1932); *Poesie* (1938); *Ed è subito sera* (1942; cont. most of Q.'s early poetry); *Giorno dopo giorno* (1947); *La vita non è sogno* (1949); *Il falso e vero verde* (1954); *La terra impareggiabile* (1958); *Tutte le poesie* (1960); *Dare e avere* (1966).—VARIOUS: *Il poeta e il politico* (1960); *Scritti sul teatro* (1961).

P. Mazzamuto, *S. Q.* (1967); *Q. e la critica* (ed. G. Finzi, 1969). B.M.

**Quatre Fils Aymon**: see CHANSONS DE GESTE, text and biblio.

**Queirós**, FRANCISCO TEIXEIRA DE (\*Arcos de Valdevez 1848; †1919), Portuguese novelist and short-story writer. After Eça de Queirós\* he is the most prominent of the Portuguese realists. Under the pseudonym of BENTO MORENO he wrote two series of novels and stories, one (*Comédia do Campo*) dealing with country life, the other with town life (*Comédia Burguesa*). In the first series he makes able use of the realist technique to portray life in his native province of Minho.

COMÉDIA DO CAMPO: *Amor divino* (1877); *António Fogueira* (1882); *Novos contos* (1887); *Amores*,

amores ... (1897); *A nossa gente* (1899); *A cantadeira* (1913); *Ao sol e à chuva* (1916).—COMÉDIA BURGUESA: *Os noivos* (1879); *Salústio Nogueira* (1883); *D. Agostinho* (1894); *Morte de D. Agostinho* (1895); *O famoso Galvão* (1898); *A caridade em Lisboa* (1901); *Cartas de amor* (1906); *A grande quimera* (1919).

J. Serrão, 'Relance sobre a obra de T. de Q.' in *Temas oitocentistas*, II (1962). T.P.W.

Queirós, JOSÉ MARIA DE EÇA DE (\*Póvoa de Varzim 25 XI 1845; ∞1886 Emilia de Castro Pamplona; †Paris 16 VIII 1900), Portuguese novelist. The illegitimate son of a magistrate, his early upbringing was left to grandparents and he was sent to a boarding school at the age of five. This parental neglect seems to have left a mark on his character and may help to explain the uncertainties of direction in his development as a writer, his keen and sometimes merciless satirical edge, and not least the inclusion of sado-masochistic material in the treatment of some of his characters with autobiographical overtones—the Bastardo and Gonçalo in *A ilustre casa de Ramires* (1900; *The Illustrious House of Ramires*, tr. A. Stevens, 1968) and the writer Eça in *Os Maias* (1888; *The Maias*, tr. P. M. Pinheiro and A. Stevens, 1965). Eça, as he is commonly referred to, studied law at Coimbra where he came into contact with Quental\* and the Coimbra generation of writers and intellectuals, of which he later became a distinguished member. After practising journalism, holding an administrative post in the provinces and a trip to Egypt, he entered consular service in 1872 and thereafter resided mainly abroad, from 1874 and 1888 in England, and later in Paris. His *Cartas de Inglaterra* (1903; *Letters From England*, tr. A. Stevens, 1970) throw some amusing sidelights on life in Victorian England.

Unquestionably the finest prose stylist in modern Portuguese, Eça, with Flaubert\* as his model, raised the language to new levels of expressive potentiality. He began his literary career as a romantic aesthete as may be seen from the pantheistic lyricism of his *Prosas bárbaras* (1903); and to some extent he always remained a stylist in search of themes. Nevertheless he also became Portugal's first theorist and practitioner of realism. Fired by the socialist idealism of Quental and Oliveira Martins\*, he turned to social themes and produced his major novels, which offer a critical portrayal of upper-class Portuguese society. *O crime do Padre Amaro* (1876; *The Sin of Father Amaro*, tr. N. Flanagan, 1962) is a study of clerical immorality in the bourgeois setting of a provincial town. *O primo Basílio* (1878; *Cousin Basilio*, tr. R. Campbell, 1953) is an original adaptation of the Madame Bovary theme; while in *Os Maias*, his finest work, Eça's criticism reaches his own circle—the intellectual élite—and exposes its moral bankruptcy. The negative conclusion of this work, that only some major catastrophe could possibly

stir Portugal from its stagnation, marks a turning-point in Eça's fiction. *A ilustre casa de Ramires* already shows a new indulgence towards the old country, while in *A cidade e as serras* (1901; *The City and the Mountains*, tr. R. Campbell, 1955)—all reformist zeal now forgotten—he presents Portugal, tongue in cheek, as a rural haven of rest in an over-complicated world. Meantime Eça had turned increasingly after *Os Maias* to pure fantasy, exotic themes and the sterile cult of style as an end in itself. His early lyricism re-emerges as a *fin-de-siècle* futility, and the hollowness of his moral outlook becomes apparent, only thinly veiled by the ambivalence and irony which characterize virtually everything he wrote.

Eça's major limitation seems to be a human one. For all his brilliance and wit, he lacks the humour and compassion which enable a Cervantes\* or Chekhov\*—also writing against the background of society in decline—to produce great art. Too obviously a product of the bourgeois society he set out to satirize, he eventually made his peace with it. While Quental and Martins, on seeing their youthful ideals shattered, ended, the one in suicide and the other in deep pessimism for the fate of Portugal, Eça finished up as a dandified snob and a pillar of society. A hideous public statue was erected to him shortly after his death.

*O crime do padre Amaro* (1876; crit. ed. H. Cidade Moura, 2 vols, 1964); *O Mandarin* (1880); *A relíquia* (1887; *The Relic*, tr. A. Bell, 1954); *A correspondência de Fradique Mendes* (1900); *Contos* (1902; *The Mandarin and Other Stories*, tr. R. F. Goldman, 1966); *Suave milagre* (*The Sweet Miracle*, tr. E. Prestage, 1904); *Notas contemporâneas* (1909); *Últimas páginas* (1911); *Cartas inéditas de Fradique Mendes e mais páginas esquecidas* (1926).—*Correspondência* (6th ed. 1946); *Cartas familiares e bilhetes de Paris, 1893–96* (1945); *Obras* (15 vols, 1945–52).

A. Cabral, *E. de Q., a sua vida e a sua obra* (1920); Vianna Moog, *E. de Q. e o século XIX* (4th ed. 1945); J. Gaspar Simões, *E. de Q., o homem e o artista* (1945) and *E. de Q.* (1961); *Livro do centenário de E. de Q.* (ed. L. Pereira and Câmara Reis, 1945); A. J. Saraiva, *As ideias de E. de Q.* (1947); E. Guerra da Cal, *Lengua y estilo de E. de Q.* (1954); Alvaro Lins, *História literária de E. de Q.* (3rd ed. 1959); M. Sacramento, *E. de Q.: uma estética da ironia* (1964). T.P.W.

Queiroz, RACHEL DE (\*Fortaleza, Ceará 19 XII 1910), Brazilian novelist. Her *O Quinze* (1930) is second to J. A. de Almeida's\* *A Bagaceira* in the founding of the novel of the North East. The periodic droughts in the region provide the central theme and imagery. Language and structure show the same deliberate and tragic aridity.

João Miguel (1932); *Caminho de pedras* (1937); *As três Marias* (1939).

'Tristão de Ataíde' [Alceu Amoroso Lima],



*Estudos*, 5th ser. (1935); Almir de Andrade, *Aspectos da cultura brasileira* (1939); F. P. Ellison, *Brazil's New Novel: Four Northeastern Masters* (1954). J.T.B.

Queneau, RAYMOND (\*Le Havre 21 II 1903), French poet and novelist. Queneau has an encyclopaedic and Protean wit: capable of great seriousness, he retains a taste for humour and hoaxes from his Surrealist phase. His linguistic research led him to create an original slang form.

POETRY: *Chêne et chien* (1937); *Les ziaux* (1943); *Bucoliques* (1947); *Exercices de style* (1947; Eng. tr. B. Wright, 1958); *Petite cosmogonie portative* (1950); *Si tu t'imagines* (1952); *Cent mille milliards de poèmes* (1961); *Courir les rues* (1967); *Battre la campagne* (1968).—NOVELS: *Un rude hiver* (1939; Eng. tr. B. Askwith, 1948); *Pierrot mon ami* (1942); *Loin de Rueil* (1945); *Saint-Glinglin* (1948); *Le chiendent* (1953); *The Bark Tree*, tr. B. Wright, 1968); *Zazie dans le métro* (1959; Eng. tr. *idem*, 1960); *Les fleurs bleues* (1965; *Between Blue and Blue*, tr. *idem*, 1967).

J. Queval, *Essai sur R. Q.* (1960); J. Bens, *Q.* (1962); C. Simmonnet, *Q. déchiffré* (1962); L'Arc, XXVIII (special no.; 1965); P. Gayot, *Q.* (1967). M.G.

Quental, ANTERO TARQUÍNIO DE (\*Ponta Delgada 18 V 1842; †*ibid.* 11 IX 1891), Portuguese poet. A native of the Azores, in 1858 he went to study at the University of Coimbra, where he soon became prominent as leader of the young group of progressives, the Coimbra generation, also known later as the generation of 1870, which sought to reintegrate Portugal into the mainstream of European thought. Quental first attained celebrity in a polemic with the literary establishment of the day and thereafter became the acknowledged moral and intellectual leader of his generation. He repudiated Catholicism, became an avid student of German philosophy and a convert to the socialism of Proudhon\*. He worked for the establishment of a Portuguese branch of the International and advocated an Iberian federation of Spain and Portugal. The victim of a recurrent nervous disorder, he gradually withdrew from public life after a few years of intense activity and in 1891 returned to the Azores where he committed suicide.

Quental left a number of romantic lyrics, a collection of combative revolutionary poems—verse propaganda for the cause—and a remarkable collection of some 150 sonnets which plot his progress through the spiritual wilderness after his abandonment of Catholicism. The poet's oscillations between rationalism and nihilism, between Buddhism and the return to a sentimental Christianity may strike the modern reader as somewhat naive, but they reflect the crisis of a sensitive mind in a backward country when

suddenly exposed to a great variety of conflicting doctrines and modes of thought, from which Portugal had remained insulated for some three centuries. Quental's most mature work is the essay *Tendências gerais da filosofia* in which, while accepting the validity of modern science, he sought to vindicate human values and moral freedom, which the mechanistic determinism of contemporary orthodoxy seemed to threaten.

*Beatrice-Coimbra* (1863); *Fiat Lux* (1863); *Sonetos* (1881); *Os sonetos completos de A. de Q.* (ed. with pref. J. P. Oliveira Martins, 1886; ed. A. Sérgio, 1956); *Raios de extinta luz. Poesias inéditas* (1859–1863; ed. T. Braga, 1892).—TRANSLATIONS: *A. de Q.: Sixty-four Sonnets* (tr. E. Prestage, 1894); *Sonnets and Poems of A. de Q.* (tr. S. Griswold Morley, Berkeley, Calif., 1922).—*Prosas* (3 vols, 1923–31).—*Cartas* (ed. J. de Carvalho, 1921); *Cartas inéditas a Oliveira Martins* (ed. F. de A. de Oliveira Martins, 1931).

J. P. de Oliveira Martins, *A. de Q. In Memoriam* (1896); A. Sérgio, *Notas sobre os 'Sonetos' e as 'Tendências gerais da filosofia' de A. de Q.* (1909) and in *Ensaio*, IV–VII (1934–55); J. de Carvalho, *A evolução espiritual de A.* (1929) and *Estudios sobre a cultura portuguesa do séc. XIX: Anteriana* (1955); F. Sabóia de Medeiros, *A. de Q.* (Rio de Janeiro, 1938); J. Bruno Carreiro, *A. de Q.* (2 vols, 1948). T.P.W.

Querol, VICENTE WENCESLAO (\*Valencia 28 IX 1837; †Bétera, Valencia 24 X 1889), Spanish poet. His poems in Castilian and Catalan treat conventional themes such as religion, family, motherland, with considerable feeling. Biblical, classical and contemporary influences are blended with great artistry. He collaborated with Llorente\* in translating Byron's\* *Corsair* and *Childe Harold*.

*Rimas* (1877, with pref. P. A. de Alarcón); *Rimas* (1891, with pref. T. Llorente); *Poesias* (1924); *Poesias* (ed. L. Guarner, 1964).

F. M. Tabino, *Historia del renacimiento literario en Cataluña, Valencia y Baleares* (1881); L. Guarner, *Poesias desconocidas de V. W. Q.* (1967). R.M.N. (J.E.V.)

Quesnay, FRANÇOIS (\*Mérey 4 VI 1694; †Versailles 16 XII 1774), French economist, who for some time practised medicine. He is chiefly remembered for his economic writings; his *Tableau économique* (1758) being the clearest statement of the principles of the physiocrats. He also contributed to the *Encyclopédie*.

*Œuvres économiques* (ed. W. Oncken, 1888). H. Higgs, *The Physiocrats* (1897). D.H.

Quevedo y Villegas, FRANCISCO GÓMEZ DE (\*Madrid 1580; ∞1634 Esperanza de Aragón; †Villanueva de los Infantes 1645), Spanish novelist, satirist, moralist and poet. His varied life included

theological studies at Valladolid and Alcalá, special missions from the Duke of Osuna at Madrid, political activities for Osuna in Naples, banishment to his estates at Osuna's fall (1620). He returned to the court in 1623, became a royal secretary (1632), but fell into disfavour in 1639 and suffered four years' harsh imprisonment. His last years were passed in retirement. His marriage was a fiasco.

Quevedo's talents were extraordinarily diverse, and his genius expressed itself in everything he wrote. His picaresque novel *El buscón* is the cynical autobiography of an unrepentant scoundrel for whom the author has no pity. His visions (*Sueños*) are burlesque descriptions of hell, judgement day and the world; fantastic humour and satire are set off by moral indignation at the vices of all classes of society. A series of sketches—*La hora de todos*—exposes the hideous realities that underlie the mask of appearance; when the hour strikes, things are seen as they are, not as they appear. His two great political works, a commentary on Plutarch's\* *Brutus* and a treatise on Christian rule, are grave and sententious. He corresponded with Lipsius\*, and wrote a number of stoical treatises including a verse translation of Epictetus\*. He wrote several theological works: a treatise on St Paul, another against unbelievers, a commentary on Job, a version of Lamentations i and a translation of St François\* de Sales.

His poetry is often magnificent. His love poems are as polished as Herrera's\*, but more intense. He wrote the best verse satire in Spanish. His burlesque verses are often very funny and bear a curiously close relation to his moral works. The sonnets on the vanity of life are unequalled. In prose and verse, serious and burlesque, he used *conceptismo* with great adroitness. E.M.W.

Biblioteca de Aut. Esp., XXIII, XLVIII, LXIX (cont. useful crit. material); *Obras completas* (ed. A. Fernández-Guerra and M. Menéndez y Pelayo, 3 vols, 1897–1907); *Obras* (ed. L. Astrana Marín, 2 vols, rev. ed. 1943); *Obras completas* (ed. J. M. Blecua, I, 1963).—*Epístola al Conde-Duque de Olivares* (ed. R. Foulché-Delbosc, 1909); *Vida del Buscón* (ed. A. Castro, rev. ed. 1927); *Teatro inédito* (ed. M. Artigas, 1927); *Los sueños* (ed. J. Cejador, 2 vols, 1916–17; 1922); *Epistolario completo* (ed. L. Astrana Marín, 1946); *Lágrimas y Hieremías* (ed. E. M. Wilson and J. M. Blecua, 1953); *Las zahurdas de Plutón* (ed. A. Mas, Poitiers, 1957); *Poema heroico de las necedades y locuras de Orlando enamorado* (ed. M. E. Malfatti, 1964); *La cuna y la sepultura* (ed. L. López Grigera, 1969).—Eng. trs: *Visions or hel's kingdom strangely displayed* (tr. R. Crashaw, 1640); *The visions of Q.* (tr. Sir R. L'Estrange, 1667); *The life and adventures of Buscon* (1657; 1660); *Visions* (tr. Mr Nunez, 1745); *The Choice Humorous and Satirical Works* (ed. C. Duff, 1926).

E. Mérimée, *Essai sur la vie et les œuvres de F.*

*de Q.* (1886); O. Lira, *Visión política de Q.* (1948); O. H. Green, *Courtly Love in Q.* (1952); G. Mancini, *Gli entremeses nell'arte di Q.* (1955); A. Mas, *Le caricature de la femme, du mariage et de l'amour dans l'œuvre de Q.* (1957); J. O. Crosby, *The Sources of the Text of Q.'s 'Política de Dios'* (1959) and *En torno a la poesía de Q.* (1967); A. A. Parker, *Literature and the Delinquent* (1967); A. Martinengo, *Q. e il simbolo alchimistico. Tre studi* (1967); L. Nolting-Hauff, *Satire und Pointe in Q.'s 'Sueños'* (1968). E.M.W. (J.E.V.).

Quiller-Couch, SIR ARTHUR THOMAS (\*Bodmin 21 XI 1863; ∞1889 Louisa Amelia Hicks; †Fowey 12 V 1944), English novelist and critic. He made his early reputation with historical romances which were true to place and time, freshly written, and exciting. His wide reading, fine taste, and fastidious writing are evident in his critical work and anthologies. In 1912 he became Professor of English literature at Cambridge.

NOVELS: *Dead Man's Rock* (1887); *The Astonishing History of Troy Town* (1888); *The Splendid Spur* (1889).—CRITICISM: *Adventures in Criticism* (1896); *On the Art of Writing* (1916); *Studies in Literature* (3 ser., 1918, 1922, 1929); *On the Art of Reading* (1920); *Charles Dickens and Other Victorians* (1925); *The Poet as Citizen* (1934).—ANTHOLOGIES: *The Oxford Book of English Verse* (1900; 1939); *The Oxford Book of Ballads* (1910); *The Oxford Book of English Prose* (1925).—*Memories and Opinions* (unfinished autobiog.; 1944).

F. Brittain, *A. Q.-C.* (1947); B. Willey, *The Q. Tradition* (1946). R.A.S.-J. (W.R.A.)

Quinault, PHILIPPE (\*Paris 3 VI 1635; †Paris 26 XI 1688), French dramatist and librettist. A disciple of Tristan\* L'Hermite, he began by writing comedies and also romanced historical tragedies whose polished sentimentality successfully reflected the taste of the 1660s, though they became a target for Boileau's\* satire. After 1671 he turned exclusively to opera and became Lulli's regular librettist. In 1686 he renounced the theatre through religious scruples.

COMEDIES: *Les Rivaux* (1653); *L'Amant indiscret* (1654); *La Mère coquette* (1665).—TRAGEDIES AND TRAGI-COMEDIES: *Amalasonte* (1657); *Stratonice* (1660); *Agrippa* (?1661); *Astrate, roi de Tyr* (1664); *Pausanias* (1668); *Bellérophon* (1671).—OPERAS: *Cadmus et Hermione* (1673); *Alceste* (1674); *Thésée* (1675); *Atys* (1676); *Isis* (1677); *Proserpine* (1680); *Persée et Andromède* (1682); *Phaéton* (1683); *Amadis* (1684); *Roland furieux* (1685); *Armide* (1686).—*Théâtre* (5 vols, 1778); *Théâtre choisi* (mainly operas; ed. V. Fournel, 1882).

E. Gros, *P. Q.* (1926); J. B. A. Buijtenorp, *P. Q.* (Amsterdam, 1928); H. C. Lancaster, *A History of French Dramatic Literature in the 17th Century*, II (1936). G.B.

Quinet, EDGAR (\*Bourg 17 II 1803; †Versailles 27 III 1875), French historian and philosopher. After travelling in Germany, Italy and Greece, Quinet was appointed Professor, first at Lyons (1839), then at the Collège de France (1842). His extreme democratic views led to his suspension, later to his exile under Napoleon III. He returned to France in 1870 and was a member of the National Assembly until his death. Working under the influence of Herder\* and Michelet\*, he wrote books on modern and ancient history inspired by his democratic faith. His powerful lyrical manner appears equally in his philosophic poems, as *Ahasvérus* (1833), the saga of the WANDERING JEW.

HISTORICAL: *Les révolutions d'Italie* (1848–52); *La révolution* (1865); *Histoire de la fondation de la république des Provinces-Unies* (1854).—VERSE: *Napoléon* (1836); *Prométhée* (1838); *Les esclaves* (1853); *Merlin l'enchanteur* (1860).—RELIGIOUS AND POLITICAL: *Le génie des religions* (1842); *Les Jésuites* (1843); *L'enseignement du peuple* (1850); *L'esprit nouveau* (1874); *La république* (1881).—VARIOUS: *Histoire de mes idées* (1858); *Lettres d'exil* (4 vols, 1884–88).—*Œuvres complètes* (26 vols, 1857–81).

Mme E. Quinet, *Souvenirs* (4 vols, 1868–99); R. Heath, *Early Life and Writings of E. Q.* (1881); P. Gautier, *E. Q.* (1917); A. Vales, *E. Q., sa vie et son œuvre* (1935); R. H. Powers, *E. Q., A Study in French Patriotism* (1957). M.G.; J.P.R.

Quiñones de Benavente, LUIS (\*Toledo ?1589; †Madrid 1651), Spanish dramatist; a priest and a friend of Lope de Vega\*. He wrote many one-act farces to be performed between the acts of other plays. Over 140 of these pieces have been preserved: they are in verse and are usually satiric.

*Entremeses* (ed. C. Rosell, 2 vols, 1872–74; Nueva Biblioteca de Aut. Esp., XVII, XVIII; ed. J. M. Blecua, 1945).

L. Rouanet, *Intermèdes espagnols (entremeses) du XVII<sup>e</sup> siècle* (1897); H. E. Bergmann, *L. Q. de B. y sus entremeses* (1965). E.M.W. (J.E.V.)

Quintana, MANUEL JOSÉ (\*Madrid 11 IV 1772; ∞María Antonia Florencia; †*ibid.* 11 III 1857), Spanish poet, critic, statesman. He studied at Salamanca, where his literary and philosophical outlook was moulded by the well-known 'poetical school' of that city. He published his first volume of verse at 16. The Napoleonic invasion made him, already famous, the poet of the resistance. He participated very actively in the work of the Central Junta but later Ferdinand VII imprisoned him as a liberal (1814–20). Director of public education during the short-lived liberal period (1820–23), he introduced reforms based on Condorcet's\* project. He was tutor to Isabel II who, in 1855, crowned him with laurels, but he died a poor man.

Encyclopaedist, liberal and patriot, he embodies the transition from the personal themes of 18th-century neo-classicism to the revolutionary, patriotic neo-classicism of the early 19th century. Romanticism left him untouched. With him the encyclopaedic ideals become mainly national. Patriotism, liberty and progress were his main themes and he presented them in a vigorous, majestic verse which became a model for this type of composition; odes to Trafalgar (1805), to the March revolution (1808), to the popular rising against the French (1808), to the invention of the printing machine (1800) etc.

His prose writings are very fine, particularly his *Vidas de españoles célebres* (1807–33) and his interesting letters to Lord Holland (1823–24; pub. 1852) on Spanish political life. His literary criticism revealed knowledge and taste. He wrote a political drama—*Pelayo* (1805)—and a mediocre tragedy, *El duque de Viseo* (1801), based on Matthew G. Lewis'\* *The Castle Spectre*.

*Obras completas* (in Biblioteca de Aut. Esp., XIX); *Obras inéditas* (1872); *Poesías* (ed. N. Alonso Cortés (1958); *Epistolario inédito* (ed. E. Díaz-Jiménez Molleda, 1933).—Eng. trs: J. Russell, *Memoirs of Gonzalo Hernández de Córdoba* (1851); H. W. Longfellow, 'Poems' in *Outre-Mer* (Boston, 1833); J. Kennedy, 'Ode' in *Modern Poets and Poetry of Spain* (1852, 1860).

E. Piñeyro, *M. J. Q. Ensayo crítico y biográfico* (1892); E. Mérimée, 'Les poésies lyriques de Q.' in *Bull. Hispanique*, IV (1902); M. Menéndez y Pelayo in *Estudios de crítica literaria*, V (1908); J. Vila Selma, *Ideario de M. J. Q.* (1961).

R.M.N. (J.E.V.)

Quintero BROTHERS: see Álvarez Quintero, SERAFÍN and JOAQUÍN.

Quintilian (MARCUS FABIVS QUINTILIANUS) (\*Calagurris [Calahorra], Spain c. A.D. 35; †c. 100), Roman writer on rhetoric, studied at Rome, returned to Spain early in Nero's reign, but came again to Rome with Galba in 68. He achieved fame and prosperity as a teacher, retired c. 88, was charged with the education of Domitian's great-nephews, and was raised to consular rank. Apart from his law-court speeches he wrote *De causis corruptae eloquentiae* (no longer extant; apparently an attack on contemporary rhetorical education, in particular the unreal and absurd subjects set for declamations) and *Institutio oratoria*, the most thorough treatment of an orator's education in classical literature. Quintilian writes a clear and dignified, but compressed Latin and is deeply concerned with the value of his subject. His literary taste, displayed particularly in the tenth book (on the importance of reading suitable literature), is impeccable, and his moral ideals do much to redeem his age from the odium it acquires from Juvenal's\* satires. He lost his young wife and his

two sons within a few years of each other; the passage (Book 6, proemium) in which he speaks of his bereavement is one of the most affecting passages in Latin literature. The collection of declamations extant under his name is of varying quality and contains nothing that may safely be ascribed to Quintilian.

Eds: L. Radermacher (2 vols, 1907–35; rev. V. Buchheit, 1965); M. Winterbottom (2 vols, 1970); *Declamationes* (ed. C. Ritter, 1884; repr. 1965); *Institutio oratoria* (eds with comm.: Bk 1, F. H. Colson, 1924; Bk 3, J. Adamietz, 1966; Bk 10, W. Peterson, 1891, repr. 1967; Bk 12, R. G. Austin, 1948, corr. repr. 1954).—Tr. H. E. Butler (4 vols, 1920–22); Fr. tr. H. Bornecque (4 vols, 1933–34).

A. Gwynn, *Roman Education From Cicero to Q.* (1926); J. Cousin, *Études sur Quintilien* (2 vols, 1935–36; repr. 1967); S. F. Bonner, *Roman Declamation* (1949); M. L. Clarke, *Rhetoric at Rome* (1953; corr. repr. 1962). J.A.W. (J.D.)

**Quintus Smyrnaeus** (fl. 3rd–4th century), Greek epic poet. Author of *Posthomerica*, recounting the Trojan war from the funeral of Hector to the shipwreck of the returning Greeks. In language and metre following closely the model of Homer\*, the poem as a whole is ill-constructed, colourless and unimaginative.

*Quinti Smyrnaei Posthomericon libri XIV* (ed. A. Zimmermann, 1891); F. Vian, *Q. de Smyrne: La suite d'Homère* (in progr.; 1963–).—Q. S.: *The Fall of Troy* (tr. A. S. Way, 1913).

G. W. Paschal, *A Study of Q. of S.* (1904); M. W. Mansur, *The Treatment of Homeric Characters by Q. of S.* (1940); F. Vian, *Recherches sur les Posthomerica de Q. de Smyrne* (1959) and *Histoire de la tradition manuscrite de Q. de Smyrne* (1959); J. Kakridis, *Koīntos Smyrnaios: Genikē meletē tōn meth' Homēron kai tou poiētē tous* (1962). R.B.

**Quirini, GIOVANNI** (\*Venice), 14th-century Italian poet. Life obscure; a friend(?) and fervent admirer of Dante\*. Quirini wrote poems in the style of the Tuscan *stil nuovo*; he conducted a poetic correspondence with Dante and railed in a number of sonnets against Francesco Stabili\*.

*Poeti minori del Trecento* (ed. N. Sapegno, 1952). S. Morpurgo, 'Dante Alighieri e le nuove rime di G. Q.' in *Bullettino della Società Dantesca Ital.*, I (1894). M.W.

**Quiroga, HORACIO** (\*Salto 1878; †1937), Uru-

guayan short-story writer. He had an unrivalled knowledge of the Chaco. At first influenced by MODERNISM and Edgar Allan Poe\*, his life was transformed by a visit to the Misiones and Chaco regions of North Argentina and many of his stories were set in this area. His best works are tense accounts of man's unequal struggle against nature and the eccentric human types who take refuge in the remote regions away from society. J.F.

*El crimen de otro* (1904); *Historia de un amor turbio* (1908; new ed. 1923); *Cuentos de amor, de locura y de muerte* (1917); *Cuentos de la selva para niños* (1918); *Los perseguidos* (1920); *Anaconda* (1921); *El desierto* (1924); *Los desterrados* (1926); *Pasado amor* (1929). E.Sa. (J.F.)

**Quirós** (fl. early 16th century), Spanish poet. Possibly of Asturian origin, he wrote poems in Valencia. He may be the most typical writer of *canciones* in the *Cancionero general*. His longer poems use ingenious and sometimes ambiguous allegory for the pains of love.

K. Whinnom, 'Hacia una interpretación y apreciación de las canciones del *Cancionero general* de 1511' in *Filología*, XIII (1968–69); see also *CANCIONERO*. A.D.D.

**Qushairi, ABU AL-QĀSIM** (\*Ustuwa, Nishāpūr VII 986; ∞Fatima; †Nishāpūr 31 XII 1074), expounder of Muslim mysticism. At Nishāpūr he studied dogmatic theology under the Ash'arite Ibn Furak and mysticism under al-Daqqāq, marrying the latter's daughter. His fame and scholastic approach led to his persecution and flight to Baghdad (1063), where he was well received by the Abbasid Caliph. He returned home to enjoy peace during the last ten years of his life under the tolerant Seljuk Alp Arslān.

His most famous work *al-Risālah* is a classical manual of Sufi doctrine. He also left a mystical commentary on the Koran, a highly esoteric manual of the mystic 'paths', and some poetry. Although not the first expounder of orthodox Sufism, he accomplished its final classical formulation and greatly contributed to its later reconciliation with dogmatic theology. W.A.el K.

*Al-Risālah al-Qushairiya* (1940).—R. Hartmann, *Al Kuschairis Darstellung des Sufismus* (best work; 1914); A. J. Arberry, *Sufism* (1950).

W.A.el K. (R.W.J.A.)

## R

**Raabe, WILHELM** (\*Eschershausen 8 IX 1831; †Brunswick 15 XI 1910), German novelist. Starting in a bookseller's shop, he decided to write for a living. Raabe is one of the last genuinely epic writers in German literature. His late works, of startling modernity, break new ground in form and meaning. The three periods in his work roughly coincide with three different places of residence: (1) 1851–63 at Wolfenbüttel; most representative work: *Die Chronik der Sperlingsgasse* (1857). Broad descriptions of German provincial life, influenced by Jean\* Paul, Dickens\*, Sterne\* and others.—(2) 1864–70 at Stuttgart; most representative work: *Abu Telfan, oder Die Heimkehr vom Mondgebirge* (3 vols, 1868; Eng. tr. S. Delffs, 1881). The early ease and naïveté is gone. The humorous idylls of little towns become increasingly overshadowed by a dark pessimism; man's struggle seems vain, and the general trend is most characteristically expressed at the end of *Abu Telfan*: 'If you knew what I know, you would weep much and laugh little'.—(3) 1871–1910 at Brunswick; most representative work: *Stopfkuchen* (1891) which after comparative obscurity is now regarded as containing his most original work. Looking at things in a detached way, with humour and the wisdom of old age, he firmly dismisses esoteric truths and ideologies in favour of ordinary humanity's abiding commonplaces, but the work has a poetic quality and is true to life.

*Sämtliche Werke* (18 vols, 1913–20); *Historisch-kritische Ausgabe* (ed. K. Hoppe, 21 vols, 4 supps, 1951 ff.).

W. Fehse, *W. R.* (1937); H. Pongs, *W. R.* (1958); B. Fairley, *W. R. An Introduction to His Novels* (1961; Ger. tr. H. Boeschenstein, 1961); K. Hoppe, *W. R.* (1967); H. Helmers, *W. R.* (1968) and ed., *R. in neuer Sicht* (1968); E. Klopfenstein, *Erzähler und Leser bei W. R.* (1969).—*R. Lexikon* (1927); F. Meyen, *W. R. Bibliographie* (1955).—Jahrb. der R.-Gesellschaft (1960 ff.). R.W.L. (K.W.M.)

**Räaf, LEONHARD FREDRIK I SMÅLAND** (\*Tomestorp 18 IX 1786; †Forsnäs 9 VI 1872), Swedish ethnographer, historian and antiquarian. At Uppsala, Räaf was a member of Vitterhetens Vänner and later of Götiska Förbundet. A member of the Riksdag in the 1840s and 1850s (arch-reactionary), he lived on his landed properties in Östergötland and collected folk-lore.

*Anteckningar över beskaftenheten av Sveriges offentliga handlingar under medeltiden* (1839); contrib. folk-songs to A. I. Arwidsson, *Swenska fornsånger* (1834–42).

A. Ahnfelt, *L. F. R. av Småland* (1879); F. Bök, 'L. F. R.' in *Essayer och kritiker* (1919); G.

Lindberg, 'R. och hans verksamhet som folkvisesamlare' in *Samlaren* (1945).

B.M.E.M.; A.H.J.K.

**Rabanus (HRABAN) Maurus** (\*Mainz 784; †856), was brought up in the monastery of Fulda, whence he was sent to Tours, under Alcuin\*, who gave him his name of Maurus, after St Benedict's favourite pupil. He became head of the school at Fulda, then Abbot and, lastly, Archbishop of Mainz. He wrote various *compendia* for scholastic use, a *De institutione clericorum* and an encyclopaedic *De Universo*, which owed much to Isidore\* of Seville. He wrote poetical exercises and some hymns, but many of the latter, including the *Veni Creator Spiritus*, have been ascribed to him without any real evidence. He had an unoriginal mind but a powerful personality. F.J.E.R.

Migne, *Patrologia Latina*, CVII–CXII (1851–52; some of these texts no longer attrib. to R.); *Monumenta Germaniae historica, Poeti Latini aevi Carolini*, II (1884).

E. Dümmmler, 'Hrabanstudien' in *Sitzungsberichte der Königl. Akad. der Wissenschaften zu Berlin* (1898); J. B. Hablitzel, 'H. M.' in *Biblische Studien*, XI (1906); F. Neumann, 'Lateinische Reimverse H.s.' in *Mittelaltinisches Jahrbuch*, II (1965). F.J.E.R. (Tor.)

**Rabéarivelo, JEAN-JOSEPH** (\*Antananarivo, Madagascar 4 II 1901; †*ibid.* 22 VI 1937), Francophone Malagasy poet. Rabéarivelo was largely self-educated and earned his living as a proof-reader for the Malagasy printing firm that published some of his early poetry. Profoundly introspective by nature, and desperately unhappy because the colonial situation allowed him little opportunity to assert his ability as a poet outside Madagascar, Rabéarivelo took to drugs, alcohol and gambling, and finally committed suicide in 1937, at the age of 36.

In his early poetry, influenced by Mallarmé\* and Baudelaire\*, Rabéarivelo laments the decline of Madagascar's traditional culture and, paradoxically, declares his love for French poetry. By the time of his death, his style had acquired a distinctive character of its own, probably under the influence of the highly complex, traditional Malagasy verse form known as *hain-teny*. These mature poems are written in free verse and, drawing extensively upon the features of the Malagasy countryside and night sky, he creates in them a poetic universe of remarkable imaginative power. His imagery acquires a surrealistic quality rather reminiscent of Jules Supervielle\*, and behind it lies an obsessive preoccupation with poetry and the role of the poet.

*La coupe de cendres* (1924); *Sylves* (1927); *Volumes* (1928); *Presque-Songes* (1934); *Traduit de la nuit* (1935); *Vieilles chansons des pays d'Imerina* (1937).—*Twenty-Four Poems* (ed. U. Beier and G.

Moore, Ibadan, 1962); poems in *Modern Poetry From Africa* (ed. *idem*, 1963) and *A Book of African Verse* (ed. J. Reed and C. Wake, 1964).

R. Boudry, *J.-J. R. et la mort* (1958). C.W.

**Rabelais**, FRANÇOIS (\*nr Chinon, Touraine c. 1490; †Paris 1553 or 1554), French writer. His father, Antoine, was a prosperous lawyer. Nothing is known of his life until 1520, when he is a Franciscan Friar at Fontenay-le-Comte (Bas Poitou); here he belonged to a provincial circle of humanists, corresponded with the scholar Guillaume Budé\*, then joined the more indulgent Benedictines thanks to his first patron, the Bishop of Maillezais. Towards 1527 he ceased to be a monk and, as a secular priest, turned to medicine. He now had two children by an unknown widow. Probably after studying in Paris, he became Bachelor of Medicine at Montpellier (1530) and took his doctorate there in 1537. Meanwhile he was appointed to the town hospital at Lyons (XI 1532), published *Pantagruel* in the same month and, later, *Gargantua* (1534). His classical and scientific learning brought him appreciative patrons: Cardinal Jean Du Bellay (uncle of the poet) took him to Rome as his personal physician in 1534 and 1535–36; he accompanied the cardinal's brother, Guillaume, in France and Italy during 1540–43. A final journey to Rome with Jean Du Bellay (1548–49) stands out in an obscure period of his life and may have saved him from grave danger. His *Tiers Livre* (1546) had been condemned, like *Pantagruel* and *Gargantua*, by the Sorbonne, and this time Rabelais had fled to Metz to escape a charge of heresy in a period of heightened persecution. On his return from Italy (IX 1549) the danger was over. He settled for the remainder of his life near Paris, probably at the Abbey of Saint-Maur-les-Fossés, of which he had become a canon in 1536. Two benefices, without residence, were given him by Jean Du Bellay. The inevitable condemnation of his *Quart Livre* (1552) did not disturb him.

Rabelais was regarded by his contemporaries as a scholar and physician of standing, though his scientific publications have little interest now. He displayed the restlessness and thirst for knowledge of his generation and studied enthusiastically Greek, Latin, law, medicine, botany, archaeology. In religion he combated Roman obscurantism but was equally far from Calvinism and finally took his stand on 'nature'. His humorous grossness, often described as medieval, is as much the result of a temperamental urge to transpose theory into ultra-concrete terms. His magnificently inventive language is a compound of his own. His book, written in five parts during 20 years primarily to entertain his patients, his patrons and himself, shows little unity of plan. It combines the burlesque adventure-novel with satire and fantasy on contemporary events and institutions and with expositions of passionately held theories. It was suggested to

Rabelais by the publication at Lyons in 1532 of an anonymous popular book, *Les grandes et inestimables chroniques du grand et énorme géant Gargantua*, a flatly written adventure-fantasy, comparable in appeal to a modern strip-cartoon. Rabelais ostensibly continued the story in *Pantagruel* (son of Gargantua), then developed the germ in his own way. The authenticity of the posthumous 'Fifth Book' is debated. It was probably an expansion of Rabelais' rough draft.

*Gargantua and Pantagruel*, consisting of: *Pantagruel* (1532, later became Bk II; crit. ed. V. L. Saulnier, 1946); *Gargantua* (1534; later became Bk I); *Le Tiers Livre* (1546); *Le Quart Livre* (chs 1–9, 1548; complete, 1552; crit. ed. R. Marichal, 1947); *Le Cinquième Livre* (1564; incl., modified, *L'Île Sonnante*, 1562).—*Les Pantagruélines Pronostications* (1533, 1535; humorous almanachs).—Eng. trs: Sir T. Urquhart (1653, Bks I–III) and P. Motteux (1694, Bks IV–V; Everyman ed., 2 vols, 1937).—*Œuvres complètes* (ed. J. Boulenger, 1 vol, 1934; ed. P. Jourda, 2 vols, 1964; ed. A. Lefranc *et al.*, 6 vols, 1912 ff.).

Rev. des études rabelaisiennes (1903–12; contin. as Rev. du 16e siècle, Humanisme et Renaissance).—P. Villey, *Marot et R.* (1923); S. Putnam, *F. R., Man of the Renaissance* (1930); H. Brown, *R. in English Literature* (Cambridge, Mass. 1933); G. Lote, *La vie et l'œuvre de R.* (1938); J. Plattard, *La vie et l'œuvre de R.* (1939); J. Charpentier, *R. et le génie de la Renaissance* (1941); L. Febvre, *La Religion de R.* (1943); F. C. Powys, *R.* (1948); A. J. Krailsheimer, *R. and the Franciscans* (1963); M. Tetel, *Étude sur le comique de R.* (1964) and *R. et l'Italie* (1969); M. Beaujour, *Le comique de R.* (1969). G.B.

**Rabener**, GOTTLIEB WILHELM (\*Wachau nr Leipzig 17 IX 1714; †Dresden 22 III 1771), German poet. A Saxon tax official, Rabener was educated at Leipzig University, where he joined the group opposing Gottsched\* ('Bremer Beiträger'). He wrote gentle verse satirizing follies and faults in modes and manners.

*Sammlung satyrischer Schriften* (4 vols, 1751–55); *Sämtliche Schriften* (6 vols, 1777; ed. E. Ortlepp, 4 vols, 1839).

P. Richter, *R. und Liscow* (1884); J. Mühlhaus, *G. W. R.* (diss. Halle, 1908); K. Kühne, *Studien über G. W. R.* (diss. Berlin, 1914); H. Wyder, *R.* (diss. Zürich, 1953); R. Biergann, *R.s Satiren* (diss. Köln, 1961). H.B.G.

**Rabus**, PETER (\*Rotterdam 12 XII 1660; ∞1684 Elizabeth Ostens; †*ibid.* 13 I 1702), Dutch poet and editor of the first critical monthly in Dutch, *De boekzaal van Europa* (1692), later renamed *De boekzaal der geleerde wereld* (1705). His poem 'Verlost Brittanje' earned him a gold medal from William III. J.W.W. (J.Sm.)

*Zegen- en vloekdichten* (1693); *Gedichten* (1741).  
Van Leeuwen, 'De boekzaal der geleerde wereld' in Noord en Zuid, XXV (1912). J.W.W.

**Racan**, HONORAT DE BUEIL, SIRE DE (\*Champmarin, Touraine 1589; †Paris 21 I 1670), French poet. A disciple of Malherbe\*, Racan wrote odes and a metrical version of the Psalms in his master's style. His *Stances* are agreeable in their half-artificial rusticity. His dramatic pastoral, *Les Bergeries*, more cultivated and harmonious in style than Hardy's\* pastorals, was influential in the development of the genre. After a period at court and in Parisian society, Racan retired to his château in Touraine, dying during a visit to Paris.

*Les Bergeries* (c. 1620; ed. L. Arnould, 1937); *Les plus beaux vers de R. . . et autres* (1626); *Psaumes et poésies chrétiennes* (1631, 1652, 1660); *Mémoires pour la vie de Malherbe* (1672).—*Œuvres complètes* (ed. T. de La Tour, 2 vols, 1857); *Poésies* (crit. ed. L. Arnould, 1930–37).

L. Arnould, R. (1901).

G.B.

**Racin**, Kočo, pseud. of KOČO SOLEV (\*Veles 22 XII 1908; †Mt Lopušnik 13 VI 1943), Macedonian poet. A member of the Communist Party of Yugoslavia, Racin was more than once imprisoned or interned for illegal activity. He died as a Partisan in Macedonia. In his one volume of poems (*Beli Mugri*, Zagreb, 1939), national and political sentiments are interwoven with private emotions in language that, while showing the influence of Macedonian popular poetry, is of distinct originality.

*Stihovi i proza* (2nd ed. 1961).—A. Spasov, 'K. R.' in B. Koneski et al., *Makedonska književnost* (1961).

R.A.

**Racine**, JEAN (~La Ferté-Milon 22 XII 1639; ∞1677 Catherine de Romanet; †Paris 21 IV 1699), French dramatist and poet. The son of a provincial tax official, Racine lost his parents early, was brought up by a pious grandmother and educated at Port-Royal, where his Jansenist teachers grounded him in Greek. Intended by his relatives for the Church, he turned instead to poetry and the theatre, won official patronage with his first odes (1660–63) and had his first play, *La Thébatde*, produced by Molière\* in VI 1664. He transferred the second (*Alexandre*) arbitrarily from Molière to the rival company of the Hôtel de Bourgogne, which henceforth produced his plays. Soon after, he broke with Port-Royal, violently attacking his old teachers in his *Lettre à l'auteur des Hérésies imaginaires* (1666). From *Andromaque* (1667) to *Phèdre* (1677) his dramatic career was one of almost unbroken success, marked by his rise to equal eminence with the older dramatist Corneille\*. The success of *Phèdre* was temporarily jeopardized by the Duchess of Bouillon's cabal, which aimed at imposing a rival play by Pradon\*. Soon after,

Racine renounced the theatre, married, took up, jointly with Boileau\*, the post of Historiographer Royal (IX 1677) and was reconciled with Port-Royal. Henceforth his time was divided between his official duties, which entailed accompanying Louis XIV on military campaigns, and a tranquil life with his increasing family in Paris. In 1679 he was accused by the poisoner Catherine Monvoisin of having poisoned, 11 years before, the actress Du Parc, who had preceded the Champmeslé as the first of his reputed mistresses; but no official action followed the no doubt irresponsible charge. At 50 Racine broke silence to write two sacred plays for Mme de Maintenon's girls' school at Saint-Cyr: *Esther* (1689) and *Athalie*, one of his masterpieces (1691). In 1698 he fell into temporary disfavour at court, for reasons still not wholly clear, but had been forgiven before his death.

Racine's achievement as a playwright was to perfect French classical tragedy as a dramatic form, perfectly governed by the three unities and concentrated upon the psychological crisis. More than any of his contemporaries he utilized Greek sources directly, though his open debt to the Greeks shows only, in varying degrees, in *La Thébatde*, *Andromaque*, *Iphigénie* and *Phèdre*, and in his one comedy, *Les Plaideurs*. The predominant influences are Latin in *Alexandre*, *Britannicus*, *Bérénice* and *Mithridate*, Biblical in *Esther* and *Athalie*, Oriental and 'modern' in *Bajazet*. His kinship with his French predecessors and contemporaries appears particularly in *La Thébatde* and *Alexandre*. As a poet, Racine endowed the apparently formal 'classical' alexandrine with a music and a range of emotional expression which no other poet has equalled in the same medium.

PLAYS (dates are of 1st productions): *Alexandre* (1665); *Andromaque* (1667); *Les Plaideurs* (1668); *Britannicus* (1669); *Bérénice* (1670); *Bajazet* (1672); *Mithridate* (1673); *Iphigénie* (1674).—VERSE: *Promenade de Port-Royal* (wr. ?1656; pub. 1808); *La Nymphe de la Seine* (1660); *Ode sur la convalescence du Roi* (1663); *La Renommée aux Muses* (1663); *Idylle sur la paix* (1684); *Hymnes du Bréviaire Romain* (pub. 1687); *Cantiques spirituels* (1694); *Ode tirée du Psaume XVII* (1808).—PROSE: *Abrégé de l'histoire de Port-Royal* (1767).—*Œuvres complètes* (ed. P. Mesnard, 8 vols and 2 albums, 1865–73; ed. R. Picard, 2 vols, 1951–52; ed. P. Clarac, 1962).—*Phaëdra and Other Plays* (1963); *Andromache and Other Plays* (1967; both tr. J. Cairncross).

K. Vossler, *J. R.* (Munich, 1925); F. Mauriac, *La vie de R.* (1928); Thierry Maulnier, *R.* (1935); P. Moreau, *R. L'homme et l'œuvre* (1943); M. Turnell, *The Classical Moment* (1947); R. C. Knight, *R. et la Grèce* (1951); E. Vinaver, *R. et la poésie tragique* (1951); R. Picard, *La carrière de J. R.* (1956) and *Corpus racinianum* (documents; 1956, with supps 1961 ff.); L. Goldmann, *R.* (1956); P. Claudel, *Conversation sur J. R.* (1956); R.

Jasinski, *Vers le vrai R.* (2 vols, 1958); P. Butler, *Classicisme et le baroque dans l'œuvre de R.* (1959). G.B.

Racine, LOUIS (\*2 XI 1692; †Paris 29 I 1763), French poet; younger son of Jean Racine\*. He wrote an anecdotal and somewhat misleading life of his father (*Mémoires*) and won distinction as a religious poet. He translated *Paradise Lost* into French prose (1755).

*La Grâce* (1720); *La Religion* (1742); *Mémoires* (1747; ed. P. Mesnard in *Œuvres de Jean Racine*, I, 1865).—*Œuvres* (ed. Lenormant, 6 vols, 1808). G.B.

Radbodus (\*c. 850; †Ootmarsum 917), Latin poet and writer, was educated at the cathedral school at Cologne and at the court school of Charles the Bald, and became Bishop of Utrecht in 900. He celebrated a number of Dutch saints (Martinus, Suidbertus, Liafwijn etc.) in song and wrote a delightful poem on the swallow. Less important are his sermons on saints. He also composed an offertory of St Martin and collected in his *chartularium* a number of documents pertaining to Utrecht.

Poems ed. P. von Winterfeld in *Monumenta Germaniae historica, Poetae Latini aevi Carolini*, IV.1 (1899); *chartularium* ed. S. Müller Fzn in *Werken v. h. Hist. Genootschap te Utrecht*, 3rd ser., III (1892); some works and *Vita Radbodi* in Migne, *Patrologia Latina*, CXXXII (1853).

W. Moll in *Kerkhist. Archief*, III (1862); P. Albers in *Archief voor d. Gesch. v. h. Aartsbisdom Utrecht*, XXI (1894); J. van Mierlo in *Verslag. en Med. Vlaamse Acad.* (1927). J.J.M.

Radcliffe, ALEXANDER (\*Hampstead c. 1645; †after 1696), English verse-writer who was entered at Gray's Inn (1669) but became a captain in the army (1696). His anti-heroic verse in the vein of Rochester\* includes *Ovid Travestie* (1680 etc.) and *The Ramble* (1682).

*The Works of Captain A. R.* (3rd ed. 1696).  
Selections in *Penguin Book of Restoration Verse* (ed. H. Love, 1968). B.L.J. (R.M.W.)

Radcliffe, ANN, née WARD (\*London 9 VII 1764; †1787 William Radcliffe; †*ibid.* 7 II 1823), English novelist and poet. Her dramatic use of scenery, her handling of mystery and suspense and her character creation (Schedoni in *The Italian* is the first 'Byronic' hero) made Mrs Radcliffe the most original and distinguished writer of the Gothic novel. B.H.

*The Sicilian Romance* (1790); *The Romance of the Forest* (3 vols, 1791); *The Mysteries of Udolpho* (4 vols, 1794; ed. B. Dobrée, with intro., 1966); *The Italian* (3 vols, 1797; ed. F. Garber, 1968).—*The Poems of A. R.* (1816; unauthorized coll.).

D. Scarborough, *The Supernatural in Modern English Fiction* (1917); C. F. MacIntyre, *A. R. in Relation to Her Time* (1920); E. Birkhead, *The Tale of Terror* (1921); J. M. S. Tompkins, *The Popular Novel 1770–1800* (1932). B.H. (M.Bu.)

Raddall, THOMAS HEAD (\*Hythe, Kent 13 XI 1903; †1927 Edith Freeman), Canadian writer mainly of romantic and historical fiction related to Nova Scotia, where he has lived since 1913.

STORIES: *Pied Piper of Dipper Creek* (1939); *Tambour* (1945); *Wedding Gift* (1947); *Master of Arms* (1954); *At the Tide's Turn* (1959).—NOVELS: *His Majesty's Yankees* (1942); *Governor's Lady* (1960).—NON-FICTION: *Halifax: Warden of the North* (1948).

A. L. Phelps, 'T. R.' in *Canadian Writers* (1951). R.Su.

Radevski, HRISTO (\*Belish 10 X 1903), Bulgarian poet-satirist and fabulist. A founder of the RLF ('Workers' Literary Front') periodical in 1929, he is one of the Communist 'Old Guard', dedicated, like G. Milev\*, 'to the Party'. As general secretary of the Writers' Union (1949–58) and editor of its organ *Septemvri*, he has been a controlling figure in Bulgarian literary life since the Second World War. His verse is mainly political and satiric.

*Kum partiyata* (1932); *Puls* (1936); *Vuzduh ne dostigashe* (1945); *Uvajaemite* (1945); *Basni* (1950); *Te oshte jiveyat* (1959); *100 basni* (1961).—Sel. works (3 vols, 1956–58). V.P.

Radewijns, FLORENS (\*Leerdam c. 1350; †Deventer 24 III 1400), Dutch writer. Returning from his studies at Prague, he met Geert Groote\*, was ordained priest and left his canonry at Utrecht for a vicariate at Deventer. In 1381 or 1382 he gathered the *clerici scriptores* (the clerks transcribing books for Geert Groote) into the Brotherhood of the Common Life, a society of devout men, not bound by vows and living communally on the proceeds of their labour—an innovation which was soon copied elsewhere (see DEVOTIO MODERNA). Only a few short works in Latin of an ascetic and devotional character are extant.

*Tractatulus devotus* (ed. H. Nolte, 1862); *Parvum et simplex exercitium* (ed. D. J. M. Wüstenhoff in *Archief v. Nederl. Kerkgesch.*, V, 1895); *Quaedam notabilia verba* (ed. M. J. Pohl in *Opera omnia* of Thomas a Kempis, 1910–22).

J. H. Gerretsen, *F. R.* (1891); A. Hyma, *The Christian Renaissance* (1925) and *The Brethren of the Common Life* (1950); M. van Woerkom, 'F. R., Leven, geschriften, persoonlijkheid en ideeën' in *Ons Geestelijk Erf*, XXIV–XXV (1950–51). J.J.M.

Ra'di Azarakhshi, GHULĀM-'ALĪ (\*Tabriz 1909), Persian poet, best known for his original ode,



*Nigāh* (tr. A. J. Arberry in *Life and Letters*, LXIII, 1949).

R. Yasemi, *Adabiyāt-i Mu'āshir* (Tehran, 1937).  
E.Y.

**Radičević, BRANKO** (\*Slavonski Brod 15 III 1824; †Vienna 18 VI 1853), Serbian poet. He studied law and medicine in Vienna, but devoted most of his short life to literature. In satirical verses he defended the linguistic reforms of Vuk Karadžić\*; he then vindicated these reforms by composing poems of great lyrical beauty which were near in spirit to the Serbo-Croatian traditional poetry, and which acquired immediate popularity. His verse, fresh, vivid and original, covering a wide range of ideas and emotions, was of far-reaching influence.

*Pesme* (3 colls, 1847, 1851, 1862); *Pesme* (1923–24); *Pesme, Izbor* (sel. poems; 1968).  
V. Milinčević, *B. R.* (1963). V.J.

**Radiguet, RAYMOND** (\*Saint Maur 18 VI 1903; †Paris 12 XII 1923), French novelist. An extraordinarily gifted young writer, he was first 'discovered' by Cocteau\*. He published a volume of verse (*Les joues en feu*, 1925) and the two novels on which his fame rests: *Le diable au corps*, which recounts with a lyrical cynicism the emotional initiation of an adolescent in wartime, and *Le bal du comte d'Orgel* (1924; Eng. tr. V. Schiff, 1952), a modern transposition of the theme of *La Princesse de Clèves*. They are written with a classical limpidity.

*Le diable au corps* (1923; *The Devil in the Flesh*, tr. K. Boyle, intro. A. Huxley, 1949; tr. A. M. Sheridan Smith, 1968; tr. R. Baldick, 1971).

H. Massis, *R. R.* (1929); C. E. Magny, *Histoire du roman français depuis 1918* (1950); L. Reith Goesch, *R.* (1955). M.G.; J.P.R.

**Radishchev, ALEXANDER NIKOLAYEVICH** (\*Saratov province 20 VIII 1749; †St Petersburg 12 IX 1802), Russian poet and author of the now famous book, *Puteshestvie iz Peterburga v Moskvu* (1790), which mercilessly attacked serfdom and autocracy. The author was sentenced to death, but the sentence was commuted to exile in Siberia whence he was recalled by the Emperor Paul in 1797. Five years later he committed suicide. His prose is somewhat heavy, but some of his lyrics are genuine poetry. Among his poems, *Ode to Liberty* was a source of inspiration to subsequent civic poets, especially to K. Ryleyev\*, and partly also to Pushkin\*.

*Polnoye sobranie sochineniy* (2 vols, 1907; 1938); *Stikhotvoreniya* (1953); *Puteshestvie iz Peterburga v Moskvu* (1950); *Reise von Petersburg nach Moskau*, tr. A. Luther, 1922; *A Journey From St Petersburg to Moscow*, tr. Leo Wiener, 1958; *Izbrannoe* (1959).

V. O. Pokrovsky, *A. N. R.* (1907); N. Asheshov, *R., pervy russkiy respublikanets* (1919); V. P.

Semennikov, *R.* (1923); B. Evgenyev, *A. N. R.* (1949); M. A. Gorbunov, *Filosofskie i obshchestvenno-politicheskie vzglyady Radishcheva* (1950); G. P. Makogonenko, *R. i ego vremya* (1956); L. B. Svetlov, *A. N. R.* (1958); D. M. Lang, *The First Russian Radical*, *A. R.* (1959). J.L.

**Radnóti, MIKLÓS** (\*Budapest 5 V 1909; ∞1935 Fanni Gyarmati; †Abda XI 1944), Hungarian poet. In strict form and classical language, Radnóti, a Jew by birth, proclaimed the grief and horror of life in a Europe increasingly dominated by Fascism. His lyric verse displays immense moral power, humanity and majesty. He continued to write up to his untimely death while on a forced march.

*Pogány köszöntő* (1930); *Újhold* (1935); *Járkálj csak, haldlárattélt!* (1936); *Meredek út* (1938).—*Összes versei és műfordításai* (coll. verse; ed. S. Koczás, 1959); *Próza* (ed. P. Réz, 1971).

S. Koczás, 'R. M.', intro. to *R. M. Versek és műfordítások* (1954); D. Baróti, *R. M.* (1959); B. S. Adams, 'The Eclogues of M. R.' in *Slavon. Rev.* (June 1965) and 'The Lager verse of M. R.', *ibid.* (Jan. 1967). G.F.C.

**Radziwillowa, FRANCISZKA URSZULA, PRINCESS**, née PRINCESS WIŚNIEWIECKA (\*Czartoryjsk 13 II 1705; †Puczewice 23 V 1753), Polish poet and playwright. Of her 16 plays destined for the private stage in Nieśwież, three are the first adaptations of Molière\* into Polish. The fantastic, sentimental and baroque are features of some of them.

PLAYS: *Komedie i tragedie . . .* (1754).—VERSE: *Listy do meża . . .* (1728; pub. 1882); *Przestrogi córce mojej* (1738; pub. 1755).

B. Kielski, 'F. U. R.' in *O wpływie Moliera na rozwój komedii polskiej* (1905); S. Wasylewski, *U Księżnej Pani* (1918). S.S. (P.H.)

**Raffi, pseud. of YAKOB MELIK-YAKOBIAN** (\*Phayadjuk 1837; †Tiflis 1888), Armenian novelist. Having spent his youth wandering in Transcaucasia and Turkish Armenia, he finally settled in Tiflis and became a teacher, salesman and trader. Later he devoted himself to writing and soon made his mark. He became the apostle of revolution and his novels were an incitement to the youth of the country to sacrifice themselves for national freedom and to revolt against both the Turks and the Russians.

*Phundj* (1864); *Khent* (1880); *The Fool*, tr. J. Wingate, 1950; *Davith-Bek* (1881–87); *Samuel* (1888; serially tr. J. G. Mandalian in *Armenian Rev.*, Boston, 1948–51). A.Sa.

**Rahbek, KNUD LYNE** (\*Copenhagen 18 XII 1760; ∞1798 Karen Margareta [Kamma] Heger; †Frederiksberg 22 IV 1830), Danish poet, critic, playwright and short-story writer. With his wife,

he played a great part in the literary circles of Copenhagen; their home, 'Bakkehuset', was the leading literary salon of the day. Rahbek was a prolific writer, but his versatility was greater than his gifts.

*Breve fra en gammel Skuespiller* (1782); *Prosaiske Forsøg* (8 vols, 1785–1806); *Poetiske Forsøg* (2 vols, 1794–1802); *Om Skuespillerkunsten* (1809); *Samlede Skuespil* (3 vols, 1809–13); *Om Holberg som Lystspilddigter* (3 vols, 1815–17); *Bidrag til den danske Digtekunsts Historie* (with R. Nyerup; 4 vols, 1800–08); *Erindringer af mit Liv* (5 vols, 1824–29).

H. Kyrre, K. L. R., *Kamma R. og Livet paa Bakkehuset* (1929); T. Troels-Lund, *Bakkehus og Solbjerg* (1920); A. E. Jensen, *R.'s Pariserbreve* (1958) and *R. og de danske Digtere* (1960).

E.B.

Rahel (BLUWSTEIN) (\*Vyatka 9 IX 1890; †Tel Aviv 16 IV 1931), Hebrew poet. She went to Israel in 1909 with the 'second aliyah', settled in Kinneret and worked in the fields and groves of the village. She studied in France and, caught by the First World War, spent the war years in Russia. At the termination of hostilities she returned to Israel, where she died of tuberculosis. Her poems are short, metrically simple, of a miraculous beauty and purity. They have been collected in *Safiah* (1927), *Mineged* (1930) and *Nevo* (1932).

*Shirat Rahel* (coll. works; Tel Aviv, 1961).

Y.H. (M.Ge.; Y.F.)

Raičković, STEFAN (\*Nesresnica 5 VII 1928), Serbian poet. After studying in Belgrade, Raičković worked for radio for a time but is now a literary editor. He is one of the best Serbian representatives of traditional lyrical poetry but he has achieved greater breadth for his writing by the transference of the meditative and reflective qualities of personal emotions and situations towards the universal. He also translates from French and English, notably Shakespeare's\* sonnets, and writes books for children.

POETRY: *Detinjstva* (1950); *Pesma tišine* (1952); *Balada o predvečerju* (1955); *Kasno leto* (1958); *Tisa* (1961); *Pesme* (1963); *Kamena uspavanka* (1963); *Stihovi* (1964); *Prolazi rekom ladja* (1967).

B.J.

Raimbaut d'Aurenga, i.e. ORANGE (c. 1150–73), Provençal troubadour. A descendant of the Counts of Montpellier, he had inherited the domain of Orange from Tiburge, his mother. The medieval Provençal biographer tells of his early death, his chivalrous deeds and songs in honour of Marie de Verfeuil and of the Countess of Urgel; to the latter he vowed his love though he had never seen her. Raimbaut writes in a deliberately obscure and wittily allusive style. He is a virtuoso of diction

and rhyme. There is but a short step from his serious to his gay mood. See also Beatrice\*, Countess of Die.

C. Appel, *R. von O.* (1928); W. F. Pattison, *The Life and Works of the Troubadour R. d'O.* (1952).  
R.R.B. (K.R.)

Raimbaut de Vaquieras (c. 1155–1207), Provençal troubadour; son of a poor knight from the vicinity of Orange. He achieved fame particularly through his brilliant career at the court of Bonifacio I, Margrave of Montferrat, who is the subject of a eulogistic verse epistle—a portrait of extraordinary vividness. Raimbaut became his intimate friend and companion at arms, accompanied him to Sicily, then to Greece on the Crusade and died there, presumably fighting at his side. His poems (over 40) are amongst the most original of all troubadour lyrics as regards form. Others fall outside the conventional troubadour genres: an allegorical poem in honour of Beatrice of Montferrat, a bilingual poetic dialogue with a woman of Genoa, his *Descort* written in five languages and the famous *Calenda Maya*.

G. Cusimano, *Poesie di R. di V.* (1956); J. Linskill, *The Poems of the Troubadour R. de V.* (1964).

G. Cerroto, 'Il Bel cavaliere di R. di V.' in *Giornale della lett. ital.*, IV (1884); O. Schultz-Gora, *Die Briefe des Trobadors R. de V. an Bonifaz I* (1893); V. Crescini, *Ancora delle lettere di R. di V. al marchese Bonifacio* (1899), 'R. de V. et le marquis Boniface I' in *Annales du Midi*, XI–XIII (1899–1901), 'R. di V. e Baldovino imperatore' in *Atti dell'Istituto Veneto*, L (1891) and 'Il Discordo plurilingue di R. di V.' in *Nuovi studi medievali*, I (1923); N. Zingarelli, 'Engles nelle rime di R. di V.' in *Miscellanea . . . V. Crescini* (1901) and 'Bel Cavalier e Beatrice di Monferrato' in *Studi . . . P. Rajna* (1911); J. Anglade, 'Sur le Descort plurilingue de R. de V.' in *Annales du Midi*, XXXVI (1924); J. Linskill, 'An enigmatic poem of R. de V.' in *Mod. Lang. Rev.*, LIII (1958); V. Bertolucci, 'Posizione e significato del canzoniere di R. de V. nella storia della poesia provenzale' in *Studi mediolatini e volgari*, XI (1963).

R.R.B. (K.R.)

Raimon de Miraval (fl. c. 1180–1213), Provençal troubadour. A poor knight from the Carcassonne area who achieved great fame as a troubadour and as the close companion of Raimon VI, Count of Toulouse. According to the medieval Provençal biographer the ladies of Languedoc were eager to be the subject of his songs; though they contrived in this way to become famous they denied the poet their love. His constancy and their ingratitude is indeed the recurrent theme in his songs which are works of considerable formal and artistic skill. After the defeat of his patron in the Albigensian wars and the ill-starred battle of Muret (1212)

Raimon retired from active life; he died at a monastery at Lerida.

P. Andraud, *La vie et l'œuvre du troubadour R. de M.* (1902); L. T. Topsfield, *Les poésies du troubadour R. de M.* (1971).

C. Brunel, 'La "Loba" célébrée par les troubadours Peire Vidal et R. de M.' in *Mélanges Hoepffner* (1949); L. T. Topsfield, 'R. de M. and the art of courtly love' in *Mod. Lang. Rev.*, LI (1956), and 'Cortez Ufana chez R. de M.' in *Rev. Langue et Litt. d'Oc*, XII-XIII (1962-63); M. L. Switten, 'R. de M.'s "Be m'agrada" and the unrhymed refrain in troubadour poetry', in *Romance Philol.*, XXII (1969). R.R.B. (K.R.)

**Raimund, FERDINAND**, stage-name of F. RAIMANN (\*Vienna 1 VI 1790; ∞1820 Luise Gleich [†1882]; †*ibid.* 5 VII 1836), Austrian dramatist. A turner's son, Raimund became an actor (1808), attached to the Josefstadt theatre (1814-17), and to the Leopoldstadt theatre (1817-30), where he was director from 1828. A popular comic actor and typical melancholy humorist, he had an unfortunate domestic situation and, depressed by the thought of Nestroy's\* fame eclipsing his own, finally shot himself, after being bitten by what he feared was a mad dog. He was inspired by Shakespeare\* and Calderón\*; his urge was towards serious literary achievement. His first original play, *Der Barometermacher auf der Zauberinsel* (1823), was a traditional fairy-tale farce, but the romantic fantasy and deep humour of his later plays—in particular *Der Alpenkönig*—elevated the Viennese popular play, while keeping touch with the simple public.

*Der Alpenkönig und der Menschenfeind* (1828; Eng. tr. J. B. Buckstone, 1850); *Der Verschwender* (1834; Eng. tr. E. Tramer, 1949).—*Sämtliche Werke* (ed. J. N. Vogl, 4 vols, 1837); *Historisch-kritische Säkularausgabe* (ed. F. Bruckner and E. Castle, 6 vols, 1924-34); *R.-Liederbuch* (ed. W. A. Bauer, 1924).

H. Kindermann, *R.* (1940); F. Schreyvogel, *F. R.* (1960); K. Kahl, *F. R.* (1967); J. Michalski, *F. R.* (New York, 1968).—*R.-Almanach* (1963).

H.A.P. (K.W.M.)

**Raine, ALLEN**, pseud. of ANNE ADALISA EVANS (\*Newcastle Emlyn 6 X 1836; ∞1872 Beynon Puddicombe; †Penbryn 21 VI 1908), Welsh novelist whose simple romantic stories usually have strong Welsh local colouring.

*A Welsh Singer* (1897); *A Welsh Witch* (1902); *Queen of the Rushes* (1906); *Neither Storehouse Nor Barn* (1908). R.M.H.

**Raine, KATHLEEN** (\*London 14 VI 1908; ∞Charles Madge [o/o]), English poet and critic, who writes religious and philosophic poetry in the manner of William Blake\*, whom she admires.

*Stone and Flower: Poems 1935-43* (1943); *Living in Time* (1946); *The Pythoness* (1949).—*Collected Poems* (1956).—CRITICISM: *Letters of S. T. Coleridge* (ed.; 1950); *Defending Ancient Springs* (1967); *Blake and Tradition* (1969). W.R.A.

**Rainis**, pseud. of JĀNIS PLIEKŠĀNS (\*Tadenava manor 11 IX 1865; ∞23 XII 1897 Elza Rozenberga [Aspazija\*]; †Riga 12 IX 1929), Latvian poet and playwright. Combining the practice of law with political activities, he incurred the displeasure of the Russian authorities and was exiled to Vyatka. On his return to Riga he married Aspazija and in 1906 escaped with her to Switzerland, where they remained till 1920. During the last decade of his life he was a parliamentary deputy, director of the National Theatre and Minister of Education in Latvia.

Rainis' is the most illustrious name in Latvian literature and his fame rests mostly on his dramatic poetry, in which symbolism bodies forth a humane philosophy, deriving in part from Goethe\*, and a romantic love of country. Most of his poetry and the best of his plays were written in Switzerland. Their most remarkable quality resides in the creative use of Latvian, which becomes an eloquent medium in the poet's hands. Like Goethe, whose *Faust* he translated, Rainis gradually evolved a dignified and pregnant style.

VERSE: *Tālas noskanas zilā vakarā* (1903); *Vētras sēja* (1905); *Klusā grāmata* (1909); *Gals un sākums* (1913); *Sudrabota gaisma* (1921).—PLAYS: *Pusi-deālists* (1900); *Uguns un nakts* ('Fire and Night'; 1905); *Zelta zirgs* (1910); *Indulis un Arija* (1911); *Pūt, vējņi* (1913); *Spēlēju, dancoju* (1919); *Jāzeps un viņa brāļi* (1919); *The Sons of Jacob*, tr. Grace Rhys, 1924); *Ilja Mūromietis* (1922).—REMINISCENCES: *Castagnola* (1928).—*Dzīve un darbi* (life and works; ed. A. Birkets, 10 vols, 1925 ff.).—Verse tr. in W. K. Matthews, *Tricolour Sun* (1936).

P. Dauge, *R., pēvēts bor'by, solnša i lyubvi* (1920); K. Egle, *Atziņas* (1923); A. Birkerts, *R. kā mākslinieks* (1925) and *R. kā domātājs* (1925); Z. Mauriņa, *Daži pamata motīvi Raiņa mākslā* (1928); F. Cielēns, *R. un Aspazija* (Stockholm, 1955). W.K.M. (H.Le.)

**Rais, KAREL VÁCLAV** (\*Bělohrad 4 I 1859; †Prague 8 VII 1926), Czech novelist. After his early historical novels and nationally inspired poetry Rais found his true talent in a series of novels and stories descriptive of north Bohemian peasant life (*Zapadlí vlastenci*, 1893). His approach is on the whole realistic rather than idyllic, and his best novels have considerable documentary value.

*Vybrané spisy* (ed. J. Štefánek, 1959 ff.).—J. Janáčková in *Česká literatura* (1958). R.A.

**Rajan, BALACHANDRA** (\*1920), Indian critic and novelist, educated in Madras and Cambridge, sometime Fellow and Director of Studies in

English at Trinity College. He served with UNESCO for seven years, and has been Professor of English at Delhi, Wisconsin and in Canada. He edited *Focus* at irregular intervals, and wrote scholarly works on Milton\* and W. B. Yeats\*. His *The Dark Dancer* (1958) and *Too Long in the West* (1961) are both rather unreadable novels. His writing, both creative and critical, is characterized by a remarkable verbal fluency but also a surprisingly insensitive use of language. C.D.N.

**Rājasekhara** (c. A.D. 900), Sanskrit dramatist, remembered chiefly for his *Karpūramañjarī* (tr. C. R. Lanman, 1901); also wrote the *Kāvyamīmāṃsā*, a discursive work on poetics. J.E.B.G.

**Rajna**, Pro (\*Sondrio 8 VII 1847; †Florence 25 XI 1930), Italian philologist, outstanding student of Romance languages and literature.

G. Vandelli, *Miscellanea di studi critici dedicata a P. R.* (1911; with biblio.). N.K.W. (J.G.-R.)

**Rakić**, MILAN (\*Belgrade 18 IX 1876; †Zagreb 30 VI 1938), Serbian poet. Studied law in Paris, and in the diplomatic service worked in Europe and the Near East. Although influenced by contemporary French poets he retained his individuality as a writer, and in his poems perfection of form and harmony are combined with sincerity of emotion and depth of thought.

*Pesme* (1904); *Nove pesme* (1912).—Sel. poems (9 vols, 1924–68).

V. Djurić, *M. R.* (1957); S. Marković, *M. R.* (1963). V.J.

**Rakitin**, NIKOLA (\*Lujene 6 VI 1885; †[suicide] Svoje tunnel 2 V 1934), Bulgarian poet. He preferred the peace of provincial life to Sofia and lived all his life in Pleven, becoming curator of its museum a year before his death. He wrote quiet, contemplative verse of the countryside; his charming prose sketches of Bulgarian rural life, *Rusalska polyana*, were published posthumously in 1938.

*Tsufnati vishni* (1909); *Razmirni godini* (1919); *Predi da sumne* (1920); *Prolet pri Vit* (1929); *Dunavski soneti* (1930); *Kapyat listata* (1933).—Coll. works (ed. P. Dinekov, 2 vols, 1946).

V.P.

**Rakovski**, GEORGI (\*Kotel 2 IV 1821; †Bucharest 9 X 1867), Bulgarian writer–revolutionary. He travelled and lived outside Bulgaria for most of his chequered, militant life, which included spying against the Turks in the Crimean War and setting up a 'Bulgarian Legion' in Belgrade in 1860. Indefatigably, he preached the Bulgarian cause and his *haydutin* ('insurgent') ideal in such journals as his *Dunavski lebed*. A colourful and influential figure of the national revival, he aspired to be poet,

journalist, philologist, historian, philosopher and scientist, but neither his literary nor his academic skill matched his enthusiasm.

*Gorski putnik* (Novi Sad, 1857); *Pokazalets* (Odessa, 1859); *Klyuch bolgarskago yazika* (Belgrade, 1860); *Kratko razsuzhdenie* (ibid., 1860); *Bulgarski hayduti* (1867).

G. Konstantinov, *R. i bulgarskata revoliutsionna ideologia* (1939); M. Arnaudov, *G. R. jivot, delo, idei* (1969). V.P.

**Ralbag**: see Gersonides, LEVI BEN GERSON.

**Raleigh**, or **Ralegh**, SIR WALTER (\*Hayes Barton, Budleigh, Devon c. 1552; ∞1592 Elizabeth Throgmorton; †London 29 X 1618), English seaman, explorer, politician, historian and poet, who is taken as the type of Elizabethan courtier. From Oriel College, Oxford (1568–69), without a degree, he joined the Huguenot army in France. Later a member of the Middle Temple, Raleigh sailed with Gilbert\* (1578–79), was in Ireland (1580–81), colonized Virginia, sailed to Guiana (1594–95) and was at Cadiz (1596). A favourite with Elizabeth\* until his marriage, he was knighted (1582) and created warden of the Stannaries, lord lieutenant of Cornwall and vice-admiral of Devon and Cornwall (1585). At different times M.P. for Dorset, Devon and Cornwall respectively, he was an eloquent speaker. Apparently innocent, Raleigh was sentenced to death for complicity in plotting against James\* I (1603), but remained in the Tower, friendly with Prince Henry, till 1616; released for his unsuccessful search for gold in Guiana, sentence was carried out on him on his return for disobeying James I's instructions. Raleigh's uncompleted *History* shows a devout orthodoxy despite contemporary suspicions of atheism. His verse shows fine workmanship, a flexible command of metre, combining strength with melody in its English understanding of classicism. B.L.J. (T.P.M.)

*The Revenge* (1591); *Guiana* (1596; repr. 1967); *The History of the World* (1614; sel. ed. G. E. Hadow, 1917).—*Poems* (ed. Sir E. Brydges, 1813; ed. A. M. C. Latham, 1929, 1951); *Works* (ed. W. Oldys and T. Birch, with biog., 8 vols, 1829); A. M. C. Latham, *Selected Poetry and Prose* (1965).—E. Edwards, *The Life of Sir W. R.* (2 vols, 1868).

T. N. Brushfield, *Bibliography of Sir W. R.* (1908); C. H. Firth, 'Sir W. R.'s *History of the World*' in Proc. Brit. Acad. (1918); M. Waldman, *Sir W. R.* (1928); M. C. Bradbrook, *The School of Night* (1936); D. B. Quinn, *R. and the British Empire* (1947); E. Strathmann, *Sir W. R.: A Study in Elizabethan Skepticism* (1951); P. Edwards, *Sir W. R.* (1953); W. Oakeshott, *The Queen and the Poet* (1960); A. L. Rowse, *R. and the Throckmorton* (1962); E. G. Clark, *R. and Marlowe* (1965); P. Lefranc, *Sir W. R. écrivain* (Paris, 1968). J.R.B. (T.P.M.)

**Raleigh, Sir Walter Alexander** (\*London 5 IX 1861; ∞1890 Lucie Gertrude Jackson; †Oxford 13 V 1922), English critic. Though most of his career was in academic posts (Professor of English literature at Oxford, 1904), his reputation rests on humane criticism rather than scholarship. He successfully endeavoured to interpret authors through their personalities. His lucid style has the virtues extolled in his excellent essay on *Style* (1897).

**CRITICISM:** *The English Novel* (1894); *Milton* (1900); *Wordsworth* (1903); *Shakespeare* (1907); *Six Essays on Johnson* (1910); *Lockhart's Life of Burns* (ed.; 1914).—*On Writing and Writers: Extracts From his Notebooks* (1926).—*The War in the Air* (1st vol of official hist.; 1922).—*Letters, 1879–1922* (ed. Lady R., 2 vols, 1926).

H. A. Jones, *Sir W. R. and the Air History* (1922); V. Crum, *Sir W. A. R.* (1923).

R.A.S.-J. (W.R.A.)

**Ralin, Radoy** (\*Sliven 22 IV 1923), Bulgarian poet and satirist. A former war correspondent and an editor of the satirical weekly *Sturshel* ('Hornet'), he has written fine verse but is particularly popular for his witty and outspoken feuilletons in verse and prose, notably on the 'personality cult' of the 1950s.

*Stihotvorenia* (1949); *Voynishka tetradka* (1955); *Strogo poveritelno* (1956); *Istoria s luv* (1958); *Nepredvideni chuvstva* (1959); *Vtoro rajdane* (1959); *Bezopasni igli* (1960); *Vnimatelni feyletoni* (1963).  
V.P.

**Ramaa:** see Isserles, MOSES.

**Ramalhó:** see Ortigão, JOSÉ DUARTE RAMALHO.

**Rāmānuja** (\*Conjeeveram, Madras early 12th century), the first of the great Vaishnava teachers of southern India. In opposition to Śaṅkarācārya\* he taught a system of 'qualified monism', and was the author of commentaries in Sanskrit on the *Brahmasūtra* and the *Bhagavad Gītā* (see MAHĀ-BHĀRATA).  
H.G.R. (J.E.B.G.)

**Rama Rau, Shantha** (\*1923; ∞Faubion Bowers), daughter of Sir B. Rama Rau from South India and Lady Rau, a Kashmiri Brahmin. She was educated in England and at Wellesley College, U.S.A. She met her husband while in Tokyo where her father was Indian ambassador, has lived in the U.S.A. and written about her travels in Africa, Europe and Russia. Her successful dramatization of E. M. Forster's\* *A Passage to India* (1960) as well as her only novel, *Remember the House* (1956), exploit different uses of English speech by British and Indians and the consequent misunderstandings. Her understanding of India is authentic, her treatment sympathetic while disinterested. She brings seriousness and insight into the East-West

encounter. The autobiographical *Gifts of Passage* (1961) and *Home to India* (1945) show her 'indelible engagement with India'.  
C.D.N.

**Rambaldoni, Vittorino de'**, better known as **Vittorino da Feltre** (\*?1378; †1446), Italian humanist, 'the founder of modern pedagogy'. A pupil of Guarino da Verona (Guarini\*), he was appointed tutor to the children of Gianfrancesco Gonzaga at Mantua where he founded his famous school, the Casa Gioiosa. His curriculum included the Trivium and Quadrivium, Platonic and Aristotelian philosophy, music and physical training.

W. H. Woodward, *V. da F. and Other Humanist Educators* (2nd ed. 1905); G. Saitta, *L'educazione dell'umanesimo in Italia* (1928).  
B.R.

**Ramban:** see Nachmanides.

**Rambert, Eugène** (\*Lausanne 6 IV 1830; †ibid. 21 XI 1886), Swiss essayist, critic, historian and poet. He contributed for 30 years to the *Bibliothèque universelle* and is particularly remembered for his *Alpes Suisses* (5 ser., 1865–75).

*Journal d'un neutre* (1871); *Récits et croquis* (1887).—*Works* (10 vols, 1888–90).

V. Rossel, *E. R., son temps, sa vie, son œuvre* (1917); P. Kohler, *Deux études sur E. R.* (1931).  
J.P.I. (G.G.)

**Rāmdās** ('slave of Rāma'), originally NĀRĀYAṆA (\*1608; †nr Nāsik 1681), Marāthī poet. A contemporary of Shivājī (\*1627; †1680), the Marāthā national hero, he wrote the *Dāsabodha*, a long didactic poem, and founded a sect of Rāmdāśīs that is still flourishing.

W. S. Deming, *R. and the Rāmdāśīs* (Calcutta, 1928).  
H.G.R. (I.R.)

**Ramler, Karl Wilhelm** (\*Kolberg 25 II 1725; †Berlin 11 IV 1798), German poet. A friend of Lessing\*, with whom he published Logau's\* *Sinngedichte*, Ramler became a schoolmaster in Berlin in 1748. Devoid of originality, he was viewed in his day as a master of form. He translated Dryden's\* *Alexander's Feast* (1766) and Horace\*. In his anthologies he frequently adapted poems to his own taste.

**VERSE:** *Lyrische Gedichte* (1762); *Oden* (1767).—**ANTHOLOGIES:** *Lieder der Deutschen* (4 vols, 1766); *Lyrische Blumenlese* (2 vols, 1774–78).—*Poetische Werke* (2 vols, 1800–01).—*Briefwechsel zwischen Gleim und R.* (ed. C. Schüddekopf, 1906).

C. Schüddekopf, *K. W. R. bis zu seiner Verbindung mit Lessing* (1886); H. Freydank, *Goethe und R.* (1928).  
H.B.G.

**Ramón:** see Gómez de la Serna, RAMÓN.

Ramos, GRACILIANO (\*Quebrangulo, Alagoas 27 X 1892; †Rio de Janeiro 20 III 1953), Brazilian novelist. He started writing fiction after 20 years in the service of the government of Alagoas, and with abundant experience of the social, political and climatic conditions of the Brazilian North East. Arrested in 1936 for supposed complicity in the left-wing revolt in Pernambuco, he spent a long period as a political prisoner and emerged with ruined health. His later works, notably his *Memórias do cárcere* (1953), are largely autobiographical. His novels are marked by austere purity of style, a fine control of form, and deep insight into the minds and instincts of the underprivileged.

*Caetés* (1933); *São Bernardo* (1934); *Angústia* (1936; Eng. tr. 1946); *Vidas secas* (1938; Eng. tr. 1963); *Infância* (1945); *Insônia* (1947).—*Obras* (1947); *Obras completas* (1961).

*Homenagem a G. R.* (1943); Floriano Gonçalves, 'G. R. e o romance' in *Obras*, I (1947); H. Pereira de Silva, G. R.: *Ensaio crítico-psicanalítico* (1950); B. M. Woodbridge Jr, G. R. (1954); A. Cândido, *Ficção e confissão* (1956); R. M. Pinto, G. R.: *Autor e ator* (1962); H. Feldmann, G. R. *Eine Untersuchung zur Selbstdarstellung in seinem Epischenwerk* (1965). J.T.B.

Ramsay, ALLAN (\*Leadhills 15 X 1686; ∞1712 Christian Ross; †Edinburgh 7 I 1758), Scottish poet. Ramsay was apprenticed to an Edinburgh wig-maker in 1700; he opened a bookshop and Scotland's first circulating library; and struggled to revive drama in Edinburgh. As a collector of popular lyric and ballad, and of the older Scots poetry, Ramsay made the work of Dunbar\*, Henryson\* and others available to his own century—particularly to Burns\*—and restored a decaying poetic tradition. His original songs are not great lyric; he excels rather in broad humour, geniality, vivid sketches and satire; he carries off the translation of Horace's\* *Odes* in Scots with astonishing grace; and in his pastoral comedy, *The Gentle Shepherd* (1725), he brings real country accents into an artificial genre. It was successfully revived at Edinburgh (1950).

*Christ's Kirk on the Green, from an old Manuscript Collection* (1716–18); *Poems* (1721); *Fables and Tales* (1722); *Fair Assembly* (1723); *Health* (1724); *Tea-Table Miscellany*, I (1724), II (1726), III (?1727); *The Evergreen, being a Collection of Scots Poems wrote by the ingenious before 1600* (1724); *Poems* (1728); *Thirty Fables* (1730).—*Poetical Works* (ed. G. Chalmers, 2 vols, 1800; 3 vols, 1851); *Works* (ed. B. Martin, J. W. Oliver, A. M. Kinghorn and A. Law, 4 vols, 1951– ).

J. W. Mackail, 'A. R. and the Romantic revival' in *Essays and Stud.*, X (1924); B. Martin, A. R. (1931); J. W. Oliver, 'The 18th century revival' in *Edinburgh Essays on Scots Literature* (1933); D. Daiches in *Scottish Poetry: A Critical*

*Survey* (ed. J. Kinsley, 1955); D. Craig, *Scottish Literature and the Scottish People 1680–1830* (1961). J.K.

Ramusio, GIAMBATTISTA (\*Treviso 20 VII 1485; ∞1524 Franceschina Navagero; †Padua 10 VII 1557), Italian geographer. A classical scholar and friend of Bembo\*, he is best known for his critical edition of tales of travel and voyages from classical times to his own day.

*Delle Navigationi et Viaggi* (3 vols, 1550–59).

A. Del Piero, 'Della vita e degli studi di G. B. R.' in *Nuovo Archivio Veneto*, new ser., IV (1902); G. Toffanin, *Il Cinquecento* (1960; with biblio.). C.Dr. (J.G.-R.)

Ramusio, GIROLAMO (\*Rimini 1450; †in the East 1486), Italian poet and friend of Giovanni Pico\* della Mirandola to whom he dedicated his Latin lyrics. His Italian verse is unpublished.

*Opera* (Paris, 1791).—F. Flamini, *G. R. e i suoi versi latini e volgari* (1900). C.Dr.

Ramuz, C(HARLES) F(ERDINAND) (\*Lausanne 24 IX 1878; †Pully 23 V 1947), Swiss writer, the most powerful and original since Rousseau\*. After a vital 12 years' literary apprenticeship in Paris he returned to his native canton of Vaud. A founder of the Cahiers vaudois, Ramuz devoted his entire career to artistic research, creating a remarkable oral style, free from traditional syntax, with a ruggedness that is a bold stylization of the speech of instinctive Vaudois and Valaisan peasants. A thinker and poet, Ramuz is more than a regional writer who excels in portraying the landscape and peoples of the Rhôneland. His stories are lyrical, dramatic or mystical; their outcome is often violent and tragic. This cosmic visionary is a creator of myths, based on close observation of life and inspired by a passionate love of all creation. Severely criticized at first, Ramuz has gained a considerable reputation and been widely translated.

The first novels, *Aline* (1905), *Les circonstances de la vie* (1907), *Jean-Luc persécuté* (1909), are realistic; *Aimé Pache, peintre vaudois* (1911) is a fictionalized account of his own life. Other works concerned with an individual destiny or which throw light on Ramuz' life and development are *La vie de Samuel Belet* (1913); *The Life of Samuel Belet*, tr. Mervyn Savill, 1951; *Taille de l'homme* (1933), *Besoin de grandeur* (1937); *What is Man*, sel. tr. G. Paulding, 1948; *Paris, Notes d'un vaudois* (1938); *Découverte du monde* (1939) and the *Journal, 1896–1942* (1943).

*Raison d'être* (in Cahiers vaudois, 1914; completed 1926); *La guerre dans le haut pays* (1915); *Le règne de l'esprit malin* (1917); *La guérison des maladies* (1917); *Les signes parmi nous* (1919); *Terre du ciel* (1921); *Présence de la mort* (1922); *The Triumph of Death*, tr. A. R. Macdougall and

A. Comfort, 1946); *Passage du poète* (1923); *La séparation des races* (1923); *L'amour du monde* (1925); *La grande peur dans la montagne* (1926; *Terror on the Mountain*, tr. Milton Stansburg, 1967); *Beauté sur la terre* (1927; *Beauty on Earth*, tr. 1929); *Salutation paysanne* (1929; incl. 'Lettre à Bernard Grasset'); *Adam et Eve* (1932); *Derborence* (1934; *When the Mountain Fell*, tr. S. Fisher Scott, 1949); *Le garçon savoyard* (1936); *Si le soleil ne revenait pas* (1937); *La guerre aux papiers* (1942); *Pays de Vaud and Vues sur le Valais* (1943); *Nouvelles* (1944); *Les servants et autres nouvelles* (1946); *Histoires* (1946); *Journal. Dernières pages. 1942-1947* (1949).—*Œuvres complètes* (23 vols, 1940-54).—CORRESPONDENCE: *Lettres 1900-1918* (1956); *Lettres 1919-1947* (1959); C.-F. R. *ses amis et son temps* (ed. Gilbert Guisan, 6 vols, 1967-70).  
 Pour ou contre R. (coll. studs; 1926); A. Tissot, C.-F. R. *ou le drame de la poésie* (1947); B. Voyenne, C.-F. R. *ou la sainteté de la terre* (1948); G. Guisan, C.-F. R. *ou le génie de la patience* (1958); Clarence R. Parsons, *Vision plastique de C.-F. R.* (1964); M. Nicod, *Du réalisme à la réalité. Évolution artistique et itinéraire spirituel de R.* (1966); G. Guisan, C.-F. R. (1967); D. R. Haggis, C.-F. R. *ouvrier du langage* (1968).—T. Bringolf, *Bibliographie de l'œuvre de C.-F. R.* (1942) and *Notes bibliographiques sur l'œuvre de C.-F. R., 1942-1966* (1967). A.M.I. (G.G.)

**Ranch**, HIERONYMUS JUSTESEN (\*Vinkel nr Viborg 1539; ∞ Karen Olufsdatter; †Viborg 3 XII 1607), Danish playwright and poet. He studied theology at Copenhagen, took his degree at Wittenberg, and became a clergyman at Viborg. Of his three plays, two have Biblical themes, the third, *Karrig Nidding*, a farce about a miser, being his best. He also wrote a moral poem, *Fuglevisen*, 'The Song of the Birds'.

H. J. R.'s *Danske Skuespil og Fugleviser* (ed. S. Birket Smith, 1876-77). E.B.

**Rand**, AYN (\*St Petersburg 1905), American novelist. Ayn Rand graduated from the University of Leningrad in 1924, came to the U.S.A. in 1926 and took out naturalization in 1931. While she has been both a screen writer and a University lecturer, she is best known for novels such as *The Fountainhead* (1943), somewhat sentimental 'packages of life'.

*We the Living* (1936); *Anthem* (1938); *Atlas Shrugged* (1957). D.E.Mo.

**Randolph**, THOMAS (~Newnham-cum-Badby, Northants 15 VI 1605; †Bathwick 17 III 1635), English poet and playwright. Educated at Westminster School and Trinity College, Cambridge, of which he became Fellow, Randolph was one of the 'sons' of Ben Jonson\*. He was well known as a poet and wit and his plays have much gaiety and vivacity.

*Poems* (1638).—PLAYS: *Aristippus, or the Jovial Philosopher* (1630); *The Jealous Lovers* (1632); *Hey for Honesty, Down with Knavery* (adapt. of Aristophanes' *Plutus*; pr. 1651).—*Poetical and Dramatic Works* (ed. W. C. Hazlitt, 2 vols, 1875).

G. C. Moore Smith, 'The canon of R.'s dramatic works' in *Rev. Eng. Stud.* (1925) and 'T. R.' in *Proc. Brit. Acad.* (1927); S. A. and D. R. Tannebaum, *T. R.: a Concise Bibliography* (1947).

J.B.B.

**Ranjina**, DINKO (\*Ragusa [Dubrovnik] 1536; †ibid. 1607), Ragusan poet of wealthy bourgeois origin; a typical man of the Renaissance in education, gifts and outlook. He spent his youth in Italy, but later occupied high office in Ragusa. His poems are more spontaneous and sincere than those of his Ragusan predecessors; occasionally they are bitter, pessimistic and satirical.

*Pjesni razlike* (Florence, 1563).

Arturo Cronia, *Il canzoniere raguseo del 1507* (1927); J. Torbarina, *Italian Influence on the Poets of the Ragusan Republic* (1931). V.J.

**Ranke**, LEOPOLD VON (\*Wiehe 21 XII 1795; ∞ Windermere 26 X 1843 Clarissa Graves; †Berlin 23 V 1886), German historian, from 1825 Professor in the University of Berlin. Ranke's influence on historiography has been immense and has been exercised directly outside Germany since he applied his empirical scholarship, with its rigorous dependence on primary sources and its high impartiality, to illuminate the histories of all the main European countries. Ranke was a good prose writer and consciously aimed at artistic composition. Perhaps his finest works are *Die römischen Päpste*, which gained a world-wide reputation, and his *Deutsche Geschichte im Zeitalter der Reformation*, which was his most popular book among his own countrymen.

*Geschichte der romanischen und germanischen Völker* (1824; Eng. tr. 1846); *Die römischen Päpste . . . im XVI. und XVII. Jahrhundert* (3 vols, 1834-39; Eng. tr., 3 vols, 1846); *Deutsche Geschichte im Zeitalter der Reformation* (6 vols, 1839-47; ed. P. Joachimsmen, 1925-26; Eng. tr., 3 vols, 1845-47); *Französische Geschichte . . . im XVI. und XVII. Jahrhundert* (5 vols, 1852-61); *Englische Geschichte . . . im XVII. Jahrhundert* (7 vols, 1859-68; Eng. tr., 6 vols, 1875); *Wallenstein* (1869); *XII Bücher preussischer Geschichte* (5 vols, 1874-79; ed. G. Kuntzel, 1930); *Weltgeschichte* (9 vols, 1881-88).—Coll. works (54 vols, 1867-90).

H. F. Helmholz, *R.-Bibliographie* (1910).—E. Guglia, *R.s Leben und Werke* (1893); G. P. Gooch, *History and Historians in the XIXth Century* (1913); Th. H. von Laue, L. R.: *The Formative Years* (1950). D.H.

**Rankins**, WILLIAM (fl. 1587-1601), English writer

of satire, drama and a venomous attack on the theatres, *A Mirror of Monsters* (1587). He was paid by Henslowe for *Mulmutius Dunwallow* (1598), probably wrote *The English Ape* (1588) and collaborated with Richard Hathway on a play *Hannibal* (1601), and several others. Meres\* mentions Rankins as a satirist.

*Seven Satires* (1598; ed. A. Davenport, 1948).  
B.L.J. (T.P.M.)

Ranković, SVETOLIK (\*nr Belgrade 7 XII 1863; †Belgrade 18 III 1899), Serbian novelist; an Orthodox priest. His three psychological novels and his short stories deal with life in the Šumadija; their mood is bitter and pessimistic.

*Gorski car* (1897); *Seoska učiteljica* (1898); *Porušeni ideali* (1900); *Slike iz života* (1904).—*Sabrana dela* (coll. works; 2 vols, 1952). V.J.

Ransom, JOHN CROWE (\*Pulaski, Tenn. 30 IV 1888; ∞1920 Robb Renvill), American poet and critic. Ransom founded the Kenyon Review and was the driving force behind the Fugitive Group. *The New Criticism* (1941) examines the critical theories of T. S. Eliot\*, I. A. Richards\* and William Empson\*, and in desirating 'an ontological critic' provided the impetus for the work of Blackmur\*, Brooks\* and Burke\*. Despite a certain crankiness, there is a trenchant insight and a commitment to the significant study of poetry. His own poetry is ironic in tone with a certain wry seriousness in its desire to unite theoretic speculation with 'stubborn and contingent objects'.

VERSE: *Poems About God* (1919); *Chills and Fever* (1924); *Two Gentlemen in Bonds* (1927); *Selected Poems* (1945); *Collected Poems* (1963).—CRITICISM: *God Without Thunder: An Unorthodox Defense of Orthodoxy* (1930); *I'll Take My Stand by Twelve Southerners* (1930); *The World's Body* (1938); *The Intent of the Critic* (ed. D. A. Stauffer, 1941); *The Kenyon Critics* (1951).

R. Penn Warren, 'J. C. R.: a study in irony' in *Virginia Quart. Rev.* (Jan. 1935); Y. Winters, *In Defense of Reason* (1947); 'Homage to J. C. R.' in *Sewanee Rev.*, LVI (1948); *Focus Five: Modern American Poetry* (ed. B. Rajan, 1950); J. M. Bradbury, *The Fugitives: A Critical Account* (1958); L. Cowan, *The Fugitive Group* (1959); J. L. Stewart, *J. C. R.* (1962); T. H. Parsons, *J. C. R.* (1969).  
G.A.K.

Ransome, ARTHUR (\*Leeds 18 I 1884; ∞1909 Ivy Constance Walker, ∞1924 Evgenia Shelepin; †3 VI 1967), English writer, critic and journalist, with personal knowledge of Russia and a love of sailing and fishing. In middle age he turned to writing realistic books for and about young people: the lively and self-reliant characters are involved in adventures which arise naturally in the course of

their sailing and camping holidays. These carefully written open-air books—there were 11 in all, from *Swallows and Amazons* (1930) to *Great Northern?* (1947)—rank high in their kind: they have been imitated frequently but seldom bettered.

*Old Peter's Russian Tales* (1916); *The Soldier and Death* (1920); *Rod and Line* (1929).—*Edgar Allan Poe* (1910); *Oscar Wilde* (1912).  
H. B. Shelley, A. R. (1960). W.R.A.

Rao, RAJA (\*nr Mysore 1909), Indian novelist. He graduated in English and history (aged 19) from Nizam's College, Hyderabad, went to France to do research under Professor Cazamian but decided to write. He occasionally returned in search of a guru. His work successfully recovers and revitalizes his own tradition, accommodating English language to the expression of an essentially Indian sensibility. His range is the widest of any Indian writer—from village life in *Kanthapura* (1938), to the international theme in *The Serpent and the Rope* (1960), and the cosmic significance of the deceptively simple, allegorical *The Cat and Shakespeare* (1965). He began with short stories in Kannada, some of which he translated in *The Cow of the Barricades* (1947), wrote also in French and ultimately preferred English. C.D.N.

Raoul de Cambrai: see CHANSONS DE GESTE, text and biblio.

Raoul de Houdenc (\*?1180; †?1234), French poet. His important Arthurian romance *Méragis de Portlesgue* influenced the prose *Lancelot* and is noteworthy for its mannered style, psychological interest and narrative skill. His didactic *Roman des Ailes* symbolizes knightly ideals, while his aggressively satirical *Songe d'Enfer* is the allegory of a pilgrimage. His authorship of the realistic romance *Vengeance Raguidel* and the homiletic allegory *Voie de Paradis* is doubtful. Artistic quality makes him the most eminent disciple of Chrétien\* de Troyes. A competent allegorist, he is himself a precursor of Guillaume\* de Lorris.

*Méragis de Portlesgue* (ed. M. Friedwagner, 1897); *Roman des Ailes* and *Songe d'Enfer* (ed. A. Scheler in *Trouvères Belges*, II, 1879).

G. Huet, 'Le Lancelot en prose et Méragis de Portlesgue' in *Romania*, XLI (1912); A. Fourrier, 'R. de H.: est-ce-lui?' in *Mélanges Delboulle*, II (1964).  
M.F.L.

Raoul de Soissons, VICOMTE DE CŒUVRES (\*c. 1210; ∞1240 Alix de Champagne, widow of Hugues de Lusignan, King of Cyprus, ∞1246 Comtesse de Hangest; last mention [†?] Tunis 1270), French lyric poet. Much of his life was spent in Crusading (1239–43, 1248–54, 1270). He supported (unsuccessfully) his first wife's pretensions to the Crown of Jerusalem. His 13 extant poems are on conventional lines, with occasional references (e.g. in his



*jeu-parti* with his friend Thibaut\* de Navarre) to his gout and corpulence. One poem (*Quant voi la glaie meüre*), full of vernal imagery, was much admired by contemporaries.

Ed. E. Winkler (1914).—P. Paris in *Histoire littéraire de la France*, XXIII (1856). F.W.

**Rapin, RENÉ** (\*Tours 1621; †Paris 27 X 1687), French Jesuit, humanist and Latin poet. Wrote against the Jansenists (*Evangelium Jansenistarum*, 1658; *Histoire du Jansénisme*, pub. 1861) and composed treatises (in French) on religious subjects. In the dispute on the ANCIENTS AND THE MODERNS, he upheld the authority of Aristotle\* and the principle of the imitation of the classics which he practised, as a member of the Paris PLÉIADE (with Santeul\*, La Rue, Du\* Perrier, Ménage\*, Commire\* and Petit), in his *Eglogae sacrae* (1659), Christianizing Theocritus\*, and in *Hortorum Libri IV*, translations of which into French, English and Italian gave the poem a lasting influence on the 'landscape' literature of Europe until the end of the 18th century.

*Euvres* (3 vols, Amsterdam, 1709–10; Fr. works only); *The Whole Critical Works* (tr. B. Kennet, 2 vols, 3rd ed. 1731).

J. A. Vissac, *De la poésie latine en France au siècle de Louis XIV* (1862); H. Gillot, *La querelle des anciens et des modernes* (1914). P.T.

**Rapin de Thoyras, PAUL** (\*Castres 25 III 1661; †Wesel 16 V 1725), French historian, left France on account of his Huguenot sympathies. He lived in England for some time and finally retired to Wesel where he composed his influential and scholarly history of England.

*Histoire de l'Angleterre* (13 vols, 1724–36; vols XI and XII by D. Durand and vol. XIII by Dupard; tr. and contin. N. Tindal, 28 vols, 1728–47).

R. de Cazenove, *R. T., sa famille, sa vie et ses œuvres* (1866). D.H.

**Rapisardi, MARIO** (\*Catania 25 II 1844; †*ibid.* 4 I 1912), Italian philosopher-poet of prolific but uneven output. He exalts the reformation of religion in *La Palingenesi* (1868), human reason in *Lucifero* (1877), nature in *Giobbe* (1884), socialism in *Giustizia* (1882), and his philosophy goes from one extreme to another with Byronic exuberance. Only in *Poesie religiose* (1887) and *Poemetti* (1885–1907) is spontaneous lyric creation allowed to triumph.

*Poemi, liriche e traduzioni* (1912); *Epistolario* (ed. A. Tomaselli, 1922).—*Antologia poetica* (ed. E. Scuderi, 1968).

C. Pascal, *La vita e l'opera poetica di M. R.* (1914); A. Tomaselli, *Commentario rapisardiano* (1932); E. Bevilacqua, *Rapisardiana* (1932).

N.K.W. (J.G.-R.)

**Rappoport, SOLOMON JUDAH LEIB**, known as SHM (\*Lwów 1 VI 1790; †Prague 18 X 1867), Galician Hebrew writer. A disciple of N. Krochmal\*, Rappoport at an early age identified himself with 'Enlightenment' (*Haskalah*) and for this reason had to suffer persecution until in 1840 he became rabbi in Prague. In his earlier period he published some original poetry and much translated. In 1827 he published an adapted translation of Racine's\* *Esther*, the first Hebrew drama in Eastern Europe, with an important critical introduction. His fame rests mainly on a series of biographical studies of medieval writers. Most of his writings were published in the periodical Bikkure ha-'Ittim.

A. Kurländer, *Biographie S. L. R.s* (1878); 'Das Centenarium S. L. R.s' in *Oesterreichische Wochenschrift*, special no., XXI (1890); B. Wachstein, *Die Hebräische Publizistik in Wien*, I (1930). C.R.

**Rashba**: see Adret, SOLOMON.

**Rashbam**, abbr. of SAMUEL BEN ME'IR (\*c. 1085; †Ramerupt nr Troyes c. 1174), French Hebrew religious writer. Grandson and pupil of Rashi\*, he composed numerous legal works and wrote a commentary on the Bible. A Latin scholar, he attacked the Vulgate.

Comm. on Canticles and Ecclesiastes (ed. A. Jellinek, 1855); Pentateuch comm. (ed. D. Rosin, 1881).

D. Rosin, *S. ben M. als Schrifterklärer* (1880). C.R.

**Rashbaz**: see Duran, SIMEON BEN ZEMAH.

**Rashi**, abbr. of RABBI SHELOMOH IZHAQI, otherwise SOLOMON BEN ISAAC (\*Troyes 1040; †*ibid.* 1105), French Hebrew poet and religious writer, studied at Worms and Mainz and founded a Talmudic academy at Troyes. He wrote commentaries on the Old Testament and TALMUD. In traditional Jewish circles the Bible was never studied without his commentaries, which have thus exercised immeasurable influence on Hebrew literature, both through their contents and because they determined the way in which Biblical language material is used. The French glosses scattered throughout both commentaries are an important means of studying early French. As a liturgical poet, Rashi shines by his simplicity and depth of feeling. Many *responsa* (discussions of law cases) by him are preserved and constitute a source for the life of the period.

COMMENTARIES: Pentateuch (1st ed. Reggio di Calabria, the first Hebrew book printed, 5 Feb. 1475); whole O.T. (Venice, 1525); Eng. tr. of Pentateuch comm. (ed. A. M. Silbermann, 5 vols, 1929–34).—*Rashi betor paytan* (ed. S. Bernstein, 1940); *Responsa Rashi* (ed. I. Elfenbein, 1943).

M. Liber, R. (Eng. ed. 1906); A. Darmesteter and D. S. Blondheim, *Les gloses françaises . . . de Rachi*, I (1929); J. Pereira-Mendoza, *R. as Philologist* (1940); E. I. Rosenthal, *R. and the English Bible* (1940); I. Avinery, *Hekhal R.*, I–IV (encycl. of R.'s works; 1940–65); A. Marx, *Essays in Jewish Biography* (1947); R. Levi, *Contribution à la lexicographie française selon d'anciens textes d'origine juive* (1961); H. Hailperin, *R. and the Christian Scholars* (1963).  
C.R.

**Rashid al-Din, FAZLALLAH TABĪB** (\*Hamadan c. 1247; †18 VII 1318), Persian statesman, historian and scholar. He served the Mongol rulers of Persia and attained an influential position under Uljaitu (1304–16). After Uljaitu's death, however, he was dismissed and finally executed on the charge of having poisoned Uljaitu. His most important work is *Jāmi' al-Tavārīkh*, a universal history of great value, especially for the Mongol period.

*Jāmi' al-Tavārīkh* (I, *Histoire des Mongols de la Perse . . .*, ed. and tr. E. M. Quatremère, Paris, 1836; I, Pt 1, ed. A. K. 'Ali-zadeh, Moscow, 1965; II, ed. E. Blochet, Leiden, 1911; III, ed. A. K. 'Ali-zadeh, with Russ. tr. A. K. Arends, Baku, 1957); *Dastān-i Ghazan* (ed. K. Jahn, 1940); *Histoire universelle de Rachid al-Din . . .* (ed. and tr. idem, Leiden, 1951 ff.).

E. Blochet, *Introduction à l'Histoire des Mongols de Fadhl Allah Rachid ed-Din* (1910); W. Barthold, *Turkestan* (1928).  
E.Y.

**Rasmussen, HALFDAN** (\*Copenhagen 29 I 1915; ∞1943 Ester Nagel), Danish poet. From a working-class milieu, he is committed not to any political ideology but to the freedom of man, a supporter of protest and social conscience. He is also Denmark's leading author of nonsense poetry (*Tosserier*, 7 vols, 1951–57).

*Soldat eller Menneske* (1941); *Det lukkede Ansigt* (1943); *Digte under Besættelsen* (1945); *Korte Skygger* (1946); *På Knæ for Livet* (1948); *Gaden* (1948); *De som har set September* (1949); *Forventning* (1951); *Skoven* (1954); *Torso* (1957); *Stilheden* (1962).—*Digte i Udvalg* (1953); *Tosserier i Udvalg* (1960).  
E.B.

**Raspe, RUDOLF ERICH** (\*Hanover 1737; †Muckcross 1794), German scholar, Romantic and adventurer, who introduced Percy's\* *Reliques* to Herder\*. When living in England and working as a mining engineer he launched Munchausen in literature as a 'type' of fantastic liar.

*Tabby in Elysium. A mock poem from the German* (1781); *Baron Munchausen's Narrative of his marvellous Travels and Campaigns in Russia* (1785; with *Life*, 1895).

R. Halls, R. (1934); J. P. Carswell, *The Prospector. Being the Life and Times of R. E. R.* (1950).  
R.M.H.

**Rastell, JOHN** (\*Coventry c. 1475; †London 1536), English printer and dramatist. Brother-in-law of Sir Thomas More\* and thus associated with the beginnings of modern English drama, Rastell and his son printed the work of More, Heywood\* and Medwall\*. Rastell's own plays show Medwall's influence in their free treatment of MORALITY themes.  
G.K.H.

*A new interlude of the nature of the four elements* (1519); *Of gentleness and nobility* (c. 1527); *Calisto and Melebea* (c. 1527).

A. W. Reed, *Early Tudor Drama* (1926); Pearl Hogrefe, *The Sir Thomas More Circle* (1959).  
G.K.H. (C.B.)

**Rastell, WILLIAM** (\*Coventry 1508; †Louvain 27 VIII 1565), English printer who edited the English works of his uncle Sir Thomas More\* with pious fidelity. Son of John Rastell\*.

*The works of Sir Thomas More written by him in the English tongue* (1557).—A. W. Reed, *Early Tudor Drama* (1926).  
G.K.H.

**Rather of Liège** (\*c. 887; †974), Bishop of Verona in 931. He wrote his main (Latin) work, *Praeologia*, in prison, a book of manifold content with personal touches, criticism of clergy, satire, advice to rulers.

Migne, *Patrologia Latina*, CXXXVI (1853); letters ed. F. Weigle in *Monumenta Germaniae historica, Die Briefe der deutschen Kaiserzeit*, I (1949).  
F.J.E.R. (Tor.)

**Ratichius (Ratke), WOLFGANG** (\*Wilster 18 X 1571; †27 III 1635), German educationist, noted for his grandiose plan of a uniform method to acquire all sciences, arts and languages, which he laid before the imperial diet in a *Memoriale* (1612). By its insistence on the importance of instruction in German, it attracted Duke Ludwig of Anhalt-Köthen, who gave him a post in which to try out his educational theories. Ratichius' universalism is allied to that of Comenius\*.

*Ratichianische Schriften* (ed. P. Stötzner, 1892–93).—G. Krause, *W. R. im Lichte seiner und der Zeitgenossen Briefe* (1872); G. Vogt, *Das Leben W. R.s* (1876); *W. R. der Vorgänger des Comenius* (1894); C. Seiler, *Das pädagogische System W. R.s* (1931); E. Ising, *W. R.s Schriften zur dt. Grammatik* (2 vols, 1959).  
L.W.F.

**Ratosh, YONATHAN**, pseud. URIEL HALPERIN, SHALAH (\*Russia 1908), Hebrew poet; went to Palestine at an early age. He was an active member of the Revisionist party, but later left it and became the ideologist of the group called the Canaanites. He saw it necessary to break with Jewish traditional values and envisaged the 'Hebrews' as an integral part of the larger Semitic world. He therefore sought a new idiom to express his approach and based his poetic style on archaic

forms of words and structure. The 'Canaanite cult' was also reflected in the eroticism of his poetry. His verse is often sensuous and musically rich in metre.

*Khipah Shehorah* (1941); *Yuhmad* (1952).

L.Y.

**Rattermann, HEINRICH ARMIN** (\*Ankum, Hanover 14 X 1832; ∞1856 Katherine Ruff, ∞1857 Katherine Dorothy Müller; †Cincinnati, Ohio 6 I 1923), minor German-American poet. As editor of *Der deutsche Pionier* (11 vols, 1874-85) and *Deutsch-amerikanisches Magazin* (1 vol., 1886-87), he pioneered historical investigations of German-American culture. His poems are in the tradition of German classicism; some treat original themes from American nature.

*Gesammelte ausgewählte Werke* (12 of 16 vols planned, 1906-14).

M. E. Spanheimer, *H. A. R.* (1937). E.R.

**Rattigan, TERENCE MERVYN** (\*London 10 VI 1911), English playwright. His early comedy, *French Without Tears* (1936), ingenious, amusing, plausible, had a great success. It was followed by a series of interesting comedies. He showed in *The Winslow Boy* (1946) that he could make a difficult problem yield a highly dramatic situation. *Ross* (1960) is a play about Lawrence\* of Arabia.

*After the Dance* (1939); *Follow My Leader* (1940); *Flare Path* (1942); *While the Sun Shines* (1943); *Love in Idleness* (1944); *The Browning Version* (1948); *The Deep Blue Sea* (1952); *The Sleeping Prince* (1953); *Separate Tables* (1954).

R.A.S.-J. (W.R.A.)

**Rau, SEBALDUS FULCO JOHANNES** (\*Utrecht 16 X 1765; †Leiden 1 XII 1807), Dutch theologian and poet, minister in the Refugees' Protestant Church, contributor to Bellamy's\* *Proeven voor het verstand, de smaak en het hart* (1784) in which appears the romance *Ewald en Elize*. In 1787 he became Professor at Leiden.

J.W.W.

**Rau, SHANTHA RAMA**: see Rama Rau, SHANTHA.

**Rauch, MEN**, pseud. MEN FÜM, ZACLIN (\*Scul 1882; †ibid. 1958), Romansch writer, journalist and poet. By profession an engineer, he turned to politics and journalism, founding the *Gazetta Ladina*, with a literary supplement, *Il Tramagliunz*, in 1922 and merging it in 1940 with the *Fögl d'Engiadina* to form the *Fögl Ladin*. He became noted for his lyrical, often humorous poetry, his books (1935, 1951) on prominent men in the Engadine and surrounding areas, for his short stories and latterly for his share in founding the cabaret *La panaglia*, where he himself performed.

VERSE: *L'Alba e la S-charbunada* (1932); *Il battaporta* (1944); *Chanzuns umoristicas rumant-*

*schas* (1925, 1950); *Il bal dal schaiver nair* (1953).—SHORT STORIES: *Il nar da Falun* (1923); *In bocca d'luf* (1941); *Fanzögnas da Calögnas* (1955).—PLAYS: *La chanzun da la libertà* (with Men Gaudenz; 1952); *Il premi de la vita* (with *idem*; 1961).

R.R.B.

**Raupach, ERNST BENJAMIN SALOMON** (\*Straupitz 21 V 1784; †Berlin 18 III 1852), German playwright. He spent 1804-22 in Russia and settled in Berlin 1823. With his 117 plays he rivalled Kotzebue\* in production and popularity and was pilloried by Immermann\* and Platen\* with spite and envy. Of his largely derivative work his comedies had most individuality. *Der Müller und sein Kind* (1835), an All Souls play, is still occasionally acted.

*Die Leibeigenen* (1826; Eng. tr. R. Talbot, 1828); *Der Nibelungenhort* (1834; Eng. tr. D. de Pontes, 1847).—*Dramatische Werke komischer Gattung* (4 vols, 1829-35), . . . *ernster Gattung* (16 vols, 1835-43).

P. Raupach, *E. R.* (1853); C. Bauer, *R. als Lustspieldichter* (diss. Breslau, 1913).

H.A.P. (K.W.M.)

**Ravenscroft, EDWARD** (\*c. 1650; †c. 1700), English dramatist. He is usually remembered because he attacked Dryden\*, and rewrote Shakespeare\*. Even in his age he was a notable plagiarist, Molière\* being a principal source. The farce he reduces his originals to is, however, fluent and effective farce, and was very popular in its day.

G.K.H.

*The Citizen turn'd gentleman* (1672); *Scaramouch a philosopher. Harlequin a schoolboy, bravo, merchant and magician. A comedy after the Italian manner* (1677); *The London Cuckolds* (1682); *Titus Andronicus, or the Rape of Lavinia* (1687).

Allardyce Nicoll, *History of Restoration Drama* (1928); L. Hughes, *A Century of English Farce* (1956); James Sutherland, *English Literature of the Late 17th Century* (1969).

G.K.H. (C.B.)

**Ravikovitz, DALIA** (\*Ramat Gan 1936), Hebrew poet and writer. She published her first poems when aged 18 and still doing army service. Through its concern with personality, sensuality and its use of romantic imagery her poetry has exerted an enormous influence on the themes and style of young poetry in Israel. Besides her verse, she has also written short stories and children's stories.

VERSE: *Ahavat Tapuah Hazahav* (1959); *Horef Kasheh* (1964); *Mesibah Mishpahtit* (children's poems; 1968); *Ha-Sefer Ha-Shelishi* (1970).

L.Y.

**Ravitch, MEILECH** (\*Radimno, Galicia 1893), Yiddish poet and essayist. He began writing in 1909, served in the Austrian army during the First World War, then lived in Vienna and, in the inter-

war years, in Warsaw; travelled widely and finally settled in Canada, after some years in Israel. In his poetry he expresses the belief in the 'universal mission of man and the Jew's mission in mankind', basing his philosophy on Spinoza\* to whom he devoted his first book of verse (Vienna, 1921).

*Spinoza* (1921); *Nakete lieder* (1921); *Bloot oif der fon* (social drama; 1929); *Kontinentn un Okeanen* (1937); *Main leksikon* (profiles; 3 vols, 1945, 1947, 1958); *Dos maase bukh fun main leben* (autobiog.: 1893–1908, Buenos Aires, 1962; 1908–21, *ibid.*, 1964); *Ikker shukhakhti* (poems, 1954–69; 1969). J.S.

Ray, JEAN, pseud. of RAYMOND-JEAN-MARIE DE KREMER (\*Ghent 8 VII 1887; ∞ Nina Balta, pseud. of Virginie Bal; †*ibid.* 17 IX 1964), Belgian writer, journalist and unquestioned master of horror tales and fantastic stories, told in a cold, measured style with precise, incisive details and restrained dialogue. He wrote also in Dutch under the name of JOHN FLANDERS. His early works appeared in American reviews (tr. R. T. House).

SHORT STORIES: *Les contes du Whisky* (1925); *Le grand nocturne* (1942); *Les derniers contes de Canterbury* (1944); *Le carrousel aux maléfices* (1964).—NOVELS: *Malpertuis* (1943); *La cité de l'indiscible peur* (1943).—*Œuvres complètes* (4 vols, 1964). J.C.D.

Ray, JOHN (\*Black Notley, Braintree 29 XI 1627; ∞1673 Margaret Oakeley; †*ibid.* 17 I 1705), English naturalist, who while on tours collecting material for a new classification of plants and animals, also recorded proverbs and local words. These collections are now valued more than his once popular *Wisdom of God* and *Discourses*.

R.M.H.

*Collection of English Proverbs* (1670; ed. H. G. Bohn, 1889); *Collection of English Words not generally used* (1674); *Wisdom of God manifested in the Works of the Creation* (1691); *Miscellaneous Discourses concerning the Dissolution and Changes of the World* (1692); *Catalogus Plantarum Angliae* (1670); *Historia Plantarum* (3 vols, 1686, 1688, 1704).

A. C. Seward, J. R. *A Biographical Sketch* (1937); C. E. Raven, J. R. *Naturalist* (1942); G. L. Keynes, J. R. *A Bibliography* (1951).

R.M.H. (A.N.W.)

Raychev, GEORGI (\*Toprak Hissar 7 XII 1882; †Sofia 18 II 1947), Bulgarian story-writer. In his many stories he analyses human reactions to pressures of Bulgarian urban and rural life. His translations of Krylov's\* fables and his romantic folk drama *Elenovo tsarstvo* illustrate his skill at verse.

*Vesseli razkazi* (1918); *Lyubov v poletu* (1918); *Razkazi* (1923); *Pessen na gorata* (1928); *Legenda*

*za parite* (1931); *Gospodinut s momicheto* (novel; 1937); *Zlatniyat klyuch* (1942).—Sel. works (ed. S. Sultanov, 2 vols, 1957). V.P.

Raymond, MARCEL (\*Geneva 20 XII 1897), critic and Professor of French literature at the University of Geneva (1936–62). In his *L'Influence de Ronsard sur la poésie française 1550–1585* (1927) and *Baroque et Renaissance poétique* (1955) he was the first to apply the artistic terms 'Baroque' and 'mannerist' to shed light upon 16th- and 17th-century literature. His study of modern poetry, *De Baudelaire au Surréalisme* (1933; Eng. tr. B. Karpel, 1957), has become a standard work of literary history. In his criticism he identifies with his object, his intuition counterbalanced by a rigorous analysis of form.

ESSAYS: *Génies de France* (1942); *Le sens de la qualité* (1948); *Vérité et poésie* (1964); *Être et dire* (1970).—CRITICISM: *Jean-Jacques Rousseau. La quête de soi et la reverie* (1962); *Fénelon* (1962); *Senancour, Sensations et révélations* (1965).—*Le sel et la cendre* (autobiog.; 1970). M.G.

Raynal, PAUL (\*Narbonne 25 VII 1885; †Paris 19 VIII 1971), French dramatist. In his treatment of the struggle between love and friendship, Raynal has been compared to Corneille\*, but most of his determinedly serious plays are marred by verbosity—even his much-discussed *Tombeau sous l'Arc de Triomphe* (1924; *The Unknown Warrior*, tr. C. Lewis, 1928)—though in *Le matériel humain* (wr. 1935; prod. 1948) he has achieved a finely balanced example of modern tragedy.

*Le maître de son cœur* (wr. 1909; prod. 1920); *Au soleil de l'instinct* (1932); *La Francerie* (1933); *Napoléon Unique* (1937); *A souffert sous Ponce-Pilate* (1939).

P. Brisson, *Le théâtre des années folles* (1943); R. Lalou, *Le théâtre en France depuis 1900* (1951); G. Pillement, *Anthologie du théâtre français contemporain*, III (1948). T.W.

Raynov, NIKOLAY (\*Kessarevo II 1889; †Sofia 2 V 1954), Bulgarian poet and art historian. His education combined art school with seminary—he remained grateful to the latter for introducing him to 'the quest beyond man'. His travels in the Orient often inspired his settings and fed his fascination with phantasy in lore, legend and apocrypha. He applied his imaginative Symbolist skill to his prose as well as to his verse, contributing to Bulgarian literature a decorative style of much beauty. An aesthete of great perception, he also became concerned with problems of the artist's participation in society. His enormous literary output includes a 12-volume history of world art and an evaluation of Bulgarian literature with examples, *Vechnoto v nashata literatura* (8 vols, 1941), an unusual combined literary history and anthology.

*Bogomilski legendi* (1912); *Videnia iz drevna Bulgaria* (1918); *Kniga za tsarete and Ochite na Arabia* (1918); *Mejdu pustinyata i jivota* (1919); *Kniga na zagadkite* (1921); *Korabut na bezsmurnite* (1925); *Velikiyat tsar* (1929); *Schupeni stukla and Surdechen ogun* (1939); *Otdavna, mnogo otdavna* (1939); *Kruvojadni* (1947).—Sel. works (1957).

*Yubileen list N. R.* (1939); P. Tiholov, N. R.—*jivot, tvorchestvo, anekdoti* (1948). V.P.

AL-RĀZĪ (Latinized RHAZES), ABŪ BAKR MUḤAMMAD IBN ZAKARĪYA (\*al-Rayy nr Tehran 865; †925), physician, alchemist and philosopher, not to be confused with his contemporary and opponent ABŪ ḤATĪM AL-RĀZĪ, the Ismaʿīlī missionary, nor with the 12th-century theologian, FAKHR AL-DĪN AL-RĀZĪ. Little is known of the life of this Arab author of Persian nationality to whom 140 works are ascribed, many spurious. Translated into Latin in medieval times, his alchemical works were widely read. His medical treatise distinguishes between smallpox and measles for the first time in the history of medicine. His philosophical writings were unorthodox and quite independent of the Aristotelian–Neo-Platonic syncretism of the rest of Islamic philosophy, which considered itself an interpretation of the religious truths of the Koran. al-Rāzī rejected any reconciliation of philosophy with theology and denied the validity of prophets and the authenticity of religious texts. He held that there were five principles—the Creator, Soul, Matter, Time and Space. His physical system was atomistic—more akin to the atomism of Democritus\* than to that of the Kalām.

*Al Hawi* (20 vols, Hyderabad, 1955–67; tr. *Liber dictus Elhavi*, Brescia, 1486); *Al Mansuri* (*Trois traités d'anatomie arabes*, ed. and tr. P. de Koning, Leiden, 1903; tr. *Liber ad Almansorem*, 10 vols, Milan, 1481); *al Sirat al Falsafiyya* (*The Philosopher's Way of Life*, ed. and tr. P. Kraus, Orientalia, new ser., IV, 1935); *Rasā'il li Abi Bakr al Rāzī* (Treatises by Abū Bakr al-Rāzī, ed. P. Kraus, Cairo, 1939); *al-Tibb al-Rūhānī* (*The Spiritual Physic of Rhazes*, tr. A. J. Arberry, Wisdom of the East Series, 1950).

G. Sarton, *Introduction to the History of Science*, I (1927); M. Meyerhof, 'The philosophy of the physician al R.' in *Islamic Culture*, XV (1941); J. Ruska, 'Die Alchemie ar R.' in *Islam*, XXII (1935). P.K.H. (H.V.B.B.)

**Razón Feita de Amor**, LA (early 13th century). This lyric is the earliest extant written in Castilian. The anonymous poet describes autobiographically and with great delicacy the meeting of two lovers in a *locus amoenus*. This narrative merges into a burlesque debate between water and wine. The meaning of the poem is still disputed; Provençal influence is strong.

Ed. R. Menéndez Pidal in *Rev. Hispanique*, XIII (1905); G. H. London in *Romance Philol.*,

XIX (1965–66).—L. Spitzer, 'Razón de amor' in *Romania*, LXXI (1950); M. di Pinto, *Due contrasti d'amore nella Spagna medievale* (Pisa, 1959); E. de Rivas, *Figuras y estrellas de las cosas* (1969).

E.M.W. (A.D.D.)

Raztvetnikov, ASSEN (\*Draganovo 2 II 1897; †Moscow 30 VIII 1951), Bulgarian poet. He wrote for left-wing journals till 1924, then contributed his imaginative and pessimistically introspective verse to *Zlatorog* (Vassilev\*). He refused to write 'political verse' after the Second World War and was sent to Moscow for 're-education' and medical treatment which he did not survive.

*Jertveni kladi* (1924); *Dvoynik* (1926); *Planinski vecheri* (1926); *Podvigut* (play; 1946).—Sel. poems (1952). V.P.

Rázus, MARTIN (\*Vrbic 18 X 1888; †Brezno 8 VIII 1937), Slovak poet and novelist. His poems on national themes are traditional in form, frequently moving and sincere in content and show a considerable mastery of language. Of his novels the realistic portrayal of a post-war Slovak village (*Svety*, 4 vols, 1929) is particularly noteworthy.

VERSE: *To je vojna* (1919); *Hoj zem drahá* (1919); *Kameň na medzi* (1925); *Stretnutie* (1937).—*Maroško* (novel; 1932). R.A.

Read, SIR HERBERT (\*Kirbymoorside 4 XII 1893; ∞1919 Evelyn Roff, ∞Margaret Ludwig; †12 VI 1968), English poet and art critic. After active service in the First World War he became a versatile critic, writing confidently on art, literature, philosophy, politics and education.

*Collected Poems* (1966).—*English Prose Style* (1928); *In Defence of Shelley* (1936); *The True Voice of Feeling* (1953); *Poetry and Experience* (1967).—*The Meaning of Art* (1931); *Art Now* (1933; 5th ed. 1968); *Art and Industry* (1934); *Education Through Art* (1943); *Icon and Idea* (1955); *A Concise History of Modern Painting* (1959); *To Hell With Culture, and Other Essays on Art and Society* (1963); *The Origins of Form in Art* (1965); *The Cult of Sincerity* (1968).—*The Green Child* (novel; 1935).—AUTOBIOGRAPHY: *Annals of Innocence and Experience* (1946); *The Contrary Experience* (1963).

H. Treece, H. R. (1944); F. Berry, H. R. (1953); H. R.: *A Memorial Symposium* (ed. R. Skelton, 1970). R.A.S.-J. (W.R.A.)

Reade, CHARLES (\*Ipsden 8 VI 1814; †London 11 IV 1884), English dramatist and novelist. Vice-President of Magdalen, in 1843 he was called to the Bar. But though he kept his Fellowship he spent most of his time in London and his interests were—or became—theatrical rather than academic. Reade could plan a dramatic situation and write fluent and witty dialogue but it is for his novels

rather than his plays that he is remembered—for his massive historical novel, *The Cloister and the Hearth: A Tale of the Middle Ages* (4 vols, 1861), and his well-documented didactic tales.

*It is Never Too Late To Mend: A Matter of Fact Romance* (3 vols, 1856); *Hard Cash: A Matter of Fact Romance* (3 vols, 1863); *A Woman Hater* (3 vols, 1877).—The Uniform Library Ed. (17 vols, 1895).

C. L. and C. Reade, C. R.: *Dramatist, Novelist, Journalist. A Memoir compiled chiefly from his Literary Remains* (2 vols, 1887); W. C. Phillips, R. and Collins: *Sensation Novelists* (1919); M. Elwin, C. R. *A Biography* (1931); W. Burns, C. R. (1961). B.H. (M.A.)

Reael, LAURENS (\*1583; †Amsterdam 1637), Dutch statesman and writer, Vice-Admiral and Governor-General of the Dutch East Indies (1616–19). Keenly interested in literature but without literary ambition, he rarely published his writings. With Joost Baeck and Vossius\* he was Hooft's\* most intimate friend (see MUIDERKRING). In *Minneplicht en kuysheyts-Kamp* he contributed an *Aubade* (1626); on the occasion of Hooft's second marriage he wrote *Bruilofsdicht* (1627); the publisher Blaeu included a poem by him in Vondel's\* *Verovering van Grol*.

J. Scheltema, *Geschied- en letterkundig Mengelwerk*, II (1817); P. Leendertz, *Uit den Muiderkring* (1935); L. C. Michels, 'Een epos van R.' in *De Nieuwe Taalgids*, LIII (1960).

A.M.B.W. (R.P.M.)

Reael, LAURENS JACOBSZ (\*Amsterdam 1536; ∞Geerte Pietersd. [†1600]; †*ibid.* 7 IV 1601), Dutch poet in the REDERIJER tradition (motto: 'Liefde vermag 't al'), from 1578 holder of various municipal posts. From 1567 to 1578 he was exiled because of his adherence to the Reformation, continuing his ecclesiastical and political activities from Emden, Danzig and elsewhere. Reael was a member of the Chamber of Rhetoric De EGBELANTIER. His lyrical poetry remains in MS (at the University Library at Ghent), bearing the title: 'Refereynen, Baladens, Epitafien, Historialen en andere Liedekens', running from 1569 until 1601. In addition he wrote a *Catechismus offte Kinderlere* (1571) and valuable memoirs only fragments of which are extant.

Some songs ed. J. C. Breen in *Archief v. Nederl. Kerkgesch.*, VI (1897; also *Catechismus*); some in E. T. Kuiper and P. Leendertz, *Het Geuzenliedboek* (1924–25); memoirs ed. J. C. Breen in *Bijdragen en Med. v. h. hist. Genootschap te Utrecht*, XVII (1896).

J. C. Breen in *Nieuw Nederl. Biographisch Woordenboek*, IV (1918; with biblio.); W. A. P. Smit, *Dichters van de Reformatie* (1939).

J.J.M. (A.v.E.)

Reaney, JAMES (\*Stratford, Ontario 1 IX 1926; ∞1951 Colleen Thibadeau), Canadian writer of poetry and verse plays and Professor of English at the University of Western Ontario. He is noted for his fertile, often child-like imagination and skill in prosody.

*Red Heart* (1949); *Suit of Nettles* (1958); *Killdeer and Other Plays* (1962); *Twelve Letters to a Small Town* (1962); *Dance of Death at London, Ontario* (1963).

A. A. Lee, J. R. (Twayne, 1968). R.Su.

Rebhuhn, PAUL (\*Waidhofen an der Ybbs c 1500; †Ölsnitz 1546), German dramatist. Protestant parson, studied in Wittenberg under Luther\* and Melancthon\*, wrote a notable play *Susanna* (1536), a Protestant polemical drama well constructed, of poetic merit and remarkable for its ambitious versification and classical tendencies. His *Hochzeit zu Cana* (1538) is less successful.

*Susanna* (ed J. Tittmann in *Schauspiele*, I, 1868; with *Hochzeit zu Cana* in *Dramen*, ed. H. Palm, 1859)—R. Pilger, *Die Dramatisierungen der Susanna im 16. Jh.* (1879). D.G.D.

Rebolledo, COUNT BERNARDINO DE (\*León 1597; †Madrid 1676), Spanish poet. He was a soldier and for 14 years Spanish ambassador in Denmark. His poetry is intellectual and rather arid: verse paraphrases of the Psalms, Job and Lamentations, a poetical history of Denmark, a verse treatise on war and politics and minor poems. His works were published in Cologne and Antwerp.

*Obras* (Madrid, 3 vols, 1778); Biblioteca de Aut. Esp., XVI, XXXV, XLII. E.M.W.

Rebora, CLEMENTE (\*Milan 6 I 1885; †Stresa 1 XI 1957), Italian poet. His first essays and poems were published in *La Voce*, but his *Frammenti lirici* (1913) passed almost unnoticed. The spiritual unease apparent in these poems and in the *Canti anonimi* (1922) led to his conversion to Catholicism and ordination as a priest. *Curriculum vitae* (1955) is a kind of autobiography in verse, and the *Canti dell'infermità* (1956) the expression of an intense mysticism.

*Le poesie 1913–1957* (1957).

M. Marchione, *L'immagine tesa. La vita e l'opera di C. R.* (1960). B.M.

Rebreanu, LIVIU (\*Tîrlișiu 1885; †Valea Mare 1944), Rumanian novelist. The son of a Transylvanian village schoolmaster, he was educated partly in Hungary and served for over a year in the Austro-Hungarian army before migrating to the Rumanian Kingdom. During the German occupation of Bucharest in the First World War he suffered considerable hardship. His first novel *Ion* (1920; Eng. tr. 1961) is a story of peasant ruthlessness in the pursuit of land. *Pădurea spinuzașilor*

(*The Forest of the Hanged*, tr. A. V. Wise, 1930), based on the fate of his brother Emil, hanged in 1917 for attempted desertion from the Austro-Hungarian army, followed in 1922. The subject of *Răscoala* (1932; *Uprising*, tr. P. Grandjean and S. Hartauer, 1964) is the peasant uprising of 1907. His novels, which show a consistently high standard of workmanship, are among the best in Rumanian literature. Rebreanu excels in the representation of village life and in the handling of crowd scenes. His work is marred by a certain humourlessness.

*Nușele și schișe* (1921); *Cuibul visurilor* (stories; 1927); *Gorila* (novel; 1938). *Nușele* (1957).

Fanny L. R., *Cu soțul meu* (1963); A. Piru, L. R. (Rum. and Eng. ed.; 1965); L. Raicu, L. R. (1967). F.J.B.

Recke, ERNST FREDERICK WILHELM VON DER (\*Copenhagen 14 VIII 1848; ∞1886 Anna Petrea Frederikke Reinhard; †Aalsgaard 2 XII 1933), Danish poet, playwright and literary scholar. His youthful lyrical drama *Bertran de Born* (1872) had a great success, but his other romantic plays were little appreciated in a realistic age. Most of his lyrics are imitations of late Romanticism.

PLAYS: *Kong Liuvigild og hans Sønner* (1878); *Archilochos* (1878); *Knud og Magnus* (1881); *Fru Jeanna* (1891); *Hertuginde af Burgund* (1891); *Dronning Eigra* (1900); *Det lukkede Land* (1901); *Keiser Michael* (1908); *Kong Ortni* (1910); *Spoletos Blomst* (1913).—VERSE: *Lyriske Digte* (1876); *Smaadigte* (1883); *Spredte Blomster* (1885); *Kantate* (1888); *Gamle og nye Digte til Een* (1889); *Blandede Digte* (1890); *Nye Digte* (1900); *Digte* (1911); *Til Alda* (1931).

Johannes Stein, *E. von der R.* (1934). E.B.

Redentin Easter Play, named after a monastery near Wismar in Mecklenburg, performed about 1465, probably in Wismar. The play—one of the best specimens of medieval drama—is not a complete cycle but deals mainly with the episode of the knights by the sepulchre and ends with a devils' play; it is therefore actually a drama 'on the adversaries of Christ'. It is distinguished by vivid humour and individual characterization; the sinners who are dragged down to hell are gildsmen, but Satan, wailing, recoils from the good priest.

Ed. C. Schröder (1893); R. Froning, *Das Drama des Mittelalters* (in J. Kürschner, *Dt. Nat.-Lit.*, XIV, 1892); W. Krogmann (1937; with complete biblio.); Eng. tr. with good intro. A. E. Zucker (New York, 1941).

G. Rosenhagen, 'Das Redentiner Osterspiel im Zusammenhang mit dem geistlichen Schauspiel seiner Zeit' in *Niederdt. Jahrb.*, LI (1926); H. Rosenfeld, 'Das Redentiner Osterspiel—ein Lübecker Osterspiel' in *Paul und Braunes Beiträge*, LXXIV (1952); L. Humburg, *Die Stellung des*

*Redentiner Osterspiels in der Tradition des mittelalterlichen geistlichen Schauspiels* (1966); H. Linke, 'Die Teufelszenen des Redentiner Osterspiels' in *Niederdt. Jahrb.*, XC (1967). G.C.

Redford, JOHN (\*c. 1486; †1547), English musician, poet and dramatist, who was Master of the Children at St Paul's. His interlude *Wit and Science* shows a mellow attitude to teaching and children, which expresses itself in a neat allegory with sound dramatic qualities.

*Wyt and Science* (ed. A. Brown, Malone Soc., 1951).

A. Brown, 'The play of *Wit and Science*' in *Philol. Quart.*, XXVIII (1949); J. W. Velz and C. P. Daw, 'Tradition and originality in *Wit and Science*' in *Stud. in Philol.*, LXV (1968).

B.L.J. (T.P.M.)

Redi, FRANCESCO (\*Arezzo 18 II 1626; †Pisa 1 III 1698), Italian poet, philologist and scientist. Redi applied himself with equal success to the practice of medicine, to scientific research (his brilliant experiments laid the foundations of modern biology), to philologic studies and to University teaching of Tuscan language. His letters and scientific works are stimulating and amusing.

One poem gave Redi greater fame than all his other achievements—a dithyramb, in which Bacchus comes to Tuscany to taste of its wines and to praise them in terms inversely proportional to his own sobriety. Variety of rhythms, verses, rhymes and effects fill this poem with infectious gaiety and vitality.

*Osservazioni intorno alle vipere* (1664; tr. *Observations about Vipers*, 1673); *Esperienze intorno alla generazione degli insetti* (1668; *Experiments on the Generation of Insects*, tr. M. Bigelow, Chicago, 1909); *Osservazioni intorno agli animali viventi* (1684); *Consulti medici* (1726–29; ed. C. Livi, 1863); *Bacco in Toscana* (1685; *Bacchus in Tuscany*, tr. L. Hunt, London, 1825).—*Opere* (7 vols, 1712–30); *Poesie* (1883); *Opuscoli di Storia Naturale* (ed. C. Livi, 1858).

G. Imbert, *Il 'Bacco in Toscana' di F. R. e la poesia ditterambica* (1890) and *F. R.: l'uomo* (1925); E. Micheli-Pellegrini, *F. R. letterato e poeta* (1911); U. Viviani, *Vita e opere di F. R.* (1924); C. A. Madrignani, 'La poetica di F. R.' in *Belfagor*, XV (1960) and 'Il metodo scientifico di F. R.' in *Rassegna della lett. ital.*, LXV (1961). U.L.

Reed, ISAAC (\*London 1 I 1742; †*ibid.* 5 I 1807), English commentator and editor whose 'first variorum' edition of Shakespeare\* completed the work of Johnson\* and Steevens\*. He amassed valuable biographical material.

*Biographia Dramatica* (2 vols, 1782).—EDITED: *Historical Memoirs of Dr Dodd* (1777); *Dr Dodd's Thoughts in Prison* (1777); *Dodsley's Old Plays*

(1780); *Shakespeare* (21 vols, 1803).—*I. R. Diaries 1762–1804* (ed. C. E. Jones, 1946).

R.M.H. (M.Bu.)

Reed, TALBOT BAINES (\*London 3 IV 1852; ∞1876 Elizabeth Jane Greer; †London 28 XI 1893), English writer of stories for boys, which first appeared in the *Boy's Own Paper* and were subsequently republished. He also wrote *A History of the Old English Letter Foundries* (1887) and in 1892 co-operated in launching the Bibliographical Society.

*The Adventures of a Three-Guinea Watch* (1880); *The Fifth Form at St Dominic's* (1881); *The Master of the Shell* (1887); *The Cock-house at Fellsgarth* (1891).  
W.R.A.

Reehany (AL-RAIḤĀNĪ), AMĪN (\*Frēke, Lebanon 1876; †13 IX 1940), Syrian-American Arab essayist, novelist and traveller. Born of Maronite parents, he emigrated to the U.S.A. in 1888. He had no school education and little interest in Arabic, but discovered his vocation when reading an English book on Muḥammad. In 1906 he returned to the Lebanon and became a Muslim in 1923. He wrote both in English and Arabic and was a past-master in the form of literature most beloved by the Syrian-Americans, 'poetry in prose'. He advocated Westernization and religious tolerance, and became one of the chief propagandists of Arab national revival.  
C.R.

ENGLISH WORKS: *Makers of Modern Arabia* (1928); *Ibn Sa'oud of Arabia* (1928); *Around the Coasts of Arabia* (1930); *Arabian Peak and Desert* (1930).—*A Chant of Mystics and Other Poems* (tr. of Abū 'l-'Alā' al-Ma'arri; 1921).—NOVELS: *Khārij al-ḥarīm* (1915); *Khālīd* (1911); *Zanbaqat al-ghaur* (1917).—ESSAYS: *Ar-Raiḥāniyyāt* (3 vols, 1910–23); *At-Taṭarruf wa'l-islāḥ* (1929); *An-tumu 'l-shu'arā* (1933).

I. Krachkovsky, 'Die Literatur der arabischen Emigranten in Amerika' in *Le monde oriental*, XXI (1927); S. Al-Kayyālī, *A. R.* (1960).

C.R. (M.M.B.)

Reenberg, TØGER CLAUSEN (\*Viborg 10 X 1656; ∞1685 Magdalene Broberg; †Ristrup 24 VI 1742), Danish poet. He is remembered for his literary satires, for his amusing occasional pieces and rhymed letters, and for his main work, *Ars poetica* (c. 1701).

*Poetiske Skrifter* (ed. T. R. Teilmann and B. W. Luxdorph, 2 vols, 1769).  
E.B.

Reeve, CLARA (\*Ipswich 1729; †*ibid.* 3 XII 1807), English novelist in the *Otranto* tradition, popular in her day and influencing Mrs Radcliffe\*, but dubbed 'tedious and insipid' by Walpole\* for her greater adherence to probability.  
R.M.H.

*The Champion of Virtue, a Gothic Story* (1777);

repr. as *The Old English Baron*, 1778; *The Two Mentors* (2 vols, 1783); *The School for Widows* (3 vols, 1791); *The Progress of Romance* (an account of contemporary fiction; 1785).

Sir Walter Scott, *Memoir to The Old English Baron* (1823); J. M. S. Tompkins, *The Popular Novel, 1770–1800* (1932).  
R.M.H. (M.Bu.)

Reeve, HENRY (\*Norwich 9 IX 1813; ∞1841 Hope Richardson; †Foxholes, Hants 21 X 1895), English man of letters.

*Greville's Memoirs* (ed. 1874–87).—*Letters of Charles Greville and H. R.* (1924).

Sir J. K. Laughton, *Life and Correspondence* (2 vols, 1898).  
R.M.H.

Reeves, WILLIAM PEMBER (\*Lyttleton, Canterbury 10 II 1857; †London 15 V 1932), New Zealand poet and essayist. Entered the House of Representatives (1887) after farming, law and journalism; member of the Cabinet (1891–96); Agent-General and High Commissioner in London, and Director, London School of Economics (1908–19).

*Colonial Couplets* (with G. P. Williams; 1889); *In Double Harness* (with *idem*; 1891); *New Zealand and Other Poems* (1898); *The Passing of the Forest and Other Verse* (1925).—HISTORICO-POLITICAL: *The Long White Cloud* (1898); *State Experiments in Australia and New Zealand* (1902).

Keith Sinclair, *W. P. R., New Zealand Fabian* (1965).  
K.Sm.

Refik Halid Karay (\*Istanbul 15 III 1888; †*ibid.* 8 VII 1965), Turkish author. Confined to Anatolia by the Union and Progress Party for his political satires, he wrote there his best book, *Memleket Hikâyeleri* (1910, 1940; *Contes turcs*, tr. Belkis Tavak, n.d.). Later he was exiled, because of his opposition to the nationalist movement, until 1938. His short stories have an unusual power of description and characterization, though lacking in human warmth. His sentimental and sensuous novels, weak in structure, are less successful experiments. He is at his best in humorous and satirical essays.

ESSAYS: *Kirpinin Dedikleri* (1911); *Sakın Aldanma, İnanma, Kanma* (1919); *Ago Paşanın hatıratı* (1922); *Ay Peşinde* (1920); *Guguklu Saat* (1920); *Tanrıdıklarım* (1920); *Delî* (incl. his only play; 1939); *Bir İçim Su* (1939); *Bir Avuç Saçma* (1939); *İlk Adım* (1942); *Tanrıya Şikâyet* (1944); *Makiyaflı Kadın* (1942); *Üç Nesil Üç Hayat* (1943).—*Gurbet Hikâyeleri* (short stories; 1940).—NOVELS: *İstanbulun İç Yüzü* (1920; new ed., *İstanbul Bir Yüzü*, 1939); *Yezidin Kızı* (1939); *Çete* (1940); *Sürgün* (1941); *Anahtar* (1947); *Bu bizim hayatımız* (1950); *Nilgün* (3 vols, 1950–60); *Diş Örümecek* (1953); *Ter altında dünya var* (1953); *Bugünün saraylısı* (1953); *İki bin yılın sevgilisi* (1954); *İki cismli kadın* (1955); *Kadınlar tekkesi*



(1955); *Karlı dağdaki ateş* (1956); *Dört yapraklı yonca* (1957).

O. Spies, *Türkische Erzähler der Gegenwart* (1927), *Die Türkische Prosaliteratur der Gegenwart* (1943) and *Erzähler aus aller Welt*, I (1947); E. Saussey, *Prosateurs turcs contemporains* (1935); Hikmet Münir Ebcı, *Kendi yazıları ile R. H.* (1943). F.İ.

Regelson, AVRAHAM (\*Halusk, Byelorussia 1896), Hebrew poet and essayist. Influenced by classical Greek poetry and English Romanticism, his style and vocabulary are a blend of Biblical puritanism and modern Hebrew.

*Cain and Abel* (poem; 1933); *Talit Malei Alim* (coll. essays; New York, 1942); *Massah Habubot le-Eretz Israel* (children's story; 1935). S.A.

Reggio, ISAAC SAMUEL (\*Gorizia 19 VIII 1784; †ibid. 29 VIII 1855), Hebrew-Italian scholar and philosopher. Being by marriage of independent means, he succeeded his father as unpaid rabbi of Gorizia. He was a prolific writer contributing to Hebrew periodicals, producing many important books and translating the Torah and other parts of the Old Testament into Italian. His chief work is *Ha-Torah ve-ha-Filosofia* (Vienna, 1827), an attempt to harmonize religion with science. He founded the rabbinical college at Padua.

*Maamar Torah min Hashamayim* (Vienna, 1818); *Iggerot Yashar* (2 vols, Vienna, 1834-36); *Maskeret Yashar* (autobiog.; 1849). S.A.

Reginald of Canterbury (\*Faye-la-Vineuse c. 1030/50; †after 1109), a Benedictine monk of St Augustine's, Canterbury, was a friend of Gilbert Crispin, Hildebert\* of Le Mans and Lambert of St Bertin. In addition to prayers and epigrams he wrote a lengthy poem on the life of St Malchus, the Syrian hermit.

*Anglo-Latin Satirical Poets*, II (ed. T. Wright, 1872); *Analecta hymnica medii aevi*, I (1907); *Vita Sancti Malchi* (ed. L. R. Lind, 1942).—F. Liebermann, 'R. von C.' in *Neues Archiv.*, XIII (1888). R.R.R.

Reginald of Durham (fl. 1170), monk of Durham, wrote lives of St Godric, the hermit of Finchale whom he visited for the purpose, St Cuthbert and St Oswald.

*Libellus de vita et miraculis S. Godrici* (ed. J. Stevenson, 1847); *Libellus de admirandis Beati Cuthberti virtutibus* (ed. J. Raine, 1835); *Life of St Oswald* (part ed. T. Arnold in *Symeonis Dunelm. opera*, I, 1882). F.J.E.R.

Régio, JOSÉ, pseud. of JOSÉ MARIA DOS REIS PEREIRA (\*Vila do Conde 1901), Portuguese poet, playwright and novelist; founder and co-editor of the literary review *Presença* (1927-40). His

lyrics reflect vague religious preoccupations and a sense of frustration, of the futility of life, themes which pass over into Régio's fiction.

VERSE: *Poesias de Deus e do Diabo* (1925); *Biografia* (1929); *As Encruzilhadas de Deus* (1936); *Fado* (1941); *Mas Deus é grande* (1945).—PLAYS: *Benilde ou a Virgem Mãe* (1947); *El-Rei Sebastião* (1949); *A salvação do mundo* (1954); *Três peças em um acto* (1957); *Filho do homem* (1961).—FICTION: *Jogo da Cabra cega* (1934); *O príncipe com orelhas de burro* (1942); *A velha casa* (5 vols, 1945-66); *Histórias de mulheres* (1946).

G. Castro, *Mário de Sá Carneiro*, *Miguel Torga*, J. R. (1949); E. Lisboa, J. R. (1957); O. Lopes, *Cinco personalidades literárias* (1961). T.P.W.

Regnard, JEAN FRANÇOIS (~8 II 1655; †Château de Grillon, Normandy 4 IX 1709), French dramatist. Of prosperous middle-class origin, Regnard had the means to travel widely. Returning by sea from Italy, he was captured by Algerian pirates (1678), an adventure which he romanticized in his novel *La Provençale* (ed. E. Pilon, 1920). In 1683 he bought the sinecure post of *trésorier du roi* and settled in Paris (later, on his newly-acquired estate in Normandy) to write comedies: first for the Italian players in Paris, then for the Comédie Française. His gift for social observation (*Le Joueur*, 1696; *Le Légataire universel*, 1708) places him among the successors of Molière\*, though his more superficial vein is best suited to light comedy.

*Arlequin homme à bonnes fortunes* (1690); *Attendez-moi sous l'orme* (1694); *Le Bal* (1696); *Le Distrain* (1697); *Le Retour imprévu* (1700); *Les Folies amoureuses* (1704).—*Œuvres* (6 vols, 1822); *Œuvres* (sel ed. E. Fournier, 2 vols, 1876).

P. Toldo, 'Étude sur le théâtre de R.' in *Rev. d'Hist. Litt.* (1903-05); H. C. Lancaster, *History of French Dramatic Literature in the 17th Century*, IV (1940) and *Sunset* (1954); A. Calame, *R. Sa vie, son œuvre* (1960). G.B.

Regnard, JACOB: see Schein, JOHANN HERMANN.

Régner, HENRI FRANÇOIS JOSEPH DE (\*Honfleur 28 XII 1864; ∞1896 Marie de Heredia; †Paris 23 V 1936), French poet and novelist. He was one of the most sensitive and talented of the lesser Symbolists. After 1900 he concentrated largely on prose fiction. Although he gradually detached himself from the principles of Symbolism, its influence remained apparent in the poetic atmosphere and the curious hedonism of the novels. He was elected to the French Academy in 1911.

VERSE: *Les lendemains* (1886); *Apaisement* (1886); *Poèmes anciens et romanesques* (1890); *Tel qu'en songe* (1892); *Poèmes 1887-1892* (1895); *La cité des eaux* (1902); *Le miroir des heures* (1910).—NOVELS: *La double maîtresse* (1900); *Les amants singuliers* (1901); *Le mariage de minuit* (1903); *La*

*peur de l'amour* (1907); *L'escapade* (1926).—**CRITICISM:** *Faces et profils* (1931).—*Œuvres* (7 vols, 1930–31).

H. Berton, *H. R.: le poète et le romancier* (1910); R. Honnert, *H. R.: son œuvre* (1923); E. Buenzod, *H. de R.* (1966). M.T.

Régnier, JEAN (\*Auxerre c. 1390; ∞Isabeau Chrétien; †1468), French poet. *Bailli* of Auxerre under the Duke of Burgundy, he was captured by French partisans near Rouen in 1432. In prison he began his *Livre des Fortunes et Adversitez*, the first part of which ('Le Livre de prison') is a long meditative poem interspersed with *ballades*, *lais* and *rondels*. Without great artistic merit, it is interesting as an autobiographical document and reveals a personality attractive because of its devout simplicity and its capacity for deep and true feeling. The metrical form of the body of the work is the same as that used later by Villon\*.

*Livre des Fortunes* (ed. E. Droz, 1923; with good intro.).—E. Petit, *Le poète J. R.* (1904). F.W.

Régnier, MATHURIN (\*Chartres 21 XII 1573; †Rouen 22 X 1613), French satirical poet, hailed as a master by Boileau\*, and by Boileau and Musset\* as a forerunner of Molière\* in painting humanity and its foibles. His satires are loose and digressive, following his personal humour and echoing, among others, Horace\*, Juvenal\*, Rabelais\*, Ronsard\* and Desportes\*, who was his uncle. They are social, as *Satire XIII (Macette)*, a caricature of hypocritical piety; literary, as *Satire IX*, against Malherbe\*, whose purism Régnier disliked; philosophic, as *Satire XVII*, on sadness in love. Régnier also wrote short poems and elegies and some 'official' verse (*Inscriptions*, 1610). Intended by his parents for ecclesiastical preferment, Régnier led a dissipated life and achieved only a canonry at Chartres.

*Satires*, I–XII (1608–09), XIII (1612), XIV–XIX (posthumous); *Macette* (ed. F. Brunot, 1900); *Œuvres complètes* (ed. J. Plattard, 1930, rev. P. Jourda, 1954).

M. H. Cherrier, *Bibliographie de R.* (1884); J. Vianey, *M. R.* (1896); A. Adam, *Histoire de la littérature française au XVII<sup>e</sup> siècle*, I (1949). G.B.

Reid, FORREST (\*Belfast 24 VI 1876; †1947), Irish novelist, biographer and literary critic; a notable prose stylist of mystical and romantic temperament.

*Following Darkness* (1912); *W. B. Yeats* (1915); *Apostate* (1926); *Private Road* (1946). E.T.W.

Reid, THOMAS (\*Strachan 26 IV 1710; ∞1740 Elizabeth Reid; †Glasgow 7 X 1796), Scottish philosopher; Professor at Aberdeen, 1752, and at Glasgow, 1763. He criticized the subjective idealism and ultimate scepticism of the Locke\*–

Hume\* tradition, emphasized the common consciousness of men, and reasserted the reality of mind and the external world. He was the founder of the Scottish 'Common Sense' philosophical school.

'An Essay on Quantity' in *Philos. Trans.* (1748); *An Inquiry into the Human Mind on the Principles of Common Sense* (1764); *Essays on the Intellectual Powers of Man* (1785); *Essays on the Active Powers of Man* (1788).—*Works* (ed. Sir William Hamilton, 2 vols, 1846); sel. in *British Empirical Philosophers* (ed. A. J. Ayer and R. Winch, 1952).

A. S. Pringle Pattison, *Scottish Philosophy* (1885); A. C. Fraser, *R.* (1898); S. A. Grave, *The Scottish Philosophy of Common Sense* (1960). J.K.

Reid, SIR THOMAS WEMYSS (\*Newcastle-on-Tyne 29 III 1842; ∞1867 Kate Thornton, ∞1873 Louisa Berry; †London 26 II 1905), English journalist, biographer and novelist, appointed manager of Cassell's in 1887 and knighted in 1894.

*Charlotte Brontë*: a Monograph (1877; with letters from Ellen Nussey); *W. E. Forster* (2 vols, 1888); *Life of W. E. Gladstone* (1899).—*Gladys Fane: a Story of Two Lives* (1884); *Mauleverer's Millions: a Yorkshire Romance* (1886).—*Memoirs of Sir T. W. R.* (ed. S. Reid, 1905).

R.M.H. (M.A.)

Reina, CASIODORO DE (\*Granada; †after 1581), Spanish Biblical translator, of Moorish descent. A Friar who became Protestant and resided in England (1563), Strasbourg, Basle and Antwerp (1578), his translation of the Bible (the 'Bear Bible') was published at Basle (1569). He revised the Spanish-Jewish version of Ferrara (1555) for the Old Testament.

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, IV. E.M.W.

Reina, MANUEL (\*Puente Genil, Córdoba 1856; †*ibid.* 1905), Spanish poet. A wealthy man, he occasionally intervened in politics but lived mainly on his estate, reading, writing and translating Musset\* beautifully. His delicate fantasy, eroticism and musicality made him, though on a minor scale, one of the most original poets prior to MODERNISM, foreshadowing many of its innovations.

*Andantes y allegros* (1877); *Cromos y acuarelas* (1878); *La vida inquieta* (1894); *Poemas paganos* (1896); *Robles de la selva sagrada* (1906).—*Sus mejores versos* (ed. B. Belmonte, 1928; anthol.).

E. de Ory, *M. R., estudio biográfico* (1916); F. Aguilar Piñal, *La obra poética de M. R.* (1968). R.M.N. (J.E.V.)

Reinbot von Durne (*fl.* 1230–36), Bavarian author of a 'courtly' and still dragon-less martyrdom of

St George (source probably Latin). The stylistic model is Wolfram\* von Eschenbach's *Willehalm*. (See Plüterich\*.)

Ed. F. Vetter (still important for stud. of the legend; 1896); ed. C. von Kraus (1907).

J. E. Matzke, 'Contributions to the history of the legend of St G.' in *Pub. Mod. Lang. Assoc. America*, XVII, XVIII (1903-04). F.P.P.

Reinig, CHRISTA (\*Berlin 6 VIII 1926), German poet and prose writer, who until 1963 lived in East Berlin and worked as an art-historian. Her poetry shows the influence of Brecht's\* ballads and songs, but none of the latter's typical lyrical 'gestures' and linguistic finesse. The language of her *Gedichte* (1963) is almost totally non-metaphorical, direct, and always dangerously close to turning into everyday prose. Traditional and contemporary outcast figures are frequently the subject of her poetry.

VERSE: *Die Steine von Finisterre* (1960); *Schwabinger Märterln* (1968); *Schwalbe von Olevano* (1969).—*Der Traum meiner Verkommenheit* (1961); *Drei Schiffe* (1965); *Orion trat aus dem Haus* (1968). F.M.K.

Reinmar der Alter, or von Hagenau (fl. 1190-1210), minnesinger and Viennese court poet: he is both, notably in an elegy (a widow's lament) on Leopold V of Austria (1194). His patient analysis of the situations and moods of *amour courtois* and his melodies became the acknowledged pattern of strict minnesang. Gottfried\* von Strassburg and Walther\* von der Vogelweide praise his artistry—the latter despite a rivalry allusively reflected in the poetry of each. Reinmar's range is narrow but in Vienna at least he ousted his rival.

*Die Lieder R.s des A.* (ed. C. von Kraus, 1919); *Minnesangs Frühling* (ed. K. Lachmann and C. von Kraus, 1944); Olive Sayce, *Poets of the Minnesang* (1967).

K. Burdach, *R. der A. und Walther von der Vogelweide* (1929); Fr. Maurer, *Die Pseudoreinmare* (1966). F.P.P.

Reinmar von Zweter (fl. 1227-47), Rhenish poet active in Austria and Bohemia; of knightly birth but dependent—like Walther\* von der Vogelweide, of whose moral-didactic, religious and political poetry he is a more worthy emulator than der Marner\*. He wrote in support of Frederick\* II (excommunicated 1239), thereafter for Wenceslas of Bohemia. Despite the uniformity of his 200 stanzas he was, like der Marner, claimed by the MASTERSINGERS.

Ed. G. Roethe (1887); Olive Sayce, *Poets of the Minnesang* (1967).

E. Bonjour, *R. von Z. als politischer Dichter* (1922). F.P.P.

Reinoso, FÉLIX JOSÉ (\*Seville 20 XI 1772; †Madrid 27 IV 1841), Spanish poet, humanist and priest; co-founder of the Sevillian Academia de Letras Humanas. He is mainly remembered by his long poem in two cantos, *La inocencia perdida* (1804). Influenced by Milton's\* *Paradise Lost*, this composition, of beautiful, vigorous descriptive stanzas, suffers by the inevitable comparison with its model. In an interesting essay he explained his pro-Napoleonic sympathies.

Biblioteca de Aut. Esp., XXIX (with biblio.) and LXVIII; *Obras* (ed. A. Martín Villa, 2 vols, 1872-79).—*Who is the Liberator of Spain? An Essay* (tr. H. Wood, 1846). R.M.N. (J.E.V.)

Reisel, VLADIMÍR (\*Brod'any 19 I 1919), Slovak poet. His early, Surrealist work shows poetic talent of a high order (*Vidím všetky dni a noci*, 1939; *Neskutočné mesto*, 1943). In later poems he attempts to come to terms with the realities of his time (*D'akujem ti*, 1957; *Láska na posledný pohľad*, 1964). R.A.

Reiss-Andersen, GUNNAR (\*Larvik 21 VIII 1896; †1925 Tordis Castberg; †30 VII 1964), Norwegian poet. A lyric poet, possessing considerable technical skill and elegance, whose fluency has often been fatal to a profounder development of his ideas. Some of his best work is to be found in his occasional poems and his war poems, but he did not achieve a really independent stature until his last two collections, *Usynlige seil* (1956) and *År på en strand* (1962).

VERSE: *Indvielsens aar* (1921); *Mellem løven og Venus* (1923); *Solregn* (1924); *Kongesønnens bryllup* (1926); *Himmelskrift* (1928); *Lykkens prøve* (sel. poems; 1931); *Horisont* (1934); *Vidnesbyrd* (1936); *Kampdikt fra Norge* (Stockholm, 1943); *Norsk røst* (ibid., 1944); *Dikt fra krigstiden* (1945); *Prinsen av Isola og andre dikt* (1949).—*Samlede dikt* (1946); *Dikt i utvalg* (1964).—NOVELS AND VARIOUS: *Nyt liv* (1925); *Spanske farver og annen kulør* (1933).

A. Aarnes in *Det poetiske fenomen* (1963).

R.G.P.

Reitzel, ROBERT (\*Weitenau, Baden 27 I 1849; †Detroit 31 III 1898), German-American author. He edited the brilliant free-thought magazine *Der Arme Teufel* (1884-98).

*Mein Buch* (ed. M. Drescher, 1898); *Des Armen Teufels Gesammelte Schriften* (ed. M. Baginski, 3 vols, 1913).

A. E. Zucker, R. R. (1917) and in *Dictionary of American Biography*, XV (1935). E.R.

Reizen, ABRAHAM (\*Kojdanov 1875; †New York 1953), Yiddish poet and short-story writer, emigrated to the U.S.A. (1908). He edited several

literary periodicals in succession, and also a weekly devoted mainly to Yiddish translations of European literature. His poems have the simplicity of folk-songs, and many of them were set to music and achieved great popularity, as did his hundreds of stories and sketches, describing Jewish life in the 'old country' as well as in the 'new world'.

*Tsait-lieder* (1901); *Gezamelte schriftn* (3 vols, 1908–09); coll. works (12 vols, Vilna–New York, 1924). J.S.

Rej, MIKOŁAJ (\*Żórawno 4 II 1505; †XI 1569), Polish writer. A country squire, self-educated chiefly through reading, in 1546 he became a Calvinist and was the first to write systematically in Polish. He has been called 'the father of Polish literature', but he was above all a moralist who took an active part in political and religious debate. Having started by writing satirical dialogues in verse, he based his plays *Żywoł Józefa* and *Kupiec on Crocus*\* *Comœdia sacra Joseph* (1535) and *Naogeorgus*\* *Mercator* (1540). In a huge poem *Wizerunek . . .*, based on the *Zodiacus vitae* (1535) by Palingenius\*, he depicted a youth in quest of a decent life. *Zwierzyniec* (in verse) is a collection of epigrams some of which (*Przypowieści-Figliki*) are quite frivolous; and in a more serious miscellaneous work, *Zwierciadło* (in prose and in verse), there is the well-known *Żywoł Człowieka pocziwego* (in prose) in which he describes the model life of a Polish squire. In *Apocalypsis* and *Postilla*, the latter of which shows his extensive knowledge of theology, he gives a comprehensive explanation of the Bible. His prose translation of David's Psalms (1546) is excellent, and his work has been important for the formation of the Polish literary language.

VERSE: *Krótka rozprawa między trzema osobami panem, wojtem a plebanem* (1543; crit. ed. R. Zawiliński, 1892); *Wizerunek własny żywota człowieka pocziwego* (1558; crit. ed. S. Ptaszycki, 1881–88); *Zwierzyniec . . .* (1562; cont. among others: *Przypowieści przypade*, pub. separately in 1577 as *Figliki* and repr. 1905; crit. ed. W. Bruchnalski, 1895).—PLAYS: *Żywoł Józefa* (1545; crit. ed. R. Zawiliński, 1889); *Kupiec . . .* (1549; crit. ed. R. Kotula and A. Brückner, 1924).—VARIOUS: *Świętych słów a spraw Pańskich kronika albo Postilla* (1557; the modernized ed. by T. Haase, 1883, bears the title *Kazanie . . . albo Postilla*); *Zwierciadło . . .* (1567; new ed. by J. Czubeck and J. Łos, 2 vols, 1914); tr., *Psalterz Dawidów* (1546; repr. S. Ptaszycki, 1901).—*Pisma prozą i wierszem* (sel. ed. A. Brückner, 1921).

A. Brückner, *M. R. Studium historyczne* (1905; the best work on R.) and *M. R. Człowiek i dzieło* (1922); S. Windakiewicz, *M. R. z Nagłowic* (1895; 3rd ed. 1922); B. Chlebowski, *M. R. jako pisarz* (1905); W. Bruchnalski, *Rozwój twórczości pisarskiej M. R.* (1908); M. Janik, *M. R. Żywoł i pisma* (1923). S.S. (P.H.)

Rejment, WŁADYSŁAW STANISŁAW: see Reymont, WŁADYSŁAW STANISŁAW.

Reljković, MATIJA (\*Svinjar 1732; †Vinkovci 1798), Croatian didactic poet. After a period in captivity in Germany as an army officer, he composed a popular narrative poem of 11 cantos in lively doggerel, *Satir iliti divji čovik* (1762), criticizing conditions in his own country and instructing the people to raise their intellectual, cultural, economic and social standards.

*Nova slavonska i nimačka gramatika* (1767); *Nek je svašta ili sabranje pametnih riči* (1795).—*Djela* (1916). V.J.

Remacle d'Ardenne (\*nr Mauberge 1482; †1524), French neo-Latin poet. A lawyer, then a pedagogue and finally secretary to Margaret of Burgundy, his work is heavily erudite and imitative.

*Epigrams* (1507); *Amores* (1513; addressed to 'Jordanna', and echoing Horace, Propertius and Tibullus); *Palamedes* (1512; a comedy, allegedly Plautine in form).

D. Murarasu, *La poésie néolatine* (1928); P. Van Tieghem, *Littérature latine de la Renaissance* (1944). F.W.

Remarque, ERICH MARIA, pseud. of ERICH PAUL REMARK (\*Osnabrück 22 VI 1898; †Locarno 25 IX 1970), German novelist. The author of the world-famous *Im Westen nichts Neues* (1928; *All Quiet on the Western Front*, tr. A. W. Wheen, 1929), he has written several other novels which are similarly distinguished by their simple style, realism and humanitarianism.

*Der Weg zurück* (1931; *The Road Back*, tr. A. W. Wheen, 1929); *Drei Kameraden* (1938); *Flotsam* (1941); *Arc de Triomphe* (1946); *Der Funke Leben* (1952); *Spark of Life*, tr. J. Stern, 1952); *Zeit zu leben, Zeit zu sterben* (1954; *A Time to Live and a Time to Die*, tr. D. Lindley, 1954); *Die Nacht von Lissabon* (1962; *The Night in Lisbon*, tr. R. Mannheim, 1964).

Mynona [for 'anonym(ous)'], *Hat R. wirklich gelebt?* (1929); W. K. Pfeiler, *War and the German Mind* (1941); E. M. R. zum 70. Geburtstag (1968). R.W.L. (F.M.K.)

Remizov, ALEXEY MIKHAILOVICH (\*1877; †Paris 1957), Russian modernist prose writer. His work consists of realistic narratives and novels; of excellent paraphrases of Russian folk-tales, apocrypha, legends and parables; of diaries, recorded dreams, chronicles of the Revolution, mystery plays, and even of poems written in ornate rhythmic prose. He has much in common with Gogol\* and Dostoyevsky\*, yet some of his stories are modelled on Leskov's\* *SKAZ* (a story 'told' with all the individual intonations and peculiarities of the narrator). His racy Russian is quite above

the dictates of any grammars, and he delights in new patterns of words and constructions.

*Sochineniya* (8 vols, 1910–12); *Ukrepa* (1916); *Trava-Murava* (1920); *Ognennaya Rossiya* (1921); *Vzvykhrennaya Rus'* (1927); *Olya* (1927); *Posolon'* (1930); *Plyashushchiy demon* (1949); *Povest' o dyukh zveryakh Ikhnelat* (1950).—*The Fifth Pestilence* (tr. A. Brown, 1927); *The Clock* (tr. J. Cournos, 1924); *On a Field of Azure* (tr. B. Scott, 1946). J.L.

**Renak:** see KROCHMAL, NACHMAN.

**Renan, (JOSEPH) ERNEST** (\*Tréguier 28 II 1823; †Paris 2 X 1892), French historical and theological writer. Renan was intended for the priesthood, but the scientific bent of his mind and doubts sown by the 'higher criticism' of the Bible soon detached him from orthodox Christianity (1845). He conceived himself thereafter as a sort of lay clerk, and engaged on the study of religion 'from the outside'. To acquire an adequate background for his work, he travelled in Italy, Greece and Phoenicia. He was appointed to the Collège de France in 1862, but was unable to lecture there regularly until 1870. He was an unsuccessful parliamentary candidate in 1869 and 1876, but was elected to the Academy (1876). Renan approached religion as a rationalist, but also with respectful comprehension and a poetic appreciation for its various historical and geographical backgrounds. As a philosopher, he was at first strongly influenced by the scientific point of view (*L'avenir de la science*, wr. 1848), though he later adopted a dilettante and sceptical attitude (*Drames philosophiques*). His historical work is now outdated, but the brilliance of his style, and the limpidity of some of his personal writings (*Souvenirs d'enfance et de jeunesse*) have kept his influence alive.

**HISTORICAL:** *Averroès et l'averroïsme* (1852); *Histoire des origines du Christianisme* (8 vols, 1863–83), incl.: *Vie de Jésus* (1863; Eng. tr. C. E. Wilbour, 1864), *Saint Paul* (1869), *Marc Aurèle* (1881); *Histoire du peuple d'Israël* (5 vols, 1887–93; Eng. tr. C. B. Pitman and D. V. Bingham, 3 vols, 1888–91).—**ESSAYS:** *Drames philosophiques* (*Caliban*, 1878; *L'eau de Jouvence*, 1880); *L'avenir de la science* (1890); *The Future of Science*, tr. A. D. Vandam and C. B. Pitman, 1891).—**MEMOIRS:** *Souvenirs d'enfance et de jeunesse* (1883; *Recollections of My Youth*, tr. C. B. Pitman, 1883); *Ma sœur Henriette* (1895).—*Œuvres complètes* (ed. H. Psichari, 3 vols, 1947–49).

G. Monod, *Les maîtres de l'histoire* (1894); P. Lasserre, *La jeunesse de R.* (3 vols, 1925–32); J. Pommier, R. (1923) and *La pensée religieuse de R.* (1925); H. Psichari, *R. d'après lui-même* (1937); P. Van Tieghem, R. (1948); R. Dussaud, *L'œuvre scientifique d'E. R.* (1951); J. Tielrooy, *E. R.: sa vie et son œuvre* (1958). M.G.; J.P.R.

**Renard, JULES** (\*Chalon-sur-Mayenne 22 II 1864; †Paris 22 V 1910), French writer. He began to contribute to the *Mercure de France* after 1890. He lived almost entirely away from big towns and brought to the description of peasants, animals and the peace of the countryside a penetrating observation, and a style marked by extreme conciseness. His books present a series of 'pictures', expressed in short, dry phrases which are always unexpected and contain an undercurrent of wit. In the theatre he is remembered as the author of *Poil de Carotte*, the moving story of a child victim. His *Journal intime* (1935) is an invaluable 'document', intelligent and beautifully written.

**NOVELS:** *L'écornifleur* (1892); *Histoires naturelles* (1896 and 1904; Eng. tr. T. W. Earp and G. W. Stower, 1948); *Bucoliques* (1898); *Le vigneron dans sa vigne* (1901); *Ragotte* (1908).—**PLAYS:** *Le plaisir de rompre* (1897); *Le pain de ménage* (1899); *Poil de Carotte* (1900; *Carrots*, tr. C. W. Stonier, 1946); *Monsieur Vernet* (1903); *La bigote* (1909).—*Œuvres complètes* (ed. Bernouard, 17 vols, 1925); Pléiade ed. (1971).

H. Bachelin, J. R. (1932); L. Guichard, *L'œuvre et l'âme de J. R.* (2 vols, 1936) and J. R. (1961); J. Schneider, *J. R. par lui-même* (1955).

M.G.; J.P.R.

**Renaut, 13th-century French poet**, sometimes erroneously identified with Jean\* Renart. His romance *Galeran de Bretagne*, about the misadventures of two lovers, combines descriptive writing in traditionally rhetorical style with a new psychological realism.

*Galeran de Bretagne* (ed. L. Foulet, 1925).

E. Hoepffner, 'Renart ou Renaut?' in Romania, LXII (1936); F. Lyons, *Les éléments descriptifs dans le roman d'aventure au XIIIe siècle* (1965).

M.F.L.

**Renaut de Beaujeu, 13th-century French poet.** Distinguished by technical carelessness and personal feeling, his work is that of a brilliant amateur. A native of north-east France, he wrote, besides lyric poetry, an Arthurian romance, the *Bel Inconnu* (?1225); there is a 16th-century prose version. His short *Lai d'Ignaure* treats the legend of the eaten heart (Jakemes\*) in a tone of light gallantry.

*Bel Inconnu* and one lyric poem (ed. G. P. Williams, 1929); *Lai d'Ignaure* (ed. R. Lejeune, 1938).

A. Fierz-Monnier, *Initiation und Wandlung. Zur Geschichte des altfranzösischen Romans von Chrétien de Troyes zu R. de B.* (1951). M.F.L.

**Renaut de Montauban:** see CHANSONS DE GESTE, biblio.

**Rèpaci, LEONIDA** (\*Palmi di Calabria 23 IV 1898),

Italian novelist, playwright and journalist. A militant Communist in his youth, Rêpaci was, until 1926, literary critic of the Communist newspaper *Unità*. His main work is a cycle of novels, the writing of which was interrupted during the Fascist period, centred round a Calabrian family called Rupe. *Taccuino segreto* (1940) throws an interesting light on his views on life and literature.

NOVELS: *La carne inquieta* (1930); *Storia del Rupe*, I: *Principio di secolo* (1969) and II: *Tra guerra e rivoluzione* (1970; each vol. cont. 3 novels). J.F.C. (B.M.)

Répide, PEDRO DE (\*Madrid 1882; †*ibid.* 1947), Spanish writer and journalist. Until 1904 he acted as librarian to Isabel II, exiled in Paris. Passionately interested by Madrid life and history he became its chief chronicler. His various works—biographies, novels, narratives and plays—written in good prose, constitute indispensable documents on the history of Madrid.

*Del Rastro a Maravillas* (1907); *El Madrid de los abuelos* (1908); *Costumbres y devociones madrileñas* (1914); *La Rusia de ahora* (1930); *Isabel II, reina de España* (1933).

E. G. de Nora, *La novela española contemporánea*, I (1958). R.M.N. (J.E.V.)

Reşad Nuri Güntekin (\*Istanbul 25 XI 1889; †London 7 XII 1956), Turkish author. The son of an army doctor, he was educated at a French school in Izmir and at Istanbul University. A teacher, then an inspector of education in Anatolia, he was elected Member of Parliament. He started as a theatrical critic and playwright. After the great success, in 1922, of his novel *Çalıkuşu*, in which sentimental romance is mingled with realistic observations of Anatolian life, he published several similar works. From 1928 onwards, he wrote a series of novels on social problems created by the changes of the past decades. He writes with ease in a polished, straightforward Turkish, at times tending to be over-sentimental.

NOVELS: *Gizli El* (1922); *Çalıkuşu* (1922; 6th ed. 1942; *Autobiography of a Turkish Girl*, tr. Sir W. Deedes, 1950; *Der Zaunkönig*, tr. M. Schultz, 1943); *Damga* (1924); *Dudaktan Kalbe* (1925); *Akşam Güneşi* (1926; *Afternoon Sun*, tr. Sir W. Deedes, 1951); *Bir Kadın Düşmanı* (1927); *Acımak* (1928); *Yeşil Gece* (1929); *Yaprak Dökümü* (1930); *Kızılçık Dalları* (1932); *Gök Yüzü* (1935); *Eski Hastalık* (1938); *Ateş Gecesi* (1940); *Değirmen* (1944); *Miskinler Tekkesi* (1946).—SHORT STORIES: *Sönmüş Yıldızlar* (1927); *Tanrı Misafiri* (1927); *Leylâ ile Mecnun* (1928); *Olağan İşler* (1930).—PLAYS: *Eski Rüya* (1920); *Taş Parçası* (1926); *Haçer* (1927); *Felâket Karşısında Gözdağı*, *Eski Borç* (1931); *İstiklâl* (1933); *Hülleci* (1935); *Balıkesir Muhasebecisi* (1953).—TRAVEL: *Anadolu Notları* (2 vols, 1939–66).

E. Saussey, *Prosateurs turcs contemporains* (1935); O. Spies, *Die Türkische Prosaliteratur der Gegenwart* (1943); Türkân Poyraz and Muazzez Albek, R. N. G. (1957). F.İ.

Resende, GARCIA DE (\*Evora c. 1470; †3 II 1536), Portuguese poet and chronicler. A genial and talented personality whose life centred on the Portuguese court, he was page and later secretary to John II and retained the favour of the succeeding monarchs, Manuel I and John III. In his *Cancioneiro Geral* (1516), he collected and edited a vast number of poems composed and recited as a form of social pastime at the court (CANCIONEIROS). His chronicle of the life of John II is written more in the style of memoirs than of history. Similarly, in the 300 stanzas of his *Miscelânea* he recounts the notable events of the age in which he lived.

*Livro das obras de G. de R.* (1545; 2nd ed., cont. the *Miscelânea*, 1554); *Crónica de D. João II* in *Biblioteca de Cláss. Port.* (3 vols, 1890); *Miscelânea e variedade de histórias*, etc. (ed. Mendes dos Remédios, 1917).

A. Braamcamp Freire, 'G. de R.' in *Crítica e História*, I (1910). T.P.W.

Reshëtnikov, FËDOR MIKHAYLOVICH (\*Ekaterinburg 5 IX 1841; †St Petersburg 9 III 1871), Russian author whose novel *Podlipovtsy* (1864) gave a particularly gruesome naturalistic picture of village life in the far north. His stories of factory workers and proletarians were allowed to be printed (under the old régime) only in fragments.

*Polnoye sobranie sochineniy* (2 vols, 1904); *Podlipovtsy* (1920; *Ceux de Podlipnaia*, tr. C. Neyroud, 1927); *Gumovy* (1959). J.L.

Restif (or RÉTIF) de la Bretonne, NICOLAS EDMË (\*Sacy 23 X 1734; ∞1760 Anne Lebègue; †Paris 3 II 1806), French novelist. A peasant's son who became a printer's journeyman, he composed some of his books directly in print, producing some 250 volumes. His novels, designed to form an 18th-century *Comédie humaine*, are broadly realistic pictures of contemporary low life, from which he seeks to draw moral lessons. The best known, *Le Paysan pervers* (4 vols, 1776), illustrates the demoralizing effect of the city on the virtuous countryman. His *Contemporaines* catalogues the 250 occupations of women in Paris. A talent for observation struggles through his reformism, his eroticism, his sentimentality and his nostalgia for 'nature'.

*Lucile, ou Les Progrès de la vertu* (1768); *La vie de mon père* (1778; ed. G. Rouger, 1970); *Les Contemporaines* (42 vols, 1780–85); *La Paysanne pervers* (1784); *Monsieur Nicolas, ou Le Cœur humain dévoilé* (16 vols, 1794–97; romanced autobiog.).—*Œuvres* (ed. H. Bachelin, 9 vols, 1930–32).

C. R. Dawes, *R. de la B.* (1946); A. Bégue, *État présent des études sur R. de la B.* (1948); J. Rives Childs, *R. de la B., témoignages et jugements* (1948); M. Chadourne, *R. de la B. ou Le Siècle prophétique* (1958); C. A. Porter, *R.'s Novels* (1967). G.B.

Rettenbacher, SIMON (\*Aignertal 1634; †Fischlham 1706), Austrian Latin dramatist. He became a Benedictine (1661), and Professor at Salzburg. The principal representative of Benedictine competition with JESUIT DRAMA, he wrote some 20 Latin dramas, showing history as God's judgement. In his vivid and powerful works he is concerned, unlike Avancini\*, to maintain verisimilitude.

*Selecta Dramata* (1673); *Deutsche Gedichte S. R.s* (ed. R. Newald, 1930).

A. Kutscher, *Das Salzburger Barocktheater* (1924); E. Haller, 'S. R.' in *Heimatgaue* (Linz, 1927–28); W. Flemming, *Das Ordensdrama (Dt. Lit. in Entw.-Reihen, 1930; with text of R.'s Demetrius)*; Hildegard Pfanner, *Das dramatische Werk S. R.s* (1954). L.W.F.

Retz, JEAN FRANÇOIS-PAUL DE GONDI, CARDINAL DE (\*Montmirail 20 IX 1613; †Paris 24 VIII 1679), French politician and memorialist, was ordained priest in 1643 and made a Cardinal in 1651. He was a supporter of the Fronde; after its failure he lived for ten years in exile, though later he was occasionally employed by Louis XIV. His vivid and sometimes penetrating memoirs are not always reliable.

*Mémoires* (3 vols, 1717; crit. ed. 10 vols, 1872–96); *Œuvres* (11 vols, 1870–1920).

L. Battifol, *Le cardinal de R.* (1927). D.H.

Reubeni, AARON, pseud. of A. SHIMSHELEVITZ (\*Poltava 2 VIII 1886), Hebrew writer. His experiences in Russia during and after the Revolution serve as a basis for his novels. His investigations on the origin of the Semitic race—*Shem, Ham and Japhet* (Tel Aviv, 1932)—are an important contribution to both anthropology and Semitology.

*Leylot Yerushalayim* (1957).

S.A. (M.Ge.; Y.F.)

Re'ubeni, DAVID (†Lharena, Portugal after 1535), Hebrew traveller and diarist. A mysterious personality, he appeared in 1524 in Italy, declaring himself the brother and ambassador of the king of the tribe of Reuben. He raised Messianic hopes among Jews, was accepted as genuine by Pope Clement VII, but after a brilliant career was imprisoned by Charles V and executed by the Inquisition. His diaries describe his journey from Arabia to Italy and his activities in Europe.

*Sippur David Ha-Re'uveni* (ed. A. Neubauer, *Mediaeval Jewish Chronicles*, II, 1895; ed. A. Z. Aeshcoly, 1940).

H. Graetz, *History of the Jews*, IV (1892); E. Biberfeld, *Der Reisebericht des D. R.* (1892). C.R.

Reuchlin, JOHANN (\*Pforzheim 22 II 1455; †Bad Liebenzell 30 VI 1522), German humanist. He studied at Basle, lectured at Tübingen, Heidelberg and Ingolstadt, was a lawyer and diplomat and the foremost Hebrew scholar of his day. Reuchlin founded the study of Hebrew and (with Erasmus\*) of Greek in Germany. His *Rudimenta linguae hebraicae* (1506), a lexicon and grammar, was an epoch-making work, his *De verbo mirifico* (1494) and *De arte cabbalistica* (1517) profound studies in cabbalism. His tolerant attitude to Jewish sacred literature led to the conflict with Pfefferkorn and the publication of the *Epistolae\* Obscurorum Virorum*. With his two Latin plays, *Henno* and *Sergius*, he was a pioneer of comedy in Germany.

*Sergius* (1496; ed. H. Holstein, 1888); *Henno* (1497; ed. *idem*, 1888; ed. K. Preisendanz, with Ger. tr. Hans Sachs, 1922); *De accentibus et orthographia linguae hebraicae* (1518); *Briefwechsel* (ed. L. Geiger, 1875).

L. Geiger, *J. R.* (1871); H. Holstein, *R.s Komödien* (1888); S. A. Hirsch, 'J. R., the father of the study of Hebrew . . .' and 'J. Pfefferkorn and the Battle of the Books' in *Essays* (1905); H. Dibbelt, 'R.s griechische Studien' in *Das Gymnasium*, XLIX (1938); J. Benzing, *Bibliographie der Schriften R.s im 15. und 16. Jahrhundert* (1955); *Johannes R. 1455–1522* (ed. M. Krebs, 1956). D.G.D.

Reuter, CHRISTIAN (\*Kütten, Saxony 1665; †after 1710), German writer. When a student he fell out with his landlady and in revenge pilloried her as Frau Schlampampe and her son as Schelmuffsky in works whose realism and wit are still enjoyable. He was sent down as a result but wrote courtly pageants in Berlin (1703 to 1710). *Schelmuffsky*, with its fresh character-drawing and amusing incidents, parodies the picaresque novel; the adventures are all bogus and the hero has never left his native town.

*Der ehrlichen Frau Schlampampe Krankheit und Tod* (1686); *L'honnête femme oder die Ehrliche Frau zu Plissine* (1695; ed. W. Flemming in *Dt. Lit. in Entwicklungsreihen, Barockdrama*, IV, 1931); *Schelmuffskys Reisebeschreibung* (1696; ed. A. Schullerus, 1885; ed. R. Zoozmann, 1905; tr. W. Wonderley, 1962); *Letztes Denck- und Ehrenmahl der weyland gewesenen Ehrlichen Frau Schlampampe* (1697); *Graf Ehrenfried* (1700; ed. W. Hecht, 1961).—*Lust- und Singspiele* (ed. G. Ellinger, 1890); coll. works ed. G. Witkowski (with biog.; 2 vols, 1916); sel. ed. G. Jackel (1962; good).

F. Zarncke, *C. R.* (1884); O. Deneke, *Schelmuffsky* (1927); E. Dehmel, *Sprache und Stil bei R.* (diss. Jena, 1929); F. J. Schneider, 'R.s Komödien

und die Bühne' in *Zschr. für dt. Philol.*, LXII (1937); H. König, *Schelmuffsky als Typ der barocken Bramarbasdichtungen* (1947); W. Hecht, C. R. (good biblio.; 1966). L.W.F.

Reuter, FRITZ (\*Stavenhagen 7 XI 1810; †1851 Luise Kuntze; †Eisenach 12 VII 1874), Low German poet and novelist. As a member of a German national students' organization he was in 1833 condemned to death by a Prussian court, mitigated to 30 years' imprisonment. Reprieved after eight years he recovered through farm-work in his native Mecklenburg. Political stories (in High German) proved a failure, but he gained fame with his *Läuschen un Rimels* (1853; *Neue Folge*, 1859) in which he retold popular anecdotes in easy-flowing verse. There followed some verse epics which showed Reuter's compassion, strengthened by his reading of Dickens\*, for the poor and weak. He reached his peak however with the novels published in the 1860s, which made him known far beyond the Low German regions. They are mainly based on either his personal experiences (*Ut mine Festungstid*, 1862; *Ut mine Stromtid*, 3 vols, 1863–64) or historical reminiscences of the Mecklenburg people (*Ut de Franzosentid*, 1860; *Dörchläuchting*, 1866). Reuter mostly deals with the conditions of the lower middle class and the farmers, whose lives were still closely interwoven. He sides with the simple-hearted and honest against the cunning and ruthless; and solves their problems in the spirit of humanity and humour. This attitude was very acceptable to his contemporaries and partly explains his great success. However, Reuter is in his own right one of the foremost representatives of German humour.

*De Reis' na Bellingen* (1855); *Kein Hüsung* (1858); *Hanne Nüte un de lütte Pudel* (1860); *Schurr-Murr* (1861); *Olle Kamellen* (7 vols, 1860–68; incl. *Franzosentid*, *Festungstid*, *Stromtid*, *Dörchläuchting*, *De mecklenbörgschen Montecchi un Capuletti*, oder: *De Reis' na Konstantinopel*); *Nachgelassene Schriften* (ed. A. Wilbrandt, 2 vols, 1874–75).—*Briefe an seinen Vater* (ed. F. Engel, 1896; ed. O. Weltzien, 1913).—Biblio. in *Niederdt. Jahrb.*, XXII (1897), XXVIII (1902), XLI (1915).—*Werke* (ed. W. Seelmann et al., 7 vols, 1905–06; new ed., 7 vols, 1907; 12 vols, n.d.); *Gesammelte Werke und Briefe* (ed. K. Batt, 8 vols, 1967).

A. Wilbrandt, R. (1890); A. Römer, F. R. in *seinem Leben und Schaffen* (1896); R. Dohse, R. (1910); K. T. Gaedertz, F. R. (n.d.); W. Siebold, *Unser Fritzing* (1935); F. Griesse, F. R. (1938).—W. Seelmann, 'R.-Forschungen' in *Niederdt. Jahrb.*, XXXVI (1910); C. Krüger, 'Quellenforschungen zu F. R.s Dichtungen und Leben', *ibid.*, XXXVIII–XLI (1912–16); H. Eekholt, *Untersuchungen über die Romantechnik R.s* (diss. Münster, 1913); M. Hähner, *Der politische und kulturgeschichtliche Hintergrund in F. R.s 'Stromtid'* (diss. Greifswald, 1920); H. Müller, F. R.s

*epische Entwicklung* (diss. Freiburg, 1922); R. Bender, *Die hochdeutsche Urgestalt der Stromtid* (1930); H. Bunje, *Der Humor in der niederdeutschen Erzählung des Realismus* (1953); K. Batt, F. R., *Leben und Werk* (1967). G.C.

Reve, GERARD KORNELIS (FRANCISCUS) VAN HET (\*Amsterdam 14 XII 1923), Dutch novelist, story writer and playwright. In 1947 he published the novel, *De avonden* (under pseud. SIMON VAN HET REVE), which had an impact on Dutch post-war literature only equalled by that of the books of W. F. Hermans\*. The novel is minutely realistic in style, focusing on ordinary people, but also showing the psychological contradictions of Romantic writing. The loneliness of the main character remained an essential element of his work. In the 1960s, having published equally important stories, he started to write 'letters', which taken together formed a personal type of novel. They were surprisingly widely read, and are more open confessions than his early writing. Their central themes are religion, homosexual love, loneliness and drunkenness. But it is with death as the ultimate aim of life that he is primarily pre-occupied, thus approaching even closer one of the traditions of Romanticism.

*Werther Nieland* (1949); *De ondergang van de familie Boslowits* (1950); *The Acrobat* (in Eng.; 1956); *Tien vrolijke verhalen* (1961); *Commissaris Fennedy* (play; 1962); *Op weg naar het einde* (1963); *Nader tot U* (1966); *A Prison Song in Prose* (1968).

'Avondblad', special no. of Podium (1947); W. F. Hermans, 'Het alziend oog in de nachtspiegel' in *Criterium* (1948); S. Vestdijk, *Zuiverende kroniek* (1956); Kees Fens, *De gevestigde chaos* (1966); J. J. Oversteegen in Kees Fens et al., *Literair lustrum* (1967).—INTERVIEWS: H. U. J. d'Oliveira in *Scheppen riep hij gaat van Aul* (1965); Bibeb in *Bibeb en Vip's* (1965). J.J.O.

Reverdy, PIERRE (\*Narbonne 13 IX 1889; †Solesmes 17 VI 1960), French poet. Reverdy's lifelong search was to attain an absolute through reality. One of the instigators of Cubism and SURREALISM (founding Nord-Sud in 1917), he held aloof from these movements and retired near the famous Benedictine Abbey at Solesmes (1926). His thickly textured, anguished and sometimes hermetic poetry has been collected as *Plupart des temps 1915–1922* (1945) and *Main-d'œuvre 1913–1949* (1949); and his essays, which partially reveal his deep inward experience of mystic withdrawal into poetry, are essential reading.

*Le gant de crin* (1937); *Le livre de mon bord* (1948); *En vrac* (1956).

J. Rousselot and M. Manoll, P. R. (1951); 'Hommage à P. R.' in *Le Point* (1961); various authors, *P. R. recueil d'hommes* (1967); M. Daniel, 'The poetry of P. R.' in *Mod. Lang. Rev.*, LVIII



(1963); R. W. Greene, 'The moralism of P. R.' in *Fr. Stud.*, XXI (1967). M.G.

Revett, ELDRED (\*?1632-38), English poet educated at Cambridge and the Middle Temple who knew Lovelace\*. His *Poems* (1657) reveal a mind attracted by the fantastic. They are at their best when influenced by Herbert\*.

*Selected Poems* (ed. D. M. Friedman, 1966). H.N.D.

Revis, JACOBUS (\*Deventer 1586; †Leyden 15 XI 1658), Dutch poet and historian, parson at Deventer. A rigid Calvinist, he is polemic and passionately patriotic; his poetry sometimes is reminiscent of the *Geuzenliederen*. He wrote a number of historical works, some poetry and a drama; he was reviser to the official translation of the Bible. His sonnets bear witness to a most delicate control of the language and to the depth and force of his unshakable, dogmatic faith; they bear comparison with those of Vondel\*; some of them are among the best Dutch literature has produced.

HISTORICAL WORKS: *Leven van David Jorisz* (1642); *Daventria illustrata* (1651); *Leven en marteldood van Jan de Bakker* (1652).—*Haman* (drama; 1630).—VERSE: *Overysselsche Sangen en Dichten* (1630; ed. W. A. P. Smit, 2 vols, 1930-35, incl. previously unpub. poems); *De CL psalmen Davids eerst in Ned. dicht gebracht door P. Dathenum ende nu gebetert door J. Revis* (1660).

J. van Iperen, *Kerkelijke historie van het Psalmgezag*, I (1777); J. van Vloten, *Het leven ende uitgelezen Zangen en Dichten van J. R.* (1863); E. J. W. Posthumus Meyjes, J. R. (1895); G. F. Haspels, *Uit onzen bloeitijd, de geestelijke poëzie* (1909); W. A. P. Smit, *De dichter R.* (1928); M. Nijhoff, 'R. 1586-1936' in *De Gids*, XCIX (1936); J. Haantjes, 'R. en zijn Prince' in *De Nieuwe Taalgids*, XLV (1952); Chr. Stapelkamp, *R.-studien* (1955); J. Strenght, 'De geschiedenis van een emblema' in *De Nieuwe Taalgids*, LI (1958); F. J. Warnke, *European Metaphysical Poetry* (1961; with tr. of poems by R.); H. ten Harmsel, 'J. R., Dutch Baroque poet' in *Comparative Lit.*, XV (1963). A.M.B.W. (R.P.M.)

Rey de Artieda, MICER ANDRÉS (\*Valencia 1549; †*ibid.* 1613), Spanish dramatist and poet. He studied law and fought at Lepanto. His only surviving play—a four-act tragedy about the AMANTES DE TERUEL (1581)—is rather a clumsy affair, but it foreshadows the plays of Lope de Vega\*. He also wrote two interesting verse letters on the Spanish drama.

*Discursos, epistolas y epigramas de Artemidoro* (1605); E. Juliá Martínez, *Poetas dramáticos valencianos*, I (1929).

E. Cotarelo y Mori, 'Sobre el origen y desarrollo de la leyenda de los Amantes de Teruel' in *Rev.*

de Archivos, VIII (1903); H. Mérimée, *L'art dramatique à Valence* (Toulouse, 1913). E.M.W.

Reyes, ALFONSO (\*Monterrey 1889; †Mexico City 1959), Mexican writer and poet whose chief work has been in the realm of literary criticism and history. He is one of the outstanding critics and essayists writing in the Spanish language. As a poet, he writes simple and tender verse with a due regard for popular tradition, the poetry of a Hispanic scholar. E.Sa.

CRITICISM: *Cuestiones estéticas* (Paris, 1911); *Cartones de Madrid, 1914-1917* (1917); *Visión de Anáhuac, 1519* (1917; Madrid, 1923); *Simpatías y diferencias* (5 vols, 1921-26); *Cuestiones gongorinas* (1927).—VERSE: *Ifigenia cruel* (1924); *Pausa* (Paris, 1926).—*Obras completas* (15 vols, 1955-63); *Selected Essays* (tr. C. Ramsdell, Berkeley, 1964). E.Sa. (J.F.)

Reyles, CARLOS (\*Montevideo 1868; †1938); Uruguayan novelist. A careful constructor of plots, deeply influenced by the great French novelists, especially the Naturalists, he created powerful visions of contemporary life. One of his favourite themes was the inactive intellectual contrasted with the man or woman of action, as in *El terruño* (1916). His best-known novel, however, is *El embrujo de Sevilla* (1922); *Castanets*, tr. J. Leclercq, 1929 in which he departs from Naturalism; it is a lyrical evocation of Andalucía. J.F.

NOVELS: *Por la vida* (1888); *Beba* (Madrid, 1894); *Primitivo* (1896); *El extraño* (1897); *La raza de Caín* (1900); *El gaucho florido* (1932).—ESSAYS: *La muerte del cisne* (1917); *Diálogos olímpicos* (1919). E.Sa. (J.F.)

Reymont (REJMENT), WŁADYSŁAW STANISŁAW (\*Kobiele Wielkie 7 V 1867; †Warsaw 5 XII 1925), Polish writer. Son of a country church organist, without completing school (he left it several times as he left his shop and trade apprenticeships) he joined an actors' troupe, worked as a railway official, was a novice in a monastery at Jasna Góra, and later spent several years abroad.

He began writing with short stories (1st pr. 1893). The content of many of his novels and short stories is based on his own observations and experiences but he gradually introduces Symbolist elements into his prose without, however, obscuring the realistic qualities of his work. The life of the wandering stage artists he portrayed in *Komediantka* and *Fermenty*; life in the textile factories of Łódź is depicted in *Ziemia obiecana*; in *Wampir* he described the spiritualist movement, in which he was very much interested. The prose epic of Polish peasant life is his monumental novel, *Chłopi*, for which in 1924 he was awarded the Nobel prize. All characteristic features of a Polish village people, their passions, customs and ways,

vices and virtues are presented with realism and in a language modelled on the peasant speech. He was less successful when he tried in the novel *Rok 1794* to interpret Polish political and social life at the close of the 18th century.

NOVELS: *Komediantka* (1896; *The Comedienne*, tr. E. Obecný, 1921); *Fermenty* (2 vols, 1897); *Sprawiedliwość* (1899; *Justice*, tr. P. Cazin and A. Jacquet, 1925); *Ziemia obiecana* (2 vols, 1899; *The Promised Land*, tr. M. H. Dziewicki, 1927); *Chłopi* (4 vols, 1904–09; *The Peasants*, tr. idem, 1925–26); *Wampir* (1911; *Der Vampir*, tr. L. Richter, 1914); *Rok 1794* (3 vols, 1914–19).—SHORT STORIES: *Przed świtem* (1902); *Burza* (1908); *Przysięga* (1917); *Za frontem* (1919; 2nd ed. under title *Pęknięty dzwon*); *Bunt* (1924; *Die Empörung*, tr. J. P. d'Ardeschah, 1926); *Krosnowa i świat* (1928).—VARIOUS: *Pielgrzymka do Jasnej Góry* (1895; *Pèlerinage polonais*, tr. F. L. Schoell, 1933); *Z ziemi chełmskiej* (1909; *L'Apostolat du knout en Pologne*, tr. P. Cazin, 1912).—*Pisma* (36 vols, 1930–32; new ed. Z. Szwejkowski, 1950 ff.); *Dzieła wybrane* (14 vols, 1955–57).

J. Krzyżanowski, *W. S. R. Twórca i dzieło* (1937; the best work on R.); J. Lorentowicz, *Ladislav R. Essai sur son œuvre* (1925); F. L. Schoell, *Les Paysans de Ladislav R.* (1925); Z. Falkowski, *W. R. Człowiek i twórca* (1929); W. Borowy, 'R.' in *Slavon. and East Eur. Rev.*, XVI (1937–38); M. Rzeuska, 'Chłopi' *R.a* (1950); L. Budrecki, *W. S. R.* (1953). S.S. (P.H.)

Reynold, GONZAGUE DE (\*Cressier, Fribourg 15 VII 1880; †*ibid.* 1970), Swiss humanist, historian and critic, champion of Swiss unity and brilliant painter of her rich and necessary diversity in *Cités et pays suisses* (3 vols, 1914–20), an outstanding work blending history, geography and landscape in an intimate, poetic vision. He finds proof of the existence of an *esprit helvétique* in 18th-century Swiss literature: *Le Doyen Bridel et les origines de la littérature suisse romande* (1909) and *Bodmer et l'école suisse* (1912). The more recent works of this ardent Catholic, aristocrat and traditionalist are searching inquiries into the spiritual crisis of our civilization.

Charles Baudelaire (criticism; 1920).—HISTORY: *La démocratie et la Suisse* (1929; definitive ed. 1934); *L'Europe tragique* (1934); *Conscience de la Suisse* (1938); *La formation de l'Europe* (1944–47); *Destin du Jura* (1968).—*Mes mémoires* (1963).

G. de R. et son œuvre (coll. studs; 1955).

J.P.I. (G.G.)

Reynolds, HENRY (fl. 1628–32), English poet and critic, a friend of Drayton\*, who addressed his *Epistle of Poets and Poesy* (1627) to him. Reynolds lauded the Ancients over the Moderns in his *Mythomystes* (1632; ed. J. E. Spingarn in *Critical Essays of the 17th Century*, I, 1908).

B.L.J. (R.M.W.)

*Torquato Tasso's Aminta Englished ... [and] ... Ariadne's Complaint in imitation of Anguillara* (1628); *The tale of Narcissus* (from Anguillara, added to *Mythomystes*, 1632; ed. J. R. Tutin, 1906).

D. Bush, *Mythology and the Renaissance Tradition in English Poetry* (1932; rev. 1963); J. W. H. Atkins, *English Literary Criticism: The Renaissance* (1947; rev. 1951). R.M.W.

Reynolds, SIR JOSHUA (\*Plympton 16 VII 1723; †London 23 II 1792), English painter and art critic, the first President of the Royal Academy (1768). Closely associated with Dr Johnson\*, with whom he founded the 'Club', Reynolds systematized Johnson's ideas. His annual *Discourses* endowed with new life the aesthetic and literary doctrines of imitation and tradition. R.F.

*Seven Discourses* (1778); *The Discourses of Sir Joshua Reynolds* (ed. J. Burnet, 1842; ed. R. R. Wark, 1959).—*Collected Works* (ed. E. Malone, 2 vols, 1797; ed. H. W. Beechey, 2 vols, 1835).—*Letters* (ed. F. W. Hilles, 1929); *Portraits by Sir J. R.* (ed. idem, 1952).

J. Northcote, *Memoirs of Sir J. R.* (2 vols, 1813–15); C. R. Leslie and T. Taylor, *Life and Times of Sir J. R.* (2 vols, 1865); F. W. Hilles, *The Literary Career of Sir J. R.* (1936); D. Hudson, *Sir J. R.: A Personal Study* (1958); E. H. Gombrich in *Norm and Form* (1966). R.F. (M.Bu.)

Řezáč, VÁCLAV, pseud. of VÁCLAV VOŇAVKA (\*Prague 5 V 1901; †*ibid.* 22 VI 1956), Czech novelist whose post-war work illustrates the merits and defects of 'Socialist Realism' as a guiding principle of Czech literature.

*Černé světlo* (1940); *Rozhraní* (1945); *Nástup* (1951); *Bitva* (1954). R.A.

Rhazes: see AL-RĀZĪ.

Rhetorica ad Herennium, the name given to a work on rhetoric in four books, written c. 86–82 B.C. and dedicated to C. Herennius (otherwise unknown). Excepting Cato's\* *De re rustica*, the *Ad Herennium* is the oldest complete prose work in Latin and the first Latin manual of rhetoric. The sources are Greek, but technical terms and examples are Latin. Much of the material appears also in Cicero's\* *De inventione*, to which its relation is obscure. The work, attributed in MSS to Cicero and by some modern scholars to Cornificius, enjoyed high esteem in the Middle Ages.

J.A.W.

Ed. F. Marx (2nd ed. 1923; repr. 1966); tr. H. Caplan (1954).—J. Werner, *Zur Frage nach dem Verfasser der Herenniusrhetorik* (1906).

J.A.W. (J.D.)

Riba, CARLES (\*Barcelona 1893; ∞1916 Clementina Arderiu; †1959), Catalan poet, critic and

classical scholar. Riba is a great poet within the European Symbolist tradition; in his concentrated, organized and intense verse, Symbolism reached its highest point in Catalonia. *Estances*, his first important work, is marked by great precision of language and thought, but is perhaps too aesthetically remote. In his poems written in exile following the Civil War, he turns the influence of the classics, Goethe\* and Hölderlin\* to good account, objectivizing his own anguish to recreate universal myths of great depth and complexity. Beneath a highly intellectualized form lies a passionate concern for the moral issues of patriotism and human behaviour and for the personal problems of love and ageing. He translated widely from the classics and German, bringing a superbly cultured mind to his works of criticism.

*Estances* (1919 and 1933); *L'Ingenu Amor* (1924); *Elegies de Bierville* (1942); *Del Joc i del Foc* (1947); *Salvatge cor* (1953); *Esbós de tres oratoris* (1957).—*Obres completes* (intro. A. Terry and G. Sansone, 2 vols, 1965–68); *Obra poètica* (Cat. and Span., 1956).—*Poems* (tr. J. L. Gili, 1964). G.W.R.

**Ribadeneira, PEDRO DE** (\*Toledo 1527; †1611), Spanish historian, biographer and religious writer. He met Loyola\* in Rome and became a Jesuit, founding the Belgian branch of the Society in 1555. During the reign of Mary he visited England. His life of St Ignatius is the first modern Spanish biography; he also wrote lives of St Francis Borgia and Diego Lafnez. His history of the English Reformation (1st ed. 1588) is eloquent and vituperative; his narration is based on Roman Catholic historians, such as Sanders, and first-hand accounts from refugees. The *Flos Sanctorum*—lives of the saints in the Roman calendar arranged for daily reading—went through many editions. He also wrote an anti-Machiavellian treatise on the virtues of a Christian prince. His treatise on tribulation, an ascetic work of considerable merit, is typical of the Christian stoicism of the Counter-Reformation.

*Historias de la contrarreforma* (1945); *Obras escogidas* in Biblioteca de Aut. Esp., LX; *Monumenta Ribadeneirae* (3 vols, 1920–23).—*The life of B. Father Ignatius of Loyola* (tr., St Omer, 1616).

R. Lapesa, 'La vida de San Ignacio del P. R.' in *Revista de Filol. Esp.*, XXI (1934). E.M.W.

**Ribah:** see Jacob ben Asher.

**Ribeiro, AQUILINO** (\*Carregal da Tabosa 13 IX 1885; †Lisbon 27 V 1963), Portuguese novelist. In the early years of the century he was imprisoned for revolutionary activities, escaped, and was later twice exiled in France, where he studied at the Sorbonne. He finally returned to Portugal in 1932. When opposition candidates were permitted by the Salazar regime, he supported them.

He is the most rewarding of 20th-century

Portuguese writers for the outsider precisely because he is the most Portuguese, concerned with the country itself and not with literary fashions from abroad as is commonly the case. He exalts nature, life, instinct, vitality, resilience; he exposes sham, hypocrisy, exploitation, brutality. He revels in a vocabulary that is rich and sensuous to the point of self-indulgence. In a country where pre-historical conditions survive in the remoter provinces alongside the cosmopolitan life of the big towns, he explores the past in the present, not for nostalgia, but in a quest for knowledge, to 'diagnose who we are', and as a tentative guide to a still uncertain future.

*Jardim das tormentas* (1913); *Via sinuosa* (1918); *Terras do demo* (1919); *Estrada de Santiago* (1922); *Andam faunos pelos bosques* (1926); *O homem que matou o diabo* (1930); *Maria Benigna* (1933); *S. Bonabóia, anacoreta e mártir* (1937); *Mónica* (1939); *O arcanjo negro* (1947); *Volfrâmio* (1947); *A casa grande de Romarigães* (1957); *Quando os lobos uivam* (1959); *Casa do escorpião* (1964).—*Aldeia: terra, gente a bichos* (1935); *Os avós de nossos avós* (1942).

C. Brando Chaves, A. R. (1935); E. da Rocha Gomes, *Glossário sucinto para melhor compreensão de A. R.* (1935); M. Mendes, A. R. (1960); J. Serrão, *Temas de cultura portuguesa*, II (1965); Taborda de Vasconcelos, A. R. (1966). T.P.W.

**Ribeiro, BERNARDIM** (\*Torrão ?1482; †Lisbon 1552), Portuguese novelist and poet. Of his life little is known with certainty and biographical interpretations of his *Menina e Moça* have proved incapable of clarifying the problem. The inclusion of some of his verses in the *Cancioneiro Geral* (1516) indicates that he frequented the court of Manuel I, and in 1524 he was a secretary of John III. He later seems to have lost his reason—as the result of a hopeless passion, according to tradition—and died in a Lisbon hospital.

The first edition of his works (Ferrara, 1554) contains the sentimental novel *Menina e Moça*, six eclogues—including the eclogue *Crisfal*, with an ambiguous attribution of this work to Cristóvão Falcão\*—and a number of minor poems. In the second edition (Evora, 1557), the novel appears in a considerably lengthened form, part at least of the continuation being of doubtful authorship. In its present state the plan of this work is somewhat confused; originally conceived as a series of inter-related narratives told by a lady, it contains pastoral episodes along with passages which recall the romances of chivalry, and the whole has a strongly feminist bias. The elegiac tone of the narrative, its subtle fusion of natural description with the expression of human grief, the penetrating psychological interpolations of the narrator, all lend a unique interest to this strange work, a peculiarly Portuguese contribution to European PASTORAL literature.

*Hystoria de Menina e Moça por Bernaldim Ribeiro . . . e assi algũas Eglogas suas*, etc. (Ferrara, 1554; repr. in *B. R. e Cristóvão Falcão: Obras*, ed. A. Braamcamp Freire and C. Michaëlis de Vasconcelos, 2 vols, 1923); *Primeira e Segunda Parte do Livro chamado as Saudades de B. R., com todas suas obras* (augmented ed., Evora, 1557); *História de 'Menina e Moça'* (ed. D. E. Grokenberger, 1947).—*Obras completas* (ed. A. Ribeiro and M. Marques Braga, 2 vols, 1949–50).

T. Braga, *B. R. e o bucolismo* (1897); M. Menéndez y Pelayo, 'Menina e Moça de B. R.' in *Orígenes de la novela*, I (1905); M. da Silva Gaio, *Bucolismo*, I: B. R. (1932); A. Salgado Júnior, *A 'Menina e Moça' e o romance sentimental* (1st pub. in Labor, 1937–40). T.P.W.

Ribera y Tarragó, JULIÁN (\*Carcagente, Valencia 19 II 1858; †Madrid 1934), Spanish Arabic scholar, Professor at Saragossa and Madrid Universities. A specialist in the history of Islamic culture in Spain, his discoveries had deep repercussions in and outside Spain. Proving in his edition of *Historia de los jueces de Córdoba* (1914) and in *Cancionero de Abencuzmán* (1912) that a Romance dialect was used by Spanish *mozárabes*, he opened new lines of investigation on the origins of Spanish and Romance poetry. No less important is his work on Arabo-Andalusian lyrics. His research on Hispano-Arabic music (*Música de las Cantigas*, 1922) gave rise to great polemics on the origin of European music.

*La enseñanza entre los musulmanes españoles* (1893); *Orígenes del Justicia mayor de Aragón* (1897); *Lo científico en la historia* (1906); *La superstición pedagógica* (1910); *Música andaluza medieval en las canciones de trovadores, troveros y minnesinger* (1923–25; *Music in Ancient Arabia and Spain*, tr. E. Hague and M. Leffingwell, 1929). R.M.N.

Ricardo, DAVID (\*London 19 IV 1772; ∞1793 Priscilla Wilkinson; †Gatcombe Park, Glos 11 IX 1823), English political economist who, receiving stimulus from the works of Adam Smith\* and encouraged by Mill\*, wrote *Principles of Political Economy and Taxation* (1817), expounding the economic doctrines of the utilitarian school and elaborating the theory of rent associated with his name.

*Works and Correspondence* (ed. P. Sraffa and M. H. Dobb; 11 vols, 1951–57); *Minor Papers on the Currency Question* (ed. J. H. Hollander, 1932).

J. M. Keynes in *Essays on Biography* (1933); O. St. Clair, *A Key to R.* (1957).

R.M.H. (K.W.)

Riccardo da Venosa (\*Venosa c. 1200), Italian judge, wrote between 1230 and 1233 a Latin elegiac comedy, *Liber de Paulino et Polla*, for the diversion of Frederick\* II.

E. du Meril, *Poésies populaires latines du moyen âge* (1847); R. Briscese, *Paolino e Polla* (1903); M. Rigillo, *Paolino e Polla* (1906); E. Pèrcopo, *Poesia giocosa* (n.d.).

G. Fortunato, *R. da V. e il suo tempo* (1918).

R.R.R.

Rice, ELMER (\*New York 28 IX 1892; ∞1915 Hazel Levy [o/o1942], ∞1942 Betty Field; †8 V 1967), American playwright and novelist. In *Street Scene* (1929), awarded the Pulitzer prize in 1929, the characters are inhabitants of a city tenement block, the events those of an ordinary day. *The Adding Machine* (1923), an Expressionistic experiment, shows the monotony and spiritual poverty in the life of an office worker. Rice has fought for various liberal causes; his plays translate his political views.

PLAYS: *On Trial* (1914); *The Home of the Free* (1917); *The Subway* (1929); *See Naples and Die* (1930); *We, the People* (1933); *American Landscape* (1939); *Flight to the West* (1941); *Dream Girl* (1946).—NOVELS: *A Voyage to Purilia* (1930); *Imperial City: A Novel* (1937); *The Show Must Go On* (1950); *The Grand Tour* (1952); *The Winner* (1954); *Cue for Passion* (1954).—*The Living Theatre* (essays; 1959).—*Minority Report* (autobiog.; 1963). H.L.C. (G.A.K.)

Rice, JAMES: see Besant, SIR WALTER.

Rich, BARNABE (\*?Essex 1540; †Ireland 1617), English prose-writer. Rich had a long career as a soldier, serving mainly in the Low Countries and in Ireland. In about 1574 he turned to writing and became a prolific (and repetitive) author of romances and pamphlets. He lacks, however, the polish of Lyly\* and the vigour of Nashe\*, and his writings are indubitably of the second class. The story of Apollonius and Silla (in his *Farewell*) is the source of *Twelfth Night*.

*Rich his Farewell to Militarie Profession* (1581); *The strange and wonderful adventures of Don Simonides* (1581–84); *Faults, Faults, and nothing else but Faults* (1606); *A Short Survey of Ireland* (1609). J.B.B.

Richard I, LIONHEART (\*Oxford 8 IX 1157; †Chaluz 6 IV 1199), KING OF ENGLAND, Provençal troubadour and French trouvère. As the son of Henry II of England, Count of Anjou and Duke of Normandy, and of Eleanor of Aquitaine and Poitou, his education was completely French; he never learned English properly. He spent most of his life in France, particularly in Poitou, over which he ruled during the lifetime of his father, at first on behalf of his mother (the famous patroness of troubadours and trouvères), later alone. His repeated revolts against the authority of his father, his interminable feuds with the barons of southern France and with the King of France, his

Crusade, captivity in Germany and his brief rule (1189-99) which was one series of wars—far from proving a handicap, gave him every opportunity to vent his feelings in extraordinarily vigorous songs and *sirventes*, mainly political in content. Some have come down to us in French (Poitevin), e.g. the impressive *Rotrouenge* written in captivity (1192-94), and an embittered attack on the Daifin\* d'Alvernha.

*Les plus anciens chansonniers français* (ed. J. Brakelmann, 1896); K. Bartsch and L. Wiese, *Chrestomathie de l'ancien français* (1913). R.R.B.

**Richard de Fournival** (\*c. 1200; †1260), French ecclesiastic, physician and poet. Son of Roger de Fournival, physician to Philip Augustus, he was Chancellor of the cathedral at Amiens in 1246. He wrote courtly lyrics (ed. P. Zarifopol, 1904), and didactic works on courtly love, including *Li Conseus d'Amors* (ed. W. M. McLeod in *Stud. in Philol.*, XXXII, 1935), *La Poisanche d'Amors*, and *Le Bestiaire d'Amors* (ed. C. Segre, 1957). This latter work parodies the religious BESTIARY, using animal-lore to typify feminine qualities, with application to courtly love in the first book and with more serious moralizing intention in the second. Richard also produced the Latin *Vetula*, a curious poem, heavy with medieval didacticism, which claims to be a sequel, by Ovid\* himself, to the *Ars amatoria* and the *Remedia amoris*. This was translated by Jean Lefevre\* of Resson (mod. ed. of tr. by H. Cocheris, 1861). F.W.

**Richard le Pèlerin**: see Graindor de Douai.

**Richard of St Victor** (†11 III 1173), of Scottish birth, became sub-Prior of St Victor c. 1159 and Prior in 1162. Much influenced by Hugh\*, he turned to a speculative mysticism; 'he was in meditation more than man' (Dante). He wrote in an original style, often obscure, but with a poetical colouring. Among his works may be mentioned the *De quatuor gradibus violentae caritatis*, the *Benjamin major*, the *De conditione interioris hominis*, and the *De Trinitate*. F.J.E.R.

Migne, *Patrologia Latina*, CXCVI (1855); *Les quatre degrés de la violente charité* (ed. G. Dumeige, 1955); *De Trinitate* (ed. J. Ribailier, Paris, 1958); *Liber exceptionum* (Paris, 1958); *Opusculs théologiques* (ed. J. Ribailier, Paris, 1967).—*Selected Writings on Contemplation* (tr. C. Kirchner, 1957).

G. Dumeige, *R. de S.-V. et l'idée chrétienne de l'amour* (1952). Tor.

**Richards, IVOR ARMSTRONG** (\*Sandbach, Cheshire 26 II 1893; ∞1926 Dorothy Eleanor Pilley), English critic. As a teacher he had great influence at Cambridge, in the 1920s. He examined the creative process in art and critical principles in the light of psychology, but his own literary criticism

is much more illuminating than might have been expected from his severely pathological principles.

CRITICISM: *The Meaning of Meaning* (with C. K. Ogden; 1923); *Principles of Literary Criticism* (1924); *Science and Poetry* (1926); *Practical Criticism* (1929); *Mencius on the Mind* (1932); *Coleridge on Imagination* (1934); *How to Read a Page* (1943); *Plato's Republic* (ed. and tr.; 1966).—*Basic English and Its Uses* (1943).

W. H. N. Hotopf, *Language, Thought and Comprehension: A Case Study of the Writings of I. A. R.* (1965); J. P. Schiller, *I. A. R.'s Theory of Literature* (1969). R.A.S.-J. (W.R.A.)

**Richardson, DOROTHY MILLER** (\*Abingdon, Berks 1873; ∞Alan Odle; †Beckenham, Kent 17 VI 1957), English novelist. She has two remarkable claims to distinction. (1) She is the first English novelist who deliberately set out to reconstruct reality as a stream of images or impressions running through the mind of one person—Miriam—thus anticipating Joyce\* and Virginia Woolf\*. (2) Hers is the feminine point of view, par excellence, subtly and temperamentally shown. Lack of form is her defect. *Pilgrimage* is the collective title of her 12 novels.

*Pointed Roofs* (1915); *Backwater* (1916); *Honeycomb* (1917); *The Tunnel* (1919); *Interim* (1919); *Deadlock* (1921); *Revolving Lights* (1923); *The Trap* (1925); *Oberland* (1927); *Dawn's Left Hand* (1931); *Clear Horizon* (1935); *Dimple Hill* (1938).

J. C. Powys, *D. M. R.* (1931); C. R. Blake, *D. R.* (1960). R.A.S.-J. (W.R.A.)

**Richardson, HENRY HANDEL**, pseud. of ETHEL FLORENCE LINDSAY RICHARDSON (\*Melbourne 3 I 1870; †Hastings 20 III 1946), Australian novelist. Her schooldays at a Melbourne Ladies College are closely reflected in *The Getting of Wisdom* (1910) which depicts with astringent comedy the development of a sensitive young girl. In 1887 she went to Leipzig to study music and returned only briefly to her country. After her marriage in 1895 to J. G. Robertson, Professor of German literature at the University of London, she lived in England. Early stimulation by writers such as Stendhal\*, Tolstoy\* and Bjørnson\* influenced the Naturalist direction of her writing, first in *Maurice Guest* (1908), a story of a music student's disastrous infatuation, and then in the *Richard Mahony* trilogy, a study of an unstable Irish doctor whose fluctuating circumstances in Australia end in his mental disintegration.

*The Fortunes of Richard Mahony* (1930; contin. as *The Fortunes of Richard Mahony, The Way Home and Ultima Thule*, sep. pub. in various eds); *End of a Childhood and Other Stories* (1934); *The Young Cosima* (1939); *Myself When Young* (autobiog., unfinished; 1948).

N. Palmer, *H. H. R.* (1950); V. Buckley, *H. H. R.* (2nd ed. 1970).  
F.T.M. (A.M.G.)

**Richardson, SAMUEL** (\*Derbyshire 1689; ∞1721 Martha Wilde, ∞1731 Elizabeth Leake; †London 4 VII 1761), English novelist, by whose works the analysis of the human heart was established as the true theme of the novel. Richardson, a successful printer, twice married and bereaved, was at 50 asked by brother printers to produce a 'little volume of letters in common style for the use of country readers' (published as *Familiar Letters*, 1741). From these grew *Pamela, or Virtue Rewarded* (2 vols, 1740), followed by *Pamela Married* (2 vols, 1741), *Clarissa; or the History of a Young Lady* (7 vols, 1748) and *The History of Sir Charles Grandison* (7 vols, 1754). Richardson's sense of overwhelming importance of the vicissitudes of the individual soul, his fervent piety and subtle emotional intuition, combined to win instant success for *Pamela* with a wide public hungry for entertainment that did not affront its sense of life's seriousness. In *Clarissa*, free of the apparently utilitarian morality of *Pamela*, Richardson's genius unfolded to the full, producing a profound study of a divided soul: but *Grandison*, written to portray a virtuous male, failed to reach such heights. Richardson's inestimable influence on European literature through the release of the sentimental renaissance is attested by Rousseau\*, Lessing\* and Goldoni\*. In England, with Fielding\*, he stands at the fountainhead of one of the most native forms of literary expression. R.M.H.

*Works* (ed. L. Stephen, with biog; 12 vols, 1883); *Selected Letters* (ed. J. Carroll, 1964).—See also H. Fielding, *An Apology for the Life of Mrs Shamela Andrews* (1741) and *The Adventures of Joseph Andrews* (1742; begun as burlesque of *Pamela*).

E. Schmidt, *R., Rousseau und Goethe* (1875); A. Dobson, *R. at Home* (1894) and *R.* (1902); J. Texte, *J. J. Rousseau and the Cosmopolitan Spirit in Literature* (tr. J. W. Matthews, 1899); C. L. Thomson, *S. R.* (1900); B. A. Facticeau, *Les romans de R. sur la scène française* (1927); P. Dottin, *S. R.* (1931); A. D. McKillop, *S. R., Printer and Novelist* (1936); K. Hornbeak, *R.'s Familiar Letters and Domestic Conduct Books* (1938); W. M. Sale, *S. R.: Master Printer* (1950); I. Watt, *The Rise of the Novel* (1957).  
R.M.H. (M.Bu.)

**Richardt, ERNST CHRISTIAN** (\*Copenhagen 25 V 1831; ∞1865 Marie Koës Hammerich; †Vemmetofte 18 XII 1892), Danish poet. He took an active part in undergraduate life at Copenhagen and supported the movement for Scandinavian union. He gained much popularity with his student songs, his patriotic poetry, his religious lyrics, his nice little genre pictures, and the libretto of the opera *Drot og Marsk* (1878).

*Smaa digte* (1860); *Nyere Digte* (1864); *Texter og*

*Toner* (1868); *Billeder og Sange* (1874); *Halvhundrede Digte* (1878); *Billedtexter* (1879); *Kantater og Digte* (1880); *Vaar og Høst* (1884); *Blandede Digte* (1891); *Vort Land* (1889).—*Samlede Digte* (3 vols, 1895); *Digte i Udvalg* (2 vols, 1914).

J. K. Carlsen, *C. R.* (1928).

E.B.

**Richart de Semilli** (*f. c.* 1200; †?Paris), French lyric poet. Ten poems are attributed to him, several of these being *pastourelles* or related types, and even his *chansons d'amour* being in the same light and appealing vein. His work is marked throughout by a simplicity and gracious idyllicism which contrasts markedly with the earnest solemnity of poets like Blondel\* de Nesle or Guillaume\* de Ferrières.

Ed. G. Steffens in *Festgabe W. Foerster* (1902).  
F.W.

**Richepin, JEAN** (\*Médéa, Algeria 4 II 1849; †Paris 2 XII 1926), French writer. Richepin studied at the École Normale but later broke away from his University connections. The theatrically violent verse of his *Chanson des gueux* (1876) caused an outcry and brought him a short term of imprisonment for the work's nihilist tendencies. He later repented of his unconventionality, with the result that, in his old age, he received official recognition.

VERSE: *Les blasphèmes* (1884); *La mer* (1886); *Poèmes durant la guerre* (1914–18).—PLAYS: *Le flibustier* (1888); *Le chemineau* (1897); *La glu* (1910); *Théâtre en vers* (4 vols, 1919).—NOVELS: *Les morts bizarres* (1876); *La glu* (1881); *Le pavé* (1883); *Miarka* (1883); *Flamboche* (1895).—*Selections From R.* (ed. with intro. and biblio. A. G. Cameron, New York, 1905).

A. Zévaès, *Les procès littéraires au XIX<sup>ème</sup> siècle* (1924).  
M.G.; J.P.R.

**Richler, MORDECAI** (\*Montreal 27 I 1931; ∞1960 Florence Wood), Canadian writer of novels, film scripts, essays and stories. Much of his best work, marked by sardonic wit and narrative skill, is set in the Jewish community of central Montreal where he was raised; his often bitter satire has been directed against many aspects of contemporary life, including news and film industries.

*Acrobats* (1954); *Son of a Smaller Hero* (1955); *A Choice of Enemies* (1957); *The Apprenticeship of Duddy Kravitz* (1959); *The Incomparable Atuk* (1963); *Cocksure* (1968).—*Hunting Tigers Under Glass* (essays; 1968).

W. H. New, 'Apprenticeship of discovery' in *Canad. Lit.*, XXIX (1966).  
R.Su.

**Richter, HANS WERNER** (\*Bansin 12 XI 1908), German novelist. A leading writer among those whose novels have ceased to be fiction and aim at a true report of factual events. As the editor of

periodicals—e.g. *Der Ruf*, *Die Literatur*—he has done much to encourage younger writers. He founded Gruppe 47.

*Die Geschlagenen* (1949; *Beyond Defeat*, tr. R. Kee, 1950); *Sie fielen aus Gottes Hand* (1951; *They Fell From God's Hand*, tr. G. Sainsbury, 1956); *Spuren im Sand* (1953); *Du sollst nicht töten* (1955).

R. Lettau, *Die Gruppe 47. Bericht, Kritik, Polemik* (1967). F.M.K.

**Ridruejo, DIONISIO** (\*Burgo de Osma, Soria 1912), Spanish poet writing in the classical tradition, but also experimenting with free and blank verse.

*Hasta la fecha (1934–1959)* (1962). J.E.V.

**Riehl, WILHELM HEINRICH VON** (\*Biebrich 6 V 1823; †Munich 16 X 1897), German historical and cultural writer, influenced by Arndt\* and Kinkel at Bonn, Professor of *Kulturgeschichte* at Munich from 1859. His life-work was the creation of a cultural physiognomy of the German people. His attitude was didactic and conservative, and he used the historical short story as a vehicle for his ideas, showing the repercussions of great historical crises upon humble lives. He treated music as a dominant strand in the cultural fabric, and himself composed songs.

*Naturgeschichte des Volkes als Grundlage einer deutschen Sozialpolitik* (4 vols, 1851–69); *Musikalische Charakterköpfe* (3 vols, 1853–78); *Kulturstudien aus drei Jahrhunderten* (1859); *Geschichten aus alter Zeit* (2 vols, 1863 ff.); *Am Feierabend* (1880); incl. *Burg Neideck*, Eng. tr. A. H. Reiner, 1907).—*Gesammelte Geschichten und Novellen* (7 vols, 1898–1900).

V. von Geramb, *W. H. R.* (1954).

H.A.P. (K.W.M.)

**Riemersma, TRINUS** (\*Ferwerd 17 V 1938), Frisian writer, who published novels in a modern, experimental manner; the most significant and many-sided author of the youngest generation in Frisian literature.

NOVELS: *Fabryk* (1964; Dutch tr. 1966); *By de hannen om 't ôf* (1965); *Minskrotten-rotminken* (1966; Dutch tr. 1968); *De moardner komt werom* (1967); *De hite simmer* (1968).—SHORT STORIES: *De duvel misbeteard* (1967); *Myn folk, myn bimbinder* (1970).—*Riemersma II* 26–50 (verse; 1970). K.D.

**Rieti, MOSES DI**, called **MAESTRO GAIO** (\*Rieti VI 1388; †Rome c. 1460), Italian Hebrew poet and historian, was physician to Pope Pius II and Rabbi of Rome. His *Mikdash Me'af* is an imitation of Dante's\* *Commedia* (Rieti introduced *terza rima* into Hebrew), discussing all sciences of the period. Part II, canto 2, is used as a prayer by Italian Jews. He also wrote philosophical works and a history of the Jews (unpublished).

*Me'on ha-Sho'alim* (i.e. Canto II.2; Venice, c. 1585; Ital. tr. Debora Ascarelli, 1602); *Mikdash Me'af* (ed. with biog. as *Il Dante Ebreo* by J. Goldenthal, 1851). C.R.

**Rif**: see Alfasi, ISAAC BEN JACOB.

**Rifbjerg, KLAUS** (\*Amager 15 XII 1931; ∞1955 Inge Andersen), Danish novelist, playwright and poet. He has established his position in almost every field of contemporary Danish literature and is today generally recognized as the leading writer of his generation. He has also written several film scripts.

VERSE: *Under Vejr med mig selv* (1956); *Efterkrig* (1957); *Konfrontation* (1960); *Camouflage* (1961); *Voliere* (1962); *Portræt* (1963); *Amagerdigte* (1965); *Fædrelandssange* (1967); *Mytologi* (1970); *I Skyttens tegn* (1970).—NOVELS: *Den kroniske Uskylde* (1958); *Operaelskeren* (1966); *Arkivet* (1967); *Lønn og Karl* (1968); *Anna (jeg) Anna* (1969); *Marts 1970* (1970); *Leif den Lykkelige* (1971); *Lena Jørgensen* (1971).—SHORT STORIES: *Og andre Historier* (1964); *Rejsende* (1969).—PLAYS: *Hva skal vi lave?* (with Jesper Jensen; 1963); *Diskret Ophold* (with *idem*; 1964); *Hvad en Mand har Brug for* (1966); *Voks* (1968); *Tørresnoren* (1969); *Narrene* (1971).—VARIOUS: *Boi-i-ing 64!* (1964); *Rif* (1967).

Th. Bredsdorff, *Sære Fortællere* (1967); T. Brostrøm, *K. R.* (1970). E.B.

**Rigaut (RICHAUT) de Berbezilh, i.e. BARBEZIEUX** (c. 1170–1200), Provençal troubadour. The medieval Provençal biographer relates that this poor knight after long and fruitless yearning for his revered lady, the daughter of Jaufré\* Rudel, abandoned her service at the instigation of her scheming rival. Realizing his error, rueful and contrite, he retired to a hermitage. Only when a hundred knights and a hundred ladies had pleaded on his behalf did his lady forgive him. Even his contemporaries discovered in the songs of this melancholy poet, in the studied originality of his style, his similes from lapidaries and bestiaries, a novel charm, which recurs in the work of his Italian, more particularly Sicilian imitators, and in the work of Guido Guinizelli\*.

C. Chabaneau and J. Anglade, 'Les chansons du troubadour R. de B.' in *Rev. des langues romanes*, LX (1919); M. Braccini, *R. de B., Le canzon* (1960); A. Varvaro, *R. de B., Liriche* (1960).

R. Lejeune, 'Le troubadour R. de B.' in *Mélanges Frank* (1957), 'Analyse textuelle et histoire littéraire: R. de B.' in *Le Moyen Âge*, LXVIII (1962) and 'La datation du troubadour R. de B., Questions de détails et question de méthode', *ibid.*, LXX (1964); A. Varvaro, 'Encore sur la datation de R. de B.', *ibid.*, LXX (1964).

R.R.B. (K.R.)

Righetti, CARLO (\*Milan 1830; †*ibid.* 3 XI 1906), Italian patriot and irresponsible journalist, comic writer and novelist known by the anagram of CLETO ARRIGHI. Some of his plays in Milanese dialect are still performed; his *Dizionario milanese-italiano* (1896) is useful.

*Memorie d'un soldato lombardo e memorie di un ex-repubblicano* (1865).—F. Camerini, *Nuovi profili*, II (1875); G. Bolza in *Ars et labor* (1906). N.K.W.

Rijndorp, JACOB VAN (\*The Hague 8 III 1663; †1692 Anna C. de Quistana; †4 XII 1720), Dutch actor and playwright, who trained a company of good pupils and gave performances with them at Brussels, Copenhagen and Danzig.

*De geschaakte bruid* (1690); *De bruiloft van Kloris en Roosje* (with D. Buysero; 1727); *De Hellevaart van Dokter Joan Faustus* (1733).

E. F. Kossmann, *Das Niederländische Faustspiel des 17. Jh.* (1910) and *Bijdragen tot de geschiedenis van het Nederlandsche toneel* (1915). J.W.W.

Rijssse, COLIN VAN, 15th-century Dutch poet in the REDERIJKER tradition; lived in Brussels. He wrote *De Spiegel der Minnen* (comprising six plays, altogether 6,169 lines), the earliest bourgeois drama in Western Europe. The theme is the unhappy love of Dierick den Hollander, a rich merchant's son from Middelburg, for Katherina Sheermertens, a poor seamstress; for its time it shows amazing psychological insight. D. V. Coornhert\* had it printed at Haarlem in 1561 (repr. 1577 and 1617). For some time a number of other plays were attributed to him.

Ed. M. W. Immink (1913); modern adaptations by R. Jacobs (1958) and F. Engelen (1960).

W. van Eeghem in *Rev. belge de philol. et d'hist.*, XIV (1935) and *Brusselse dichters*, V (1963); P. van der Meulen in *Nieuwe Taalgids*, XL (1947); E. de Bock, *Opstellen over C. van R. en andere rederijkers* (1958). J.J.M. (A.v.E.)

Riley, JAMES WHITCOMB (\*Greenfield, Ind. 7 X 1849; †Indianapolis 22 VII 1916), American verse-writer, he began writing verses for newspapers in the homely Hoosier vernacular. His songs of Mid-Western farm life won him wide contemporary fame.

*The Old Swimmin'-Hole, and 'Leven More Poems* (1883); *Afterwhiles* (1887); *The Days Gone By and Other Poems* (1895); *Home-Folks* (1900); *Riley Songs O' Cheer* (1905); *A Hoosier Romance, 1868* (1910); *Fugitive Pieces* (1914).—*The Complete Poetical Works* (1937).

M. Dickey, *The Youth of J. W. R.* (1919) and *The Maturity of J. W. R.* (1922); R. Crowder, *Those Innocent Years: The Legacy and Inheritance of a Hero of the Victorian Era, J. W. R.* (1957); P. Revell, *J. W. R.* (1970). H.L.C. (I.W.)

Rilke, RAINER MARIA (\*Prague 4 XII 1875; †Val-Mont, nr Montreux 29 XII 1926), German poet. Continually afraid of ties, he wandered through the world, everywhere a mere visitor. His wanderings led him to Munich (1896), Berlin (1897), Worpswede (1900), Paris (1902), Rome (1903), Paris (1905), Munich (1910), Paris (1911), Munich (1914), Switzerland (1919). His early poetry continues the tradition of the German folk-song, characterized by the intensity of feeling, the subordination of a logical course of thought to sound-associations, and the preference for nature, death, love and the maiden as motifs. The virtuosity of rhythm and rhyme recalls Heine\*. But even in his earliest poems there is evidence of a very personal style—the transmutation of a sequence in time into a juxtaposition in space, the neutralization of verbs into verbal nouns, a preference for the present participle, and an idiosyncratic use of enjambement. This style is maintained throughout his work, imposing a great formal unity on a profusion of thought. Mysticism supplanted his original Roman Catholic beliefs, and characterizes a second period of his poetry, when he believed he had found his spiritual home in the vast Russian plains. To this period belong, besides *Geschichten vom lieben Gott* (1900–04; *Stories of God*, tr. M. D. Herter-Norton and N. Purtscher-Wydenbruck, 1931) and *Stundenbuch* (1899–1903), the first masterpieces in *Buch der Bilder* (1902). The years 1903–12 mark the period of happiest achievement. Rodin and the world of sculpture, modern French poetry and Parisian life are the decisive influences; *Neue Gedichte* (2 vols, 1907–08) the crowning work. The completion of his life's work is marked by hymnic poems recalling Hölderlin\*—*Duineser Elegien* (1911–22; *Duinese Elegies*, tr. E. and V. Sackville-West, 1930; *Duino Elegies*, tr. J. B. Leishman and S. Spender, 1939) and *Sonette an Orpheus* (1922; *Sonnets to Orpheus*, tr. J. B. Leishman, 1936). Rilke's poetry, the 'Rilkean metaphor' in particular, has decisively influenced the development of 20th-century European poetry. The English poets of the 1930s have particularly warmly acknowledged this influence. Philosophical reflection, a creative and nervous sensibility, a sense of joy, affirmation, and praise, but also a supreme realism, are the key elements of his poetry. 'Verses are not, as people imagine, simply feelings; they are experiences', as he once put it. Rilke's prose seems always on the verge of passing into verse—quite clearly and consciously in the short masterpiece of impressionism, *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (1906; *The Tale of Love and Death of Cornet Christopher Rilke*, tr. M. D. Herter-Norton, 1932); but also in his greatest prose work, the *Aufzeichnungen des Malte Laurids Brigge* (1910; *Notebook of Malte Laurids Brigge*, tr. J. Linton, 1930).

VERSE: *Larenopfer* (1896); *Traumgekrönt* (1897); *Mir zur Feier* (1899); *Requiem* (1909; Eng. tr. J. B.



Leishman, 1935); *Das Marienleben* (1913); *Späte Gedichte* (1934); *Poèmes français* (Paris, 1935).—PROSE: *Worpswede* (1903); *Auguste Rodin* (1903; tr. J. Lemont and H. Trausil, 1919); *Erzählungen und Skizzen aus der Frühzeit* (1928).—*Gesammelte Werke* (6 vols, 1927); *Gesammelte Gedichte* (4 vols, 1930–33); *Gesammelte Briefe* (ed. R. Sieber-Rilke and C. Sieber, 6 vols, 1936–39); *Tagebücher aus der Frühzeit* (1943); *Letters to Merline, 1919–22* (tr. from Fr. V. M. Macdonald, 1951); *Sämtliche Werke* (ed. R. Sieber-Rilke and E. Zinn, 5 vols, 1955–63).

L. Andreas-Salomé, *R. M. R.* (1928); F. Gundolf, *R. M. R.* (1936); M. Betz, *R. vivant* (Paris, 1937); H.-E. Holthusen, *R.s Sonette an Orpheus* (1937) and *R. in Selbstzeugnissen und Bilddokumenten* (1958); H. Wocke, *R. in Italien* (1940); H. Salinger, *An Index to the Poems of R.* (Madison, 1942); E. M. Butler, *R. M. R.* (Cambridge, 1946); N. Wydenbruck, *R. Man and Poet* (1949); E. Buddeberg, *R. M. R., eine innere Biographie* (1955); W. L. Gran, *R. Creative Anguish of a Modern Poet* (1956); G. Schroubek, *Bibliographie der seit Kriegsende erschienenen deutschsprachlichen R.-Literatur* (1957); W. Fuerst, *Phases of R.* (1958); W. L. Graff, *R.s lyrische Summen* (1960); H. F. Peters, *R. Masks and the Man* (1960); B. Allemann, *Zeit und Figur beim späten R.* (1961); D. Bassermann, *Der andere R.* (1961); C. Dédéyan, *R. et la France* (4 vols, 1961 ff.); E. C. Mason, *R., Europe, and the English-Speaking World* (1961); P. W. Shaw, *R., Valéry and Yeats* (1964); S. Mandel, *R. M. R.: The Poetic Instinct* (1965); K. A. Batterby, *R. and France: A Study in Poetic Development* (1966); K. W. Jonas, *Die Rilke-Kritik 1950–66, Insel-Almanach* (1967); K. Wais, *Studien zu R.s Valéry-Übertragungen* (1967).

R.W.L. (F.M.K.)

Rilski, NEOFIT (orig. NIKOLA PETROV) (\*Bansko 1793; †Sofia 4 I 1881), Bulgarian literary pioneer. A monk of Rila monastery, he wrote the first Bulgarian grammar and other works relevant to the formation of the new literary language. He rendered the New Testament into the vernacular (Smyrna, 1840).

*Bolgarska gramatika* (Kraguevats, 1835); *Hristomatia* (Istanbul, 1852); *Opissanie Rilskago Monastirya* (1879).—Sel. works (ed. M. Grigorov, 1926).

I. Snegarov, *Prinos kum biografiata na N. R.* (1952). V.P.

Rimbaud, JEAN ARTHUR (\*Charleville 20 X 1854; †Marseilles 10 XI 1891), French poet. Brought up by his mother, whom his father (an army captain) had abandoned, Rimbaud soon revolted against the harshness of maternal control and the stupidity of provincial life. After a number of temporary escapes he went to Paris in 1871, where he spent a year in literary circles and then set off for Belgium and London with his new friend Verlaine\*.

During a quarrel in Brussels, the latter drew a revolver and wounded him. Three months later, Rimbaud published *Une saison en enfer* (1873) and then or soon after abandoned literature for ever. Thereafter he wandered about the world (Germany, the Dutch East Indies, Egypt and Cyprus) earning his living in many different ways and finally settling in Abyssinia, where he engaged in the coffee business, gun-running and the slave trade. A tumour on the knee led to the amputation of his leg, and he died at 37 in the hospital at Marseilles.

Rimbaud's earliest literary influences were Hugo\* and Baudelaire\*, but in 1871 he formulated a new poetic theory: the poet's task is to become a *voyant* or 'seer' and, as the result of a long continued 'disordering of all the senses', to perceive and describe entirely new manifestations of the universe. Poetry becomes a revolutionary force which transforms life. Rimbaud evoked his new worlds, first in verse (as *Bateau ivre*), later in *Les illuminations*, which are part verse, part prose poems; in these, through a series of 'coloured miniatures' and astonishing visions, he projected the pure and chaotic universe of his adolescent genius. *Une saison en enfer* narrates, with comparable power and technique, the drama of a consciousness which can achieve no sort of certainty, and ends by denying every artifice of the imagination and takes refuge in practical activities. Rimbaud has exercised immense influence upon modern literature both because of the revolutionary nature of his aesthetic theory and because of his final repudiation of art.

*Une saison en enfer* (1873; crit. ed. H. de Bouillane de Lacoste, 1941); *Les illuminations* (pub. by Verlaine, 1887; crit. ed. *idem*, 1949); *Poésies complètes* (1895; crit. ed. *idem*, 1939); *The Drunken Boat* (36 poems tr. B. Hill, 1952); *Lettres de la vie littéraire* (1931).—*Œuvres complètes* (ed. J. Mouquet and R. de Renéville, 1946).

P. Berrichon, *Vie d'A. R.* (1897); J. M. Carré, *La vie aventureuse d'A. R.* (1926; new ed. 1949); R. de Renéville, *R. le voyant* (1929); J. Rivière, *R.* (1931); B. Fondane, *R. le voyou* (1933); A. Dhôtel, *L'œuvre logique de R.* (1933); R. Étiemble and Y. Gaucière, *R.* (1950); C. A. Hackett, *Le lyrisme de R.* (1938) and *R. l'enfant* (1948); H. de Bouillane de Lacoste, *R. et le problème des Illuminations* (1949); J. Gengoux, *La pensée poétique de R.* (1950); A. Adam, 'L'énigme des Illuminations' in *Rev. des Sciences humaines* (1950); E. Starkie, *R. in Abyssinia* (1937) and *R.* (rev. ed. 1961); R. Étiemble, *Le mythe de R.* (1952–61); Y. Bonnefoy, *R. par lui-même* (1961). M.G.; J.P.R.

Rinaldo d'Aquino (*fl.* first half of 13th century), South Italian poet; praised by Dante\* (*De vulg. eloq.*, I, xii, 8; II, v, 4). Ten *canzoni* are ascribed to him, eight being in one MS, Vat. 3793, where their position suggests that Rinaldo is among the earlier

poets of the SICILIAN SCHOOL. The MS also calls him 'messenger', showing that he was a man of importance in society. He was probably related to St Thomas\* Aquinas and may even have been his brother, put to death by Frederick\* II; or perhaps a nephew, said to have held office under Frederick but to have later gone over to the Guelf side and served under Charles of Anjou. His best-known poem is the lament of a girl whose lover is leaving for a Crusade.

*Crestomazia italiana dei primi secoli* (ed. E. Monaci; 2nd ed. rev. F. Arese, 1955); *La scuola poetica siciliana*, II (ed. B. Panvini, 1957); *Poeti del Duecento*, I (ed. G. Contini, 1961); *Early Italian Texts* (ed. C. Dionisotti and C. Grayson, 2nd ed. 1965).

F. Torracca, *Studi sulla lirica italiana del Duecento* (1902); V. De Bartholomaeis, 'Ricerche intorno a R. e Jacopo d'A.' in *Studi medievali*, X (1937). K.F.

**Ringelnatz**, JOACHIM, pseud. of HANS BÖTTICHER (\*Wurzen, nr Leipzig 7 VIII 1883; †Berlin 16 XI 1934), German humorous poet and painter. In his verses he recounts the experiences of a drunken, whoring sailor (he travelled the world as an able seaman and his pseudonym means 'sea-horse') or views the post-war German society as a cynical and restless outsider.

*Turngedichte* (1920); *Kuttel Daddeldu* (1923); *Allerdings* (1928); *Mein Leben bis zum Kriege* (autobiog.; 1931).—*Gesammelte Gedichte* (1950).

G. Schultze, *In memoriam J. R.* (1937); H. Günther, *J. R.* (with biblio.; 1964). K.P.

**Ringmann** (PHILESIUS), MATTHIAS (\*Selestat 1482; †ibid. 1511), Alsatian humanist, pupil of Wimpfeling\*. Translated Caesar's\* *Commentarii de bello Gallico* (1508); author of a *Grammatica figurata*.

*Grammatica figurata* (facs. ed. F. R. von Wiese, 1905).—R. Newald, *Probleme und Gestalten des dt. Humanismus* (1963). F.P.P.

**Ringuet**: see Panneton, PHILIPPE.

**Ringwaldt**, BARTHOLOMÄUS (\*Frankfurt an der Oder 1530/31; †Langenfeld nr Zielenzig 9 V 1599), German poet and moralist. He wrote an impressive play *Speculum Mundi* (1590) and some highly popular works (*Christliche Warnung des treuen Eckharts*, 1582–88; *Die lautere Wahrheit*, 1586), depicting in powerful realistic prose the religious struggles of the time and the fate of the damned. He also wrote many popular Lutheran hymns.

*Trostlieder* (1577; in his selected hymns, *Geistliche Lieder*, ed. H. Wendebourg, 1858).

F. Wegner, *Die 'Christliche Warnung' des B. R.* (1909); E. Krafft, *Das 'Speculum Mundi' des B. R.* (1915). D.G.D.

**Rinser**, LUISE, pseud. of L. ORFF (\*Pitzling, Bavaria 30 IV 1911), German novelist and short-story writer. Her fiction is traditional in style but uncompromising in the treatment of its themes, religious problems and situations of conflict being her favourite subject. *Die gläsernen Ringe* (1940; *Rings of Glass*, tr. R. and C. Winston, 1958), a novel in the first person, tells how a young girl comes to terms with the world of grown-ups. *Nina* (1961; originally two novels pub. 1950 and 1957; tr. *idem*, 1956) is an *Entwicklungsroman*, a psychological novel, which portrays the precarious life of a modern woman through letters, dialogues and reflections.

NOVELS: *Die Stärkeren* (1948); *Daniela* (1953); *Der Sündenbock* (1955); *Die vollkommene Freude* (1962); *Tobias und ich* (1966).—*Ein Bündel weisser Narzissen* (short stories; 1956).

A. Scholz, 'Zu L. R.s "Gefängnistagebuch"' in *Ger. Quart.*, XL (1967). F.M.K.

**Rintala**, PAAVO (\*Viipuri 20 IX 1930; ∞1955 Raili Pihkala), Finnish novelist, playwright and critic. Since his literary début in 1954 Rintala has been a merciless critic of the myths surrounding certain national figures and events. These include the Mannerheim cult, the Lotta movement, attempts to glorify war, and the 'inevitability' of Finland's involvement in Hitler's Barbarossa plan. His motives and techniques of recent years have been reminiscent of Truman Capote\*. Rintala's work has frequently initiated public debate and controversy; it is indicative of his stature that many of his ideas and techniques have been adopted by the post-war generation of Finnish writers and historians.

NOVELS: *Rikas ja köyhä* (1955); *Lakko* (1956); *Pojat* (1958); *Jumala on kauneus* (1959); *Mummoni ja Mannerheim* (1960); *Mummoni ja marsalkka* (1961); *Mummon ja Marskin tarinat* (1962); *Sissiluutnantti* (1963); *The Long Distance Patrol*, tr. M. Michael, 1967; *Palvelijat hevosten selässä* (1964); *Diener auf dem Pferderücken*, 1966; *Leningradin kohtalon sinfonia* (1968); *Paasikiven aika* (1969); *Kekkosen aika* (1970); *Viapori 1906* (1971).—REPORTAGE: *Sotilaiden äänet* (1966); *Sodan ja rauhan äänet* (1967); *Napapiirin äänet* (1969); *Vietnamin kurjet* (1970).—PLAYS: *Rouva Sotaleski* (1957); *Kunnianosoitus Johann Sebastian Bachille* (1963).—CHILDREN'S STORIES: *Keskusteluja lasten kanssa* (1965).

P. Tarkka, *P. R:n saarna ja seurakunta* (1966). M.A.B.

**Rinuccini**, CINO (\*Florence c. 1350; †ibid. 1417), Italian poet; wool merchant. An admirer and defender of Dante\*, he composed sonnets, *ballate* and *canzoni* in the style of Petrarch\*, but his poetry also owes much to Guido Cavalcanti\* and the older poets of the *dolce stil nuovo* (STILNOVISMO).

*Rime* (ed. S. Bongi, 1858); *Rimatori del tardo Trecento* (ed. N. Sapegno, 1967).—E. Li Gotti, *Restauri trecenteschi* (1947). M.W.

**Rinuccini, OTTAVIO** (\*Florence 20 I 1562; †*ibid.* 28 III 1621), Italian poet. Created melodrama—a poetic 'libretto' which took into account the composer's problems. His three melodramas have a musicality, a gentleness and freshness which make them charming works of art in their own right.

*Dafne* (1594); *Euridice* (1600); *Arianna* (1607); *Poesie* (1622).—*Drammi per musica* (ed. A. Della Corte, 1926, 1958); ed. L. Fassò in *Teatro del Seicento* (1956).

F. Raccamadoro-Ramelli, *O. R.* (1900); A. Solerti, *Gli albori del melodramma* (1904); A. Momigliano, 'I melodrammi del R.' in *Studi di poesia* (1938). U.L.

**Rioja, FRANCISCO DE** (\*Seville ?1583; †Madrid 1659), Spanish poet. He was royal librarian and chronicler of Castile, a faithful adherent of Olivares. His poems are written in a style reminiscent of Herrera's\* but with a greater subtlety. The best known are about flowers as symbols of mutability.

Biblioteca de Aut. Esp., XXXII; *Poesías* (ed. C. A. de la Barrera, 1867); *Adiciones a las poesías* (ed. *idem*, 1872).

A. Lumsden, 'F. de R.' in *Spanish Golden Age Poetry and Drama* (ed. E. A. Peers, 1946).

E.M.W.

**Ripalda, DUQUE DE**: see Bermúdez de Castro, SALVADOR.

**Ripley, GEORGE** (\*Greenfield, Mass. 3 X 1802; ∞1827 Sophia Dana, ∞1865 Mrs Louisa Schlossberger; †New York 4 VII 1880), American editor, literary critic, reformer. He organized the Brook Farm experiment in collective living; he later became literary critic of the New York Tribune.

*A Handbook of Literature and the Fine Arts* (with B. Taylor; 1852); *New American Cyclopaedia* (with C. A. Dana; 16 vols, 1858–63).

O. B. Frothingham, *G. R.* (1882); C. Crowe, *G. R.: Transcendentalist and Utopian Socialist* (1967). H.L.C. (I.W.)

**Rist, JOHANN** (\*Ottensen 8 III 1607; †Wedel 31 VIII 1667), German poet, Lutheran pastor of Wedel in Holstein and founder of the Elbschwanenorden, a literary society. He is chiefly known for his hymns, of which he wrote over 600, many of which are translated, including 'O Ewigkeit, du Donnerwort' ('Eternity, Thou Word of Fear', tr. E. Thring, 1874). He also wrote secular poetry of all kinds including dramatic interludes in Low German, pastoral, moral and some rather indiffer-

ent amatory verses. His style is sober, Opitzian and rather heavy.

DRAMA: *Irenaromachia* (1630; ed. W. Flemming in *Dt. Lit. in Entw.-Reihen, Barockdrama*, VI, 1933); *Perseus* (1634); *Friedewünschendes Teutschland* (1647; ed. H. M. Schletter, 1864); *Depositio Cornuti Typographi* (1655; ed. T. Gaedertz, 1886).—VERSE: *Poetischer Lust-Garte* (1638); *Himlische Lieder* (1643); *Geistliche Poetische Schriften* (2 vols, 1657–58).—PROSE: *Rettung der Edlen Teutschen Hauptsprache* (1642); *Monatsgespräche* (6 vols, 1663–68).—Sel. works (ed. K. Goedeke and E. Goetz, 1885); *Sämtliche Werke* (ed. E. Manack, 1967–; in progr.).

T. Hansen, *J. R. und seine Zeit* (1879); J. Julian, *Dictionary of Hymnology* (1907); O. Kern, *R. als weltlicher Lyriker* (1919); A. Jericke, *R.s Monatsgespräche* (1928); R. A. Schröder, *Dichtung und Dichter der Kirche* (1936); A. Rettler, *Niederdeutsche Literatur im Zeitalter des Barock* (1949). L.W.F.

**Rist, PETER FREDERIK** (\*Copenhagen 7 VII 1844; ∞1874 Ida Margrethe Alvina Møller; †*ibid.* 25 VI 1926), Danish novelist and historical writer. He had a military career, taking part in the Slesvig war. His book on the war, *En Rekrut fra 64* (1889), became very popular and is now a classic.

*Fra Støvlet-Tiden* (1884); *Soldater* (1890); *Efter Dybbøl* (1892); *Jonathan og andre Fortællinger* (1894); *Pagebreve* (1898); *Fortællinger og Typer* (1901); *Lasse Månsson fra Skaane* (1903). E.B.

**Ritson, JOSEPH** (\*Stockton-on-Tees 2 X 1752; †London 23 IX 1803), English antiquarian, collector of early songs, ballads and tales, whose truculent accuracy and ill health led him to attack Percy\*, Johnson\*, Warton\* and other less pedantic scholars. R.M.H.

*Observations on the three first volumes of the 'History of English Poetry'* [by Thomas Warton] (1782); *Select Collection of English Songs* (3 vols, 1783; cont. attack on Percy's *Reliques*); *Remarks Critical and Illustrative on the text and notes of the last edition of Shakespeare* [by Johnson and Steevens] (1783); *Cursory Criticisms* (1792; against Malone's *Shakespeare*); *Scottish Songs* (2 vols, 1794); *Ancient English Metrical Romances* (3 vols, 1802).

*Letters* (with memoir by H. Nicholas, ed. J. Frank, 2 vols, 1833); H. A. Burd, *J. R.* (1916); W. P. Ker, *J. R.* (1922); B. Bronson, *J. R., Scholar at Arms* (2 vols, 1938). R.M.H. (M.Bu.)

**Rittner, TADEUSZ**, pseud. TOMASZ CZASZKA (\*Lwów 31 V 1873; †Gastein 20 VI 1921), Polish novelist and playwright. Brought up in a cultured home, he was a lawyer and an official in Vienna. He wrote in both Polish and German. A realistic observer and a sceptic, he took his characters from

everyday life. In his plays there is humour and brisk dialogue, well supported by his acquaintance with stage technique. In his novels he combines naturalness with psychological approach.

PLAYS: *Maszyna* (1904); *W małym domku* (1904; *Das kleine Heim*, 1908); *Głupi Jakób* (1910; *Der dumme Jakob*, 1910); *Lato* (1912; *Sommer*, 1912); *Człowiek z budki suflera* (1913; *Der Mann im Souffleurkasten*, 1912); *Wilki w nocy* (1916; *Wölfe in der Nacht*, 1914).—NOVELS: *Drzwi zamknięte* (1922; *Das Zimmer des Wartens*, 1918); *Most* (1926; *Die Brücke*, 1920).—SHORT STORIES: *Duchy w mieście* (1921; *Geister in der Stadt*, 1921).—*Dziela* (3 vols, 1930–31); *Dramaty* (1966).

W. Grubiński, 'T. R.' in *W moim konfesjonale* (1925); J. Schenk, 'R.' in *Pologne Littéraire*, XXIII (1928); Z. Dębicki, 'T. R.' in *Portrety*, II (1928). S.S. (P.H.)

Rivalto, GIORDANO DA: see Giordano da Pisa.

Rivarol, ANTOINE, self-styled LE COMTE DE (\*Bag-nols, Gard 26 VI 1753; †Berlin 11 IV 1801), French moralist. He achieved a reputation as a wit and satirist during the last years of the old régime and died in exile after the Revolution. He has few rivals as an author of pointed maxims, such as: 'One does not fire bullets at ideas'. His most substantial work, the *Discours sur l'universalité de la langue française* (1784), contains the notorious dictum: 'Ce qui n'est pas clair n'est pas français'.

*Le Chou et le Navet* (1782); *Petit Almanach de nos grands hommes pour l'année 1788*; *Petit Dictionnaire de nos grands hommes de la Révolution* (1790).—*Œuvres* (ed. M. de Lescure, 2nd ed. 1880).

A. Le Breton, R. (1896); R. Groos, *La vraie figure de R.* (1927). G.B.

Rivas, DUQUE DE: see Saavedra y Ramírez de Baquedano, ÁNGEL DE.

Rivaudeau, ANDRÉ DE (\*Fontenay-le-Comte c. 1540; †*ibid.* 1580), French Protestant poet and humanist scholar. He composed early tragedies in Latin and French, of which only one, his Biblical tragedy *Aman*, was published, in his *Œuvres poétiques* (1566; ed. C. M. de Sourdeval, 1859). It was probably acted at Poitiers in 1561.

*Aman* (crit. ed. K. Cameron, 1969).—R. Lebègue, *Le théâtre religieux en France* (1929).

G.B.

Rivera, JOSÉ EUSTASIO (\*Neiva 1889; †New York 1928), Colombian novelist and poet. He created a sensation with *La vorágine* (1924; *The Vortex*, tr. E. K. James, 1935), a novel of the Amazon forests and the exploitation of labour by the rubber traders. It differs from most examples of this literature of the oppressed in containing also a further interest: the effect of the forest on the minds of educated

people from the capital. It is a powerful study in psychology. Rivera also published a sonnet-sequence of polished evocations of Colombian landscape.

E.Sa.

*Tierra de promisión* (1921).—E. Neale Silva, *Horizonte humano: Vida de J. E. R.* (Wisconsin, 1960).

E.Sa. (J.F.)

Rivière, JACQUES (\*Bordeaux 15 VII 1886; †Paris 14 II 1925), French writer. Rivière was a friend of Alain Fournier\*, whose sister he married, and with whom he exchanged a remarkably interesting correspondence. He belonged to Gide's\* circle and became editor of *La Nouvelle Revue Française* (1919–25). His insistence on sincerity in a writer, his strong sympathy with spiritual things (he became a Roman Catholic in 1913) and his humane intelligence made him one of the great moral influences of his generation.

CRITICISM: *Études* (1912); *L'allemand* (1918); *À la trace de Dieu* (1925); *Nouvelles études* (1947).—NOVELS: *Aimée* (1920); *Florence* (1935).—*Correspondance avec Claudel* (1926); *Correspondance avec A. Fournier* (4 vols, 1926–27); *Correspondance avec Proust* (1955).

Special no. of *Nouvelle Rev. fr.* (1925); F. Mauriac, *Le tourment de J. R.* (1926); A. Jans, *La pensée de J. R.* (1938); C. E. Magny, *Histoire du roman français depuis 1918* (1950); P. Beaulieu, *J. R.* (1955).

M.G.; J.P.R.

Rizal, JOSÉ (\*Calamba 19 VI 1861; †Manila 30 XII 1896), Philippine novelist, poet, philologist, ophthalmic surgeon; the first exponent of nationalism in Asia. He studied medicine in Madrid, Paris and Heidelberg. His two novels, written in Europe, are the major works of Philippine literature, giving an impression of the country and its people which has never been equalled. They provided the main stimulus for the Philippine revolution of 1896–98. His finest poem, *Ultimo Adiós*, was written in prison on the eve of his execution by a Spanish firing squad. Considered the national hero of the Philippines, his works are studied in all schools and colleges.

NOVELS: *Noli me tangere* (Berlin, 1887; *The Social Cancer*, tr. C. E. Derbyshire, Manila, 1913; Eng. tr. León Ma. Guerrero, London, 1961); *El filibusterismo* (Ghent, 1891; *The Reign of Greed*, tr. C. E. Derbyshire, Manila, 1914).—*Poesías de R.* (Manila, 1946).

W. E. Retana, *Vida y escritos del Dr J. R.* (Madrid, 1907); Ante Radaic, *J. R., romantico realista (anatomía literaria de 'Noli' y 'Fili')* (Manila, 1961); León Ma. Guerrero, *The First Filipino (ibid., 1963)*; Austin Coates, *R., Philippine Nationalist and Martyr* (Oxford, 1968). A.C.

Roa Bastos, AUGUSTO (\*1917), Paraguayan writer who has for years lived in exile in Buenos Aires. His two major works are the collection of short

stories *El trueno entre las hojas* (1953) and a novel *Hijo de hombre* (1959; *Son of Man*, tr. R. Caffyn, 1965), a lyrical and mythic account of Paraguay over a long period of its history. J.F.

**Robbe-Grillet, ALAIN** (\*Brest 18 VIII 1922), French novelist. With his scientific and technical education, Robbe-Grillet is one of the founders and the theoretician of the NOUVEAU ROMAN. The film of *L'année dernière à Marienbad* (1961; Eng. tr. R. Howard, 1962) first brought him fame. His novels usually have no plot and priority is given to the minute description of objects, with the interplay of associations and psychological analysis. He explains his theories in *Pour un nouveau roman* (1963; Eng. tr., with *Snapshots*, B. Wright, 1965).

NOVELS: *Les gommages* (1953; Eng. tr. R. Howard, 1966); *Le voyeur* (1955; Eng. tr. *idem*, 1959); *La jalousie* (1957; Eng. tr. *idem*, 1959); *Dans le labyrinthe* (1959); *La maison de rendez-vous* (1965); *Projet pour une révolution à New York* (1970).—FILMS: *L'immortelle* (1963); *Trans-Europ Express* (1969); *L'Eden et après* (1970).

B. Morissette, *Les romans de R.-G.* (1962); J. G. Weightman, 'A. R.-G.' in *Encounter*, XVIII (1962); O. Bernal, *A. R.-G. and the New French Novel* (1964); J. Miesch, *R.-G.* (1965); J. V. Alter, *La vision du monde d'A. R.-G.* (Geneva, 1966). M.G.

**Robert, GRUFFYDD** (\*?Caernarvonshire ?1530; †c. 1600), Welsh grammarian and prose stylist. He was appointed Archdeacon of Anglesey in 1558 but left the country the following year and later became confessor to Cardinal Carlo Borromeo and canon of Milan. His 'Welsh Grammar', while it includes an admirable analysis of the grammar of the language, may be described as a handbook for such Welshmen as might seek to make their native tongue a worthy medium for the New Learning. Imbued with the Renaissance spirit, it is an early masterpiece of Ciceronian prose in the vernacular.

*Gramadeg Cymraeg*: Pt I, *Dosparth Byrr ar y Rhann Gyntaf i Ramadeg Cymraeg* (Milan, 1567; 5 other pts followed bet. 1584 and 1600; ed. G. J. Williams, with intro., 1939).—His responsibility for *Y Drych Cristianogawl* (1585) is now questioned.

Saunders Lewis, *Ysgrifau Dydd Mercher* (1945); T. G. Griffith, 'Italian humanism and Welsh prose' in *Yorkshire Celt. Stud.*, VI (1953–58). B.Re.

**Robert, SHAABAN (BIN)**: see Shaaban Robert.

**Robert Biket**, 12th-century Anglo-Norman poet. His delightful *Lai du Cor* (?1150), about a test of chastity at the court of King Arthur, is considered earlier than the work of Marie\* de France.

*Le Lai du Cor* (ed. C. T. Erickson, 1971). M.F.L.

**Robert de Blois**, 13th-century French poet. His chief patron was Hue Tyrel, Lord of Poix (†1260). The didactic *Enseignement des princes* and *Chastoiement des Dames* are handbooks of polite conduct. A moralizing tendency is present in the Arthurian romance *Beaudous* (?1250) and even in the short Ovidian *Floris et Liriope*.

*Sämtliche Werke* (ed. J. Ulrich, 3 vols, 1889–95).

J. H. Fox, *R. de B., son œuvre didactique et narrative* (1950). M.F.L.

**Robert de Borron** (\*?Borron nr Belfort; fl. c. 1200), French author of a Grail romance in octosyllabic couplets, called by modern critics *Joseph d'Arimathea*. The work was written for Gautier de Montbéliard, Lord of Montfaucon (†1212 or 1214). The first known work to identify the Grail with the vessel of the Last Supper, given to Joseph of Arimathea by Christ, it is a wholly religious work, heavy with doctrinal symbolism. In the unique MS the *Joseph* is followed without a break by the first 502 lines of a Merlin romance in verse, the rest being extant in a prose *remaniement*. Robert is widely assumed to have written (or at least projected) a verse *Perceval*, thus producing a trilogy intended to portray the coming of the Grail knight in Arthur's reign as the fulfilment of a redemptive process begun when the Grail was confided to Joseph. The general view is that the *Joseph* is later than Chrétien\* de Troyes' *Conte del Graal*.

*Joseph and Merlin* (ed. W. A. Nitzze, 1927).

J. D. Bruce, *Evolution of Arthurian Romance* (2nd ed. 1928); P. A. Becker in *Zeitschrift für romanische Philol.*, LV (1935); contends that *Joseph* is anterior to the *Conte del Graal*; *Didot Perceval* (ed. W. Roach, 1941); W. A. Nitzze, 'The home of R. de B.' in *Mod. Philol.*, XL (1943); P. Zumthor, *Merlin le prophète* (1943); P. Le Gentil, 'The work of R. de B.' in *Arthurian Literature in the Middle Ages* (ed. R. S. Loomis, 1959). F.W.

**Robert de Reims**, called LA CHIEVRE, 13th-century French lyric poet. His poetry is in the style of Richart\* de Semilli. He is clearly a different person from the *Tristan* poet La Chievre.

W. Mann, 'Die Lieder des R. de R.' in *Zeitschrift für romanische Philol.*, XXIII (1899). F.W.

**Robert of Gloucester** (fl. 1260–1300), English poet, author or continuator of a metrical chronicle of England (completed not earlier than 1297) from earliest times down to 1272.

*The Metrical Chronicle of R. of G.* (ed. W. A. Wright, 2 vols, 1887).—A. Hudson, 'R. of G. and the antiquaries, 1550–1800' in *Notes and Queries*, new ser., XVI (Sept. 1969). R.W.B. (T.F.H.)

**Roberts, SIR CHARLES GEORGE DOUGLAS** (\*Douglas, New Brunswick 10 I 1860; ∞1880 Mary Fenety; †Toronto 26 XI 1943), Canadian poet, story writer and novelist. His voluminous works cover a wide range of subject-matter, forms and techniques but he is now mainly noted for power of perception in his animal stories and capacity to evoke a visual sense of landscape in his poetry.

*Orion* (1880); *In Divers Tones* (1866); *Songs of the Common Day* (1893); *New York Nocturnes* (1898); *Selected Poems* (1936).—PROSE: *Kindred of the Wild* (1902); *Watchers of the Trails* (1904); *Red Fox* (1905).

J. Cappon, *R. and the Influences of His Time* (1905); W. J. Keith, *C. G. D. R.* (1969). R.Su.

**Roberts, KATE** (\*Rhosgadfan, Caernarvonshire 13 II 1891; ∞1928 Morris T. Williams), Welsh short-story writer and novelist. She graduated in the University of Wales, taught Welsh in various secondary schools and later (1935) became a director of a publishing house in Denbigh. It was in her work that the short story emerged as a major form in Welsh literature. Most of her stories are informed by her awareness of the relentless struggle which ordinary people have to sustain. The range she depicts is somewhat restricted, but her view of life is neither parochial nor mean.

*O Gors y Bryniau* (1926); *Deian a Loli* (1926); *Rhigolau Bywyd* (1929); *Laura Jones* (1930); *Traed mewn Cyffion* (1936); *Ffair Gaeaf* (1937); *Stryd y Glep* (1949); *Y Byw Sy'n Cysgu* (1956); *Te yn y Grug* (1959); *Tea in the Heather*, tr. W. Griffith, (1968); *Y Lôn Wen* (1960); *Tywyll Heno* (1962); *Hyn o Fyd* (1964); *Tegwch y Bore* (1967); *Prynu Dol* (1969).—*A Summer Day* (tr. of sel. short stories; 1946).

*Crefft y Stori Fer* (ed. Saunders Lewis, 1949); K. R. (ed. B. Jones, 1969). B.Re.

**Roberts, KENNETH LEWIS** (\*Kennebunk, Me. 8 XII 1885; ∞1911 Anna Mosser; †21 VII 1957), American novelist. He has done valuable research work to show aspects of American history in a series of novels.

*Arundel* (1930); *The Lively Lady* (1931); *Rabble in Arms* (1933); *Captain Caution* (1934); *Northwest Passage* (1937); *Oliver Wiswell* (1940); *A K. R. Reader* (1945); *I Wanted to Write* (1949); *The Seventh Sense* (1953). H.L.C. (G.A.K.)

**Robertson, THOMAS WILLIAM** (\*Newark 9 I 1829; ∞1856 Elizabeth Taylor; †London 3 II 1871), English dramatist and actor. In *Caste* (1867) and later plays Robertson combined social exposure and domestic realism.

*Society* (1865); *Ours* (1866); *Play* (1868); *School* (1869); *M.P.* (1870).—*The Principal Dramatic Works of T. W. R. With a Memoir by his son* (1889).

T. E. Pemberton, *The Life and Writings of T. W. R.* (1893); G. B. Shaw, 'T. W. R.'s *Caste*' in *Saturday Rev.*, LXXXIII (1897); M. Savin, *R.* (1950). B.H. (M.A.)

**Robertson, WILLIAM** (\*Borthwick 19 IX 1721; ∞1753 Mary Nisbet; †Edinburgh 11 VI 1793), Scottish historian of international reputation. From 1761 till 1793 Robertson was joint minister of Greyfriars, Edinburgh; in 1762 he was made Principal of the University; and in 1764, Historiographer-Royal. He is thorough, shrewd in judgement and a good writer in the middle style.

*History of Scotland during the Reigns of Queen Mary and of James VI* (1759); *History of Charles V* (1769); *History of America* (1777); *Disquisition concerning the Knowledge which the Ancients had of India* (1791); corresp. with Horace Walpole in Yale ed. of Walpole, *Correspondence*, XV (1952).

Dugald Stewart, *Life and Writings of W. R.* (1801); J. B. Black, *The Art of History: A Study of Four Historians* (1926). J.K.

**Robinson, CLEMENT** (fl. 1566–84), English editor and ballad-writer. Robinson's miscellany, *A handful of pleasant delights*, was probably published first in 1566. Its ballads seem to have been known to Shakespeare\*, and the collection was the most popular as well as the second earliest in the period.

*A handful of pleasant delights, containing sundry new sonnets and delectable histories in divers kinds of metre. Newly devised to the newest tunes that are now in use, to be sung* (1584; ed. Hyder Rollins, 1924). G.K.H.

**Robinson, EDWIN ARLINGTON** (\*Head Tide, Me. 22 XII 1869; †New York 6 IV 1935), American poet. He grew up in Gardiner, Me., which became the 'Tilbury Town' of his poems; was a precocious child who wrote verses at the age of 11. His study at Harvard was cut short by lack of money and he was forced to take odd jobs in New York. *The Children of the Night* (1897) contains his well-known psychological portraits of Richard Cory, Cliff Klingenhagen, Luke Havergal and others. He was given a position in the New York Custom House when President Theodore Roosevelt acclaimed his poetry. After 1910 he devoted himself entirely to writing. *The Man Against the Sky* (1916) made him a national literary figure; he was three times awarded the Pulitzer prize. His Arthurian trilogy was widely popular; *Tristram* (1927) received more response than most successful novels. His character studies were mainly of sick souls and of failures; he saw human life as a tragedy in a chaotic world, but held a mystic faith in a 'glimmer' of light beyond.

*Captain Craig* (1902; rev. ed. 1915); *The Town Down the River* (1910); *Van Zorn* (1914); *The*

*Porcupine* (1915); *Merlin* (1917); *The Three Taverns* (1920); *Lancelot* (1920); *Avon's Harvest* (1921); *Roman Bartholow* (1923); *The Man Who Died Twice* (1924); *Dionysus in Doubt* (1925); *Sonnets 1889-1927* (1928); *Fortunatus* (1928); *Modred: a Fragment* (1929); *The Prodigal Son* (1929); *Cavender's House* (1929); *The Glory of the Nightingales* (1930); *Nicodemus* (1932); *Talifer* (1933); *Amaranth* (1934); *King Jasper* (1935).—*Collected Poems of E. A. R.* (1937); *Selected Letters of E. A. R.* (ed. R. Torrence, 1940).

M. Van Doren, *E. A. R.* (1927); [H. Hagedorn, *E. A. R.: A Biography* (1938); Y. Winters, *E. A. R.* (1947); H. C. Franchère, *E. A. R.* (1968); L. O. Coxe, *E. A. R.: The Life of Poetry* (1969).

H.L.C. (D.E.Mo.)

**Robinson, HENRY CRABB** (\*Bury St Edmunds 13 III 1775; †London 5 II 1867), English diarist with a lively zest for friendship, talk, travel and ideas.

*Diary, Reminiscences and Correspondence of H. C. R.* (ed. T. Sadler, 1869); *Correspondence of H. C. R. With the Wordsworth Circle* (ed. E. J. Morley, 2 vols, 1927); *C. R. on Books and Their Writers* (ed. *idem*, 3 vols, 1938).

E. Morley, *Life and Times of H. C. R.* (1935).  
R.M.H. (K.W.)

**Robinson, LENNOX** (\*Douglas, Co. Cork 4 X 1886; †Dublin 1958), Irish dramatist. A director of the Abbey Theatre, where over 20 of his works were produced. Best known by his plays and at his best in the comedy of rural or small-town Irish society, characterized by a delicate sense of satire and of pathos. He also wrote poems and stories.

*Collected Plays* (1928).—VARIOUS: *W. B. Yeats* (1939); *Curtain Up* (1942); *The Oxford Book of Irish Verse* (ed., with D. MacDonagh; 1958).

Frank O'Connor, *My Father's Son* (1969).

E.T.W.

**Robinson, THERESE ALBERTINE LOUISE:** see Talvj.

**Roblès, EMMANUEL** (\*Oran 4 V 1914), French novelist and dramatist. After an unsettled early life in North Africa, Roblès became a war correspondent and travelled widely. His proletarian novel *Travail d'homme* (1942) made his reputation. His other books, set in Algeria, depict the labours and passions of characters at odds with fate. He has won success in the theatre by his historical tragedy, *Montserrat* (1949).

*L'action* (1933); *La vallée du paradis* (1941); *La Marie des quatre vents* (1942); *Nuits sur le monde* (1944); *Les hauteurs de la ville* (1948); *Cela s'appelle l'aurore* (1952); *La vérité est morte* (1952); *Le Vésuve* (1961); *La remontée du fleuve* (1964); *Un printemps d'Italie* (1970).

J. L. Depierreis, *Entretiens avec E. M.* (1967).

M.G.; J.P.R.

**Rob-Poničan, JÁN** (\*Očová 15 VI 1902), Slovak author and a founder-member of the Dav group (Clementis\*, Novomeský\*). His best achievement is the epic *Divný Janko* (1941), in which glorification of the Romantic poet Janko Kráľ\* was an indirect expression of opposition to the Fascist régime.

VERSE: *Som ...* (1923); *Demondáž* (1929); *Póly* (1937); *Riava neuticha* (1958).—*Stroje sa pohli* (novel; 1935).

Št. Drug et al., *Dav: Spomienky a štúdie* (1965).  
R.A.

**Rocca, GINO** (\*Mantua 22 II 1891; †Milan 13 II 1941), Italian playwright and novelist. Rocca was for many years dramatic critic of *Il popolo d'Italia*. A streak of satire runs through his plays, many of which are written in Venetian dialect. In *Il mondo senza gamberi* (1932), which with *Il terzo amante* (1928) is his best work, he argues that evil is necessary and desirable since without it good would not exist. His best novel is *L'uragano* (1919).

PLAYS: *Tragedia senza eroe* (1924); *Il re povero* (1939); *Teatro scelto* (1967).—*Romanzo d'un viaggio* (novel; 1937).—VARIOUS: *Teatro del mio tempo* (1935).  
J.F.C. (B.M.)

**Roccatagliata Ceccardi, CECCARDO** (\*Genoa 6 I 1872; †Genoa 3 VIII 1919), Italian poet of wild and quixotic temperament and genius. His verse is fragmentary and moves towards a purer style and a more intimate and troubled lyricism or elegy.

*Il libro dei frammenti* (1896); *I sonetti e poemi* (1898-1909); *Sillabe ed ombre* (1910-19).

L. Viani, *C. R. C.* (1929); C. Pellizzi in *Italian Stud.* (1938); G. Mariani, 'C. R. C.' in *Poesia e tecnica nella lirica del Novecento* (1958).

N.K.W. (J.G.-R.)

**Rocco, WILHELM** (\*Bremen 22 III 1819; †Halle, Saale 19 X 1897), Low German story writer who describes with humour the life of the Bremen citizen in the middle of the 19th century.

*Vor veertig Jahr* (1880); *Scheermann & Co.* (1881); *Kinner un ohle Lüde* (1882); *Bi Grossmudder Lührssen* (1885).

J. Beyer, 'W. R.' in *Mitteilungen Quickborn*, XII (1918); H. Bellmer, *W. R. als niederdeutscher Dichter* (1933).  
G.C.

**Rocha Pita, SEBASTIÃO DA** (\*Salvador, Bahia 3 V 1660; †Paraguauçu, Bahia 2 XI 1738), Brazilian historian and poet. A member of the Academia Brasileira dos Esquecidos, his history of Brazil is more memorable for its baroque and poetic rhetoric than for its scientific qualities. It was a main source of the *topos* of Brazil as an earthly paradise. He composed skilful conceit-ridden poetry in the taste of the period, and contributed to the poetic tournaments of his Academia.

*Breve compêndio e narração do fúnebre espetáculo* . . . (Lisbon, 1709; incl. some poems); *História da América Portuguesa* (Lisbon, 1730; 2nd ed. 1880; 4th ed. 1910); sel. poems in P. E. da Silva Ramos, *Poesia barroca* (1967).

Pref. by J. G. Gois in 2nd ed. of R. P.'s *História*; Pedro Calmon, *História da literatura Baiana* (1949). J.T.B.

Rochester, JOHN WILMOT, EARL OF (\*Ditchley 11 IV 1647; ∞29 I 1667 Elizabeth Malet; †Woodstock 26 VII 1680), English courtier patron and writer of verse, who was educated at Burford Grammar School and Wadham College, Oxford, contributing to University collections of verse, and proceeding to the M.A. when aged only 14. After three years abroad Rochester volunteered to fight against the Dutch (1665). He became an associate of Villiers and other notorious Restoration figures, was an intimate of Charles II and lived with Mrs Barry, the actress. He spent a short term in prison for plotting to abduct his future wife, and in his life as in his verse justified the conventional Victorian estimate of a Restoration courtier.

*Poems on Several Occasions* (?1680); *Poems* (ed. V. de Sola Pinto, 1953); *Complete Poems of J. W.* (ed. D. M. Vieth, 1968).

J. Prinz, *J. W., Earl of R., His Life and Writings* (1927); V. de Sola Pinto, *Portrait of a Restoration Poet* (1935; rev. ed. *Enthusiast in Wit: J. W. Earl of R.*, 1962). B.L.J. (A.N.W.)

Rod, ÉDOUARD (\*Nyon, Vaud 29 III 1857; †Grasse, France 29 I 1910), Swiss novelist and critic who spent many years in Paris, where he founded the *Revue contemporaine*. From 1886 to 1893 he was Professor of comparative and French literature at the University of Geneva. After a brief association with the Naturalistic school Rod began his series of psychological and moral investigations into the great problems of man's destiny: *La course à la mort* (1885) and *Le sens de la vie* (1889). He excels in the analysis of human conscience tormented by scruple and torn between passion and duty: *La vie privée de Michel Teissier* (1893; tr. *The Private Life of an Eminent Politician*, 2 vols, 1893) and *La seconde vie de Michel Teissier* (1894). His rather austere manner is in keeping with a pessimistic outlook.

NOVELS: *Les roches blanches* (1895; Eng. tr. F. Rothwell, 1916); *La-haut* (1897); *Le ménage du pasteur Naudie* (1892).—CRITICISM: *Les idées morales du temps présent* (1891); *L'affaire J.-J. Rousseau* (1906).

V. Giraud, *Les maîtres de l'heure*, II (1914); C. Delhorbe, *E. R.* (1938). J.P.I.

Rode, EDITH, née NEBELONG (\*Copenhagen 23 II 1879; ∞1902 Fritz Julius August Magnussen, ∞1903 Helge Rode\*; †*ibid.* 3 IX 1956), Danish novelist and short-story writer. She has also

written a few plays, but her intimate knowledge of human psychology, her irony and her humour are best displayed in her short stories.

NOVELS: *Misse Wichmann* (1901); *Maja Engell* (1901); *Gold* (1902); *Tilfredse Hjerter* (1905); *Grazias Kærlighed* (1919); *Den unge Olding* (1927); *J. e. d.* (1943); *Ogsaa i andre Huse*—(1946); *Smaa Børn og store* (1950).—SHORT STORIES: *Kvinde* (1908); *Af Kundskabens Træ* (1912); *Pige* (1914); *Den tunge Dør* (1922); *Det bittersøde Æble* (1926); *Afrodite smiler* (1929); *Mennesker i Mondo* (1935); *Livets Ekko* (1944); *I Tidens Klo* (1950).—MEMOIRS: *De tre smaa Piger* (1943); *Der var engang* (1951); *På Togt i Erindringen* (1953); *På Rejse i Livet* (1957). E.B.

Rode, HELGE (\*Copenhagen 16 X 1870; ∞1903 Edith Nebelong; †Frederiksberg 23 III 1937), Danish poet, playwright and essayist. He spent his childhood in Norway, where his mother lived after her second marriage, and a year in England, before he finally settled in Denmark. His first volume of poems made a sensation with its mixture of naïveté and aesthetic pantheism. Both in his poetry and his essays he expresses a religious mysticism. In his dramas and his criticism he has attacked modern intellectualism, especially the agnosticism of Brandes\* and the Darwinism of Johannes V. Jensen\*.

VERSE: *Hvide Blomster* (1892); *Digte* (1896); *Digte, gamle og nye* (1907); *Ariel* (1914); *Den stille Have* (1922); *Den vilde Rose* (1931).—*Udvalgte Digte* (1945).—PLAYS: *Kongsønner* (1896); *Sommeræventyr* (1897); *Dansen gaar* (1898); *Kain og Abel* (1898); *Kampene i Stefan Borgs Hjem* (1901); *Lamia* (1901); *Solsagn* (1904); *Komedier* (2 vols, 1905); *Morbus Tellermann* (1907); *Flugten* (1909); *Grev Bonde og hans Hus* (1912); *Shakespeare* (1916); *Det store Forlis* (1917); *En Mand gik ned fra Jerusalem* (1920); *Moderen* (1921); *Theatret* (1922); *Alt er godt* (1928).—ESSAYS AND CRITICISM: *Italien* (1909); *Krig og Aand* (1917); *Regenerationen i vort Aandsliv* (1923); *Pladsen med de grønne Træer* (1924); *Det store Ja* (1926); *Det sjælelige Gennembrud* (1928).

H. J. Hansen, *Dramatikerne H. R.* (1948).

E.B.

Rodenbach, ALBRECHT (\*Roeselare 27 X 1856; †*ibid.* 23 VI 1880), Flemish poet and playwright, leader of the Catholic Flemish students' movement (*Blauwvoetierie*), the 'ideal youth'. He wrote sturdy militant poetry, mature reflective lyrics, monumental epic poems and the romantic nationalistic drama *Gudrun* which shows an acute intuitive psychology and is still in the repertoire. His writings have their weaknesses but are the expression of a passionate and intellectualistic urge of a young titan.

*Eerste gedichten* (1878); *Gedichten* (ed. F. Rodenbach, 2 vols, 1928).—*Gudrun* (1882; Ger. tr. R. Hermann and J. Lochner, 1919).—*Brieven*



(ed. R. F. Lissens, 1942).—*Verzamelde werken* (ed. F. Baur, 3 vols, 1956–60).

H. Verriest, *Twintig Vlaamsche koppen* (1901); L. van Puyvelde, *A. R.* (1908); I. Oorda, *De dichter A. R.* (1909); F. Rodenbach, *A. R. en de Blauwvoeterij* (2 vols, 1909); J. Vermeulen, *A. R.* (1930); A. Westerlinck, *A. R.* (1958). R.F.L.

**Rodenbach, GEORGES - RAYMOND - CONSTANTIN** (\*Tournai 16 VII 1855; †1888 Anna-Maria Urbain; †Paris 25 XII 1898), Belgian poet, novelist and Jeune Belgique. Nostalgic, precious and inspired by the atmosphere of Bruges, the poetry and novels of this brilliant young lawyer delighted Coppée\*, Daudet\* and fashionable Paris, his adopted city.

VERSE: *Tristesses* (1879); *La jeunesse blanche* (1886); *Les vies encloses* (1896).—NOVELS: *Bruges-la-Morte* (1892); *Le carillonneur* (1897).—*Le rouet des brumes* (short stories; 1901).

G. Turquet-Milnes, *Some Modern Belgian Writers* (1916). B.M.W. (J.C.D.)

**Rodenburg, THEODORE** (\*Antwerp 1578; †ibid. 1644), Dutch playwright. Much travelled and of a haughty character, he irritated his Amsterdam colleagues. Moreover his style was diametrically opposed to that of the Academy. He translated Spanish and English plays, full of emotion and action. First a member of Het Wit Lavendel, Rodenburg transferred his allegiance in 1617 to De Egelantier and wrote in its defence *Borstweringh*, nominally his own work but actually mainly a translation of Sidney's\* *Defence of Poesie*. A.M.B.W.

PASTORALS: *Batavische Vrijagie-spel* (1616); *Den vrouwen Batavier* (1617; after Guarini); *Mays Treur-bly-einde spel* (1634).—PLAYS: *Hertoginne Celia en Grave Prospero* (1666), *Casandra* (1617), *Jaloursche Studenten* (1664; all 3 after Lope de Vega); *Wraeckgierigers treurspel* (1618; from the Eng.); *Rodomont en Isabella* (1618); *Hoecx en Cabelfaas oft Hartogh Karel den Stouten en Bataviana* (1628; same theme as *Measure for Measure*); *Vrou Jacoba* (1638).—*Drie Christelijke gedichten* (verse; 1639).—*Eglentiers-Poëten-Borstweringe* (criticism; 1619).

A. C. Loffelt, 'Costers Strijd met R.' in *De Gids*, XXXVIII (1874); J. H. W. Unger, 'T. R.' in *Brederoo-Album Oud-Holland*, II (1885); R. A. Kolléwijn, 'R. en Lope de Vega' in *De Gids*, LV (1891); H. E. Moltzer, *Feestbundel voor M. de Vries* (1892); J. Alblas, *Bibliografie van T. R.* (1894); J. A. Worp, 'Dirk R.' in *Oud-Holland*, XIII (1895); W. Zuidema, 'T. R.' in *Tijdschr. v. Nederl. Taal- en Lett.*, XXI–XXIV (1902–05); J. Brouwer in *De Letterkunde van Renaissance en Barok* (1911); S. F. Witstein, *Bronnen en bewerkingswijze van de ontleende gedeelten in R.'s Eglentiers Poëten Borstweringh* (1964).

A.M.B.W. (R.P.M.)

**Rodgers, WILLIAM R(Obert)** (\*Belfast 1911; †II 1969), Irish poet; an excellent lyric poet of a style akin to, but not derived from, that of Gerard Manley Hopkins\*, idiomatic and contemplative.

*Awake! and Other Poems* (1941); *Europa and the Bull* (1952).—*Collected Poems* (1971).

R.McH. (E.T.W.)

**Rodó, JOSÉ ENRIQUE** (\*Montevideo 15 VII 1872; †Palermo 1 V 1917), Uruguayan author, foremost prose writer of MODERNISM, who represents the passage of that movement from a purely aesthetic preoccupation to one of high moral purpose. Rodó feared that rising democracy would mean the submergence of cultural values in an exclusively materialist civilization, and in all his books, but specially in *Ariel*, his most famous, he pleads for the spiritual. This he understands as the cultivation of the individual personality and of the intellect; he cited the United States as a country devoted to materialist aims and undervalues the cultural achievements of that nation.

*Ariel* (1900; ed. G. Brotherston, London, 1967; tr. F. J. Stimson, 1922); *Motivos de Proteo* (1909); *The Motives of Proteo*, tr. A. Flores, intro. H. Havelock Ellis, 1928; *El mirador de Próspero* (1913); *Cinco ensayos* (Madrid, 1917); *El camino de Paros* (Valencia, 1918). E.Sa. (J.F.)

**Rodríguez, CLAUDIO** (\*Zamora 1934), Spanish poet, author of *Don de la ebriedad* (1953) and *Conjurios* (1958). J.E.V.

**Rodríguez, FREILE JUAN** (\*Bogotá 25 IV 1566; †?1640), author (1636) of a *chronique scandaleuse* of the life of his time in Santa Fe de Bogotá, unique in Spanish-American colonial literature and invaluable for the social history of the 16th and 17th centuries.

*El Carnero* (first pub. 1859; tr. W. C. Atkinson, *The Conquest of New Granada*, 1961). E.Sa. (J.F.)

**Rodríguez de Lena, PERO**: see *Passo Honroso, LIBRO DEL*.

**Rodríguez del Padrón or de la Cámara, JUAN** (fl. first half of 15th century; \*Padrón; †?Corunna), Spanish prose writer and poet. A Galician minor noble, he may have been page to John II of Castile. He accompanied an ecclesiastical patron to Basle, and entered the Franciscan Order in Jerusalem c. 1441. Many stories are told of his misfortunes as a lover. Some of his poems were included in the *Cancionero de Baena*. He also wrote a defence of the virtues of women and a treatise on nobility, and translated Ovid\*. His book of courtly love, *El siervo libre de amor*, is partly autobiographical, partly a sentimental romance. His writing shows craftsmanship and strong feeling.

*Obras* (ed. A. Paz y Melia, 1884); 'Lieder des J. R. del P.' (ed. H. A. Rennert in *Zeitschrift für romanische Philol.*, XVII, 1893).

M. R. Lida de Malkiel, 'J. R. P.' in *Nueva Revista de Filol. Hisp.*, VI (1952), VIII (1954) and XIV (1960); E. Dudley, 'Court and country: the fusion of two images of love' in *Pub. Mod. Lang. Assoc.*, LXXXII (1967). E.M.W. (A.D.D.)

Rodríguez de Montalvo: see Montalvo, GARCÍ RODRÍGUEZ DE.

Rodríguez Galván, IGNACIO (\*Fizayuca 22 III 1816; †La Habana 25 VI 1842), Mexican poet, most of whose work is spoiled by extravagant Romantic emphasis and by the extreme bitterness of its spirit, the result of personal disappointments and struggles. Nevertheless he is the author of what is usually held to be the best poem of Mexican Romanticism, 'La Profecía de Guatimoc'. In elevated strain but undistinguished diction he invokes the last Aztec ruler against the threat of France, England and the United States, and unites, in Biblical lament and imprecation, his private sorrows and the public woes.

*Poesías* (intro. A. Rodríguez Galván, 1851); *Obras* (2 vols, 1876); *Poesías* (1883; with biog. by R. B. de la Colina). E.Sa.

Rodríguez Marín, FRANCISCO (\*Osuna, Seville 27 I 1855; †Madrid 1943), Spanish writer and scholar, academican and director of the National Library. His original works—poems, short stories etc.—are a happy combination of classicism and Andalusian wit. However, he will always be remembered as a Cervantist. His annotated edition of *Don Quixote* (last ed. 1964) is indispensable for the understanding of the book. R.M.N.

*Cantos populares españoles* (5 vols, 1882–83); *El Loaysa de 'El Celoso extremeño'* (1901); *Madrigales y sonetos* (1909).

G. M. del Río y Rico, *Biografía y bibliografía de D. F. R. M.* (1947); J. Fernández Martín, *Biografía y epistolario íntimo de D. F. R. M.* (1952).

R.M.N. (J.E.V.)

Rodríguez-Moñino, ANTONIO (\*Calzadilla de los Barros, Badajoz 14 III 1910; ∞María Brey Mariño; †Madrid 1970). The most important Spanish bibliographer of the 20th century, Moñino edited *Cancioneros españoles* (10 vols, 1949–54), *Floresta. Joyas poéticas españolas* (10 vols, 1953–66); *Las fuentes del Romancero general de 1600* (12 vols, 1957) and *Romanceros españoles de los siglos de oro* (1968–). He also directed the Biblioteca de erudición y crítica and La lupa y el escarpelo, series of erudite volumes published by Editorial Castalia, and himself published many volumes including the edition of the *Cancionero general* of 1511 (1958) and the *Suplemento al cancionero general de Hernando de Castilla* (1959).

It is difficult to overestimate the significance of his bibliographical and critical contributions to the development of Spanish studies.

*Don Bartolomé José Gallardo, 1776–1852* (1955); *Construcción crítica y realidad histórica de la poesía española de los siglos XVI y XVII* (1965; tr. L. B. Simpson, 1968); *Historia de una infamia bibliográfica. La de San Antonio de 1823* (1965); *Catálogo de los manuscritos poéticos castellanos existentes en la Biblioteca de The Hispanic Society of America* (with María Brey Mariño; 3 vols, 1965); *La Silva de romances de Barcelona, 1561* (1969); *Diccionario bibliográfico de pliegos sueltos poéticos, siglo XVI* (1970).

A. R.-M.: *estudios sobre su labor científica* (various authors; 1968). J.E.V.

Rodziewiczówna, MARIA, pseud. ŻMOGAS (\*Pienucha 2 II 1863; †Żelazna ?16 XI 1944), Polish author. In her many novels, generally set in White Russia, she voiced patriotic enthusiasm and perseverance, criticism of the ways of Polish aristocrats and reverence for true patriots. *Lato leśnych ludzi* (1920) is a charming novel of the young. Because of their patriotic element and warm descriptions of nature, her novels and short stories, though without any significant literary value, were very popular.

NOVELS: *Straszny dziadunio* (1887; *Geld und Arbeit*, tr. J. Praun, 1891); *Szary proch* (1889); *Dewajtis* (1889; *Devaytis*, Eng. tr. Count S. C. de Soissons, 1901); *Ona* (1890; *Sie*, Ger. tr., 1892); *Anima vilis* (1895; Eng. tr. Count S. C. de Soissons, 1900); *Kądział* (1899; *The Distaff*, tr. *idem*, 1901).—SHORT STORIES: *Nowele* (2 vols, 1890 and 1908); *Rupiecie* (1908).—*Pisma* (36 vols, 1931–38).

A. Zahorska, *M. R. i jej dzieła* (1931); K. Czachowski, *M. R. na ile swoich powieści* (1935); J. Puzyna, *Moje wspomnienia o Rodziewiczównie* (1947). S.S. (P.H.)

Roelants, MAURICE (\*Ghent 19 XII 1895; †St-Martens-Lennik 25 IV 1966), Flemish novelist, poet and writer of short stories. His early verse was warm-hearted and well-balanced. In the 1930s he brought new life to Flemish novel-writing with psychological stories centring on themes in which values and happiness are preserved by means of renunciation. Again attracted by poetry after the Second World War, he wrote a baroque praise of love, *Lof der liefde* (1949), and showed in *Vuur en dauw* (1965; *Glut und Tau*, tr. H. Graef, 1967) a dualism he had managed to control in his prose.

VERSE: *De kom der loutering* (1918); *Het verzaken* (1930).—NOVELS: *Komen en gaan* (1927; *La vistischeuse*, tr. J. Geers, 1935); *Het leven dat wij droomden* (1931; *Maria Danneels*, Ger. tr. E. and F. Augustin, 1932); *Alles komt terecht* (1937; *Tout s'arrange*, tr. F. Maret, 1941); *Gebed om een goed einde* (1944; *Gebet um ein gutes Ende*, tr. G.

Hermanowski, 1955).—SHORT STORIES: *De Jazz-speler* (1928; 'The Jazz Player', tr. Jo Mayo in *Harvest of the Lowlands*, ed. J. Greshoff, 1945); *Twee helden* (1929); *Altijd opnieuw* (1943); *Drie romanellipsen* (1943).

F. Closset, M. R. (1946); A. van der Veen, M. R. (1960). R.F.L.

Roethke, THEODORE (\*Saginaw, Michigan 25 VI 1908; †Seattle 1 VIII 1963), American poet. *Open House* (1941), with its regularity and directness of verse-rhythm, gave no hint of the richness, intensity and compression of *Praise to the End* (1951). Dramatizing a quest for the self, his poetry shows an impressive control and ranges from lyric to meditative, from nonsense poems to dramatic monologues.

*The Lost Son and Other Poems* (1948); *The Waking Poems 1933–53* (1953); *Words for the Wind: The Collected Verse of T. R.* (1958); *I Am! says the Lamb* (1961).

*Trial Balances* (ed. Ann Winslow, 1935); M. L. Rosenthal, *The Modern Poets: A Critical Introduction* (1960); *New World Writing*, XIX (ed. A. Ostroff, 1961); R. J. Mills, *Poets in Progress* (1962) and T. R. (1963). G.A.K.

Rogers, SAMUEL (\*Stoke Newington 30 VII 1763; †London 18 XII 1855), English poet, a man of fastidious mind, benevolent heart and venomous tongue, at whose breakfast-table men of letters met to talk. His poems, lacking original poetic power, show appreciation of accepted models and a certain assiduously cultivated but passive good taste.

*Pleasures of Memory* (1792); *Epistle to a Friend* (1798); *Jacqueline* (1814); *Italy: a Poem* (1822).—*Poetical Works: with Memoir* (ed. E. Bell, 1856).

*Recollections of Table Talk of S. R., with Memoir* (ed. A. Dyce, 1856; ed. M. Bishop, 1952); P. W. Clayden, *R. and his Contemporaries* (1889).

R.M.H.

Rogge, ALMA (\*Brunswarden 24 VII 1894; †Bremen 7 II 1969), Low German playwright and author. She wrote character comedies and short stories and sketches centring on the lives of peasants and small-town folk of her native Oldenburg. In the serious play *In de Möhl* (1929) she successfully grafted the technique of the naturalistic drama upon a North German setting.

PLAYS: *Up de Freete* (1917); *De Aukschoons-Schooster* (1922); *De Straaf* (1925); *Twe Kisten Rum* (1939).—*Sine* (stories; 1929). G.C.

Roig, JAUME (\*Valencia c. 1405; ∞ c. 1435 Isabel Pellicer; †ibid. 1478), Catalan writer. He was a prominent doctor in Alfonso V's court. He wrote *Lo Spill o Llibre de les Dones*, also known as the

*Llibre de Consells*, about 1460. The book, written in the first person, continues the medieval anti-feminist current; only his wife and the Virgin Mary escape the bitter general censure. Roig's satirical venom, the wealth of realistic detail and his vivid, earthy style, with its picaresque flavour, give the book considerable interest; the verse form (five-syllable lines rhyming in couplets) is well handled but ends by becoming monotonous.

*Spill* (crit. ed. R. Chabás, 1905; ed. F. Almela i Vives, 1928; Span. tr. R. Miquel y Planes, 1942). G.W.R.

Roís de Corella, JOAN (\*?Gandia 1433–43; †Valencia 1497), Catalan poet, prose writer and translator. As a humanist he brought Renaissance influences from Italy to Catalan letters. He wrote lives of saints and mythical Greek personages in an elevated and rhetorical style. As a poet, his lines, although fully in the tradition of troubadour poetry, echoed the more sonorous rhythms of the Italian Renaissance poets. His *Oració a la Verge* is one of the masterpieces of Catalan poetry. He wrote *Tragèdia de Caldesa* (in verse and prose), *Triomf de les Dones*, a long poem on the life of the Virgin, and a large number of fine and original love poems.

*Obres* (ed. R. Miquel i Planes, 1913).

J.M.B. i R. (G.W.R.)

Rojas, FERNANDO DE (\*Puebla de Montalbán, Toledo; ∞ Leonor Álvarez; †Talavera IV 1541), Spanish novelist of Jewish descent. According to the prologue and acrostic verses at the beginning of *La Celestina*\* and to the findings of modern scholarship, Rojas was the author of Acts II–XXI. Sixteenth-century documents also attest his authorship in general terms. Whether he also wrote Act I of the great novel still remains difficult to decide.

F. del Valle Lersundi, 'Documentos referentes a F. de R.' and 'Testamento de F. de R.' in *Revista de Filol. Esp.*, XII (1925), XVI (1929); S. Gilman, 'F. de R. as author' and (with R. Gonzálvez) 'The family of F. de R.' in *Romanische Forschungen*, LXXVI (1964) and LXXVIII (1966).

E.M.W. (A.D.D.)

Rojas, MANUEL (\*Buenos Aires 1896), Chilean novelist who has described the many-sided life of his country in a series of novels and stories, based frequently on the experiences of his own varied career.

*El hombre de los ojos azules* (1926); *Hombres del sur* (1926); *Tonada del transeunte* (verse; 1927); *El delincuente* (1929); *Lanchas en la bahía* (1932); *Hijo de ladrón* (1951); *Born Guilty*, tr. F. Gaynor, 1955).—*Obras completas* (1961). E.Sa. (J.F.)

Rojas, RICARDO (\*Tucumán 16 IX 1882; †1957),

Argentinian literary critic and historian. Of his vast output (some of it of the greatest importance for the interpretation of Spanish America), little is a contribution to pure literature; but his work includes some interesting verse and a successful adaptation of the Peruvian play (in Quechua), *Ollantay* (1939).

VERSE: *La victoria del hombre* (1903); *Los lises del blasón* (1911); *Canciones* (1920); *Poesías* (1923).—HISTORY AND CRITICISM: *Blasón de Plata* (1912); *La literatura argentina* (4 vols, 1913; 8 vols, 1924–25); *La argentinidad* (1916); *La Eurindia* (1924); *El Cristo invisible* (1927); *Un Titán de los Andes* (1939; cont. R.' study of the tradition on which *Ollantay* is based; the 18th-century version of the play in Biblioteca de Cultura Peruana, I, Paris, 1938). E.Sa.(J.F.)

Rojas Villandrando, AGUSTÍN DE (\*Madrid 1572; †Paredes de Nava after 1618), Spanish novelist and dramatist. He had an adventurous life as soldier, traveller and writer for a travelling company before he became an official notary. He wrote one play, many dramatic prologues, a miscellany which was suppressed by the Inquisition, and an entertaining dialogue-novel about travelling actors, *El viaje entretenido*.

*El buen repúblico* (1611); *El viaje entretenido* (in Nueva Biblioteca de Aut. Esp., XXI; ed. J. García Morales, 1945); *El natural desdichado* (ed. J. W. Cromwell, 1939). E.M.W. (J.E.V.)

Rojas Zorrilla, FRANCISCO DE (\*Toledo 4 X 1607; ∞Catalina Yáñez Trillo de Mendoza; †Madrid 23 I 1648), Spanish dramatist. He studied at Salamanca and lived afterwards in Madrid. He was treacherously attacked after he had acted as a judge at a poetical competition. His play *Los bandos de Verona*—about Romeo and Juliet—was the first to be acted in the court theatre of El Buen Retiro (1640). Philip IV made him a Knight of St James in 1643. As a dramatist Rojas was much influenced by Calderón\*. His finest play, *García del Castañar*, has a supposed peasant hero who thinks that the king has infringed his marital honour; he avenges himself when he discovers his enemy's identity. The comedy *Entre bobos anda el juego* is vigorous and amusing. *Cada cual lo que le toca*, an interesting and thoughtful play, was hissed because it gave an unconventional solution to a problem of honour. His plots were used by French dramatists: T. Corneille\*, Scarron\* and Lesage\*.

Biblioteca de Aut. Esp., LIV; *Teatro* [*García del Castañar* and *Entre bobos anda el juego*] (ed. F. Ruiz Morcuende, 1917); *Cada cual lo que le toca* and *La viña de Nabot* (ed. Américo Castro, 1917); *Donde ay agravios no ay celos* (ed. B. Wittmann, Geneva, 1962); *Lucrecia y Tarquino* (ed. R. R. MacCurdy, 1963).

E. Cotarelo y Mori, *Don F. de R. Z.* (1911);

R. R. MacCurdy, *F. de R. Z. and the Tragedy* (1958) and *F. de R. Z.: bibliografía crítica* (1965). E.M.W. (J.E.V.)

Rokeach, DAVID (APTEEKER) (\*Lvov, Galicia 1914), Hebrew poet; settled in Palestine in 1934. His first Hebrew poem, 'Jerusalem', was published in the newspaper Ha-aretz (1935). He has been widely translated.

*Be-Gesher Hayeud* (1939); *Yamim Ashenim* (1941); *Moadei Erga* (1953); *Ar'ar 'alei Shaham* (1958). L.Y.

Roland Holst, ADRIAAN (\*Amsterdam 23 V 1888), Dutch writer, who studied at Oxford (1908–11), edited *De Gids* (1920–34) and was one of the most important writers of the anti-Nazi underground, 1940–45. His early verse was influenced by Gorter\* and Leopold\*, but soon the admiration for Shelley\* and Yeats\* became preponderant. For this poet the existing world became of negative value; the sublime was a symbol or token of a prehistoric Celtic past of pristine greatness, of a realm of the soul beyond this world. Roland Holst himself points to Yeats, whose influence is both unmistakable and misleading: the pristine elysium, the focus of his life's vision, is opposed to Yeats' patriotic Celtic past; and, while for Yeats the tragic was contained in his own personality, for Roland Holst it consists in his conviction that the world's essence has perished. J.W.W.

VERSE: *Verzen* (1911); *Een winter aan zee* (1937); *Swordplay, wordplay* (with S. Vestdijk; 1950); *In gevaar* (1958); *Omtrent de grens* (1960); *Een kleine schoof* (1969).—*Par delà les chemins* (Fr. tr. of some poems Ans and Henri Deluy, 1954).—PROSE: *Deirdre en de zonen van Usnach* (1920); *Over den dichter Leopold* (1926); *Shelley* (1928); *Woest en moe* (1951); *Het experiment* (1960); *Kort* (aphorisms; 1967).—*Verzamelde werken* (coll. works; 4 vols, 1948–49).

A. van Duinkerken, *Ascense der schoonheid* (1941); H. Roland Holst et al., *Over den dichter A. R. H.* (1948); G. Sötemann, *A. R. H. en de mythe van Ierland* (1950); W. H. Stenfert Kroese, *De mythe van A. R. H.* (1951); *De Gids*, special no. (May 1958); *Schrijvers prentenboek*, I (1958). J.J.O.

Roland Holst-Van der Schalk, HENRIETTE GOVERDINA ANNA (\*Noordwijk-Binnen 24 XII 1869; ∞1896 R. N. Roland Holst; †28 XI 1952), Dutch poet who played an important role in political life. As a Communist she sympathized with the Russian Revolution; after 1925 her view of life evolved to a form of religious socialism. Her first poems were original; she handled the sonnet 'as it had become, not an imaginative structure but a wave of perception' (Verwey). In her later volumes of poetry, her verse retained the rhythmical freedom and the preference for the 'run-on-line', while in vigorous

prose she wrote theoretical works and biographies. Not all her writings were of equal beauty of form, but they were all parts of her life's work, an expression of the principle of love. Her poetry is avowed in the highest sense.

VERSE: *Sonnetten en verzen in terzinen geschreven* (1895); *De nieuwe geboort* (1903); *Opwaartsche wegen* (1907); *De vrouw in het woud* (1912); *Het feest der gedachtenis* (1915); *Verzonken grenzen* (1918); *Tusschen twee werelden* (1923); *Heldensage* (1927); *Verworvenheden* (1927); *Vernieuwingen* (1929); *Tusschen tijd en eeuwigheid* (1934); *De loop is bijna volbracht* (1943); *Uit de diepte* (1946); *Wordingen* (1949).—PLAYS: *De opstandelingen* (1910); *Thomas More* (1912); *Het offer* (1921); *De kinderen* (1922); *Wij willen niet* (1931); *Kinderen van dezen tijd* (1931); *De moeder* (1932); *De roep der stad* (1933); *Der vrouwen weg* (1933).—BIOGRAPHY: *Dante Gabriël Rossetti* (1898); *J. J. Rousseau* (1912); *De held en de schare* (1920); *In memoriam Herman Gorter* (1928); *Tolstoi* (1930); *Guido Gezelle* (1931); *Herman Gorter* (1933); *Rosa Luxemburg* (1935); *Kinderjaren en jeugd van R. N. Roland Holst* (1940); *Romain Rolland* (1946); *Gandhi* (1947).—PROSE: *Socialisme en literatuur* (1899); *Kapitaal en arbeid in de 19de eeuw* (1902); *Open brief aan Maxim Gorki* (1918); *De voorwaarden tot hernieuwing der dramatische kunst* (1924); *Over leven en schoonheid* (1925); *Het vuur brandde voort* (1949); *Romankunst als levensschool* (1950).

K. F. Proost, *H. R. H. en haar strijd om de gemeenschap* (1937); Bernard Verhoeven, *De zielegang van H. R. H.* (2nd ed. 1939); M. M. Ariens, *Het jeugdwerk van H. R. H.* (1943); J. P. van Praag, *H. R. H.* (1946); R. Antonissen, *H. Gorter en H. R. H.* (with biblio.; 1946); Wim J. Simons, *H. R. H.* (1969). J.W.W. (J.J.O.)

Rolfe, **FREDERICK WILLIAM, BARON CORVO** (\*London 22 VII 1860; †Venice 26 X 1913), a versatile and eccentric English writer whose present reputation owes much to the brilliant biographical study by A. J. A. Symons, *The Quest for Corvo* (1934). His novels are largely personal and autobiographical. The best-known, *Hadrian the Seventh* (1904), the story of an obscure priest who became Pope, was successfully dramatized by Peter Luke in 1967.

*Stories Told Me* (1898); *Don Tarquinio* (1905); *The Desire and Pursuit of the Whole* (1934); *Nicholas Crabbe* (1958).

C., 1860–1960 (ed. C. Woolf and B. Sewell, 1961); D. Weeks, C. (1971).—Biblio. by C. Woolf (1957; 1972). W.R.A.

Rolland, **ROMAIN** (\*Clamecy 29 I 1866; †Vézelay 30 XII 1944), French writer. Romain Rolland came of a bourgeois family living in central France. He held a post as Professor of art history at the Sorbonne and was a friend of Péguy\*, in

whose *Cahiers de la Quinzaine* his novel *Jean-Christophe* first appeared serially (1904–12). In 1914 he was living in Switzerland, and from there launched a series of pacifist manifestos, later collected in *Au-dessus de la mêlée* (1915). He was awarded the Nobel prize in 1915. After the war he divided his time between literature and politics. He was the recognized representative of a revolutionary and independent humanism. As a novelist he remains memorable for his *roman-fleuve*, *Jean-Christophe*, which centres on the life of a musician of genius who combines the highest qualities of the French and the Germans. As a historian, he was animated by a worship of great men (Michelangelo\*, Tolstoy\*, Gandhi\* and, in particular, Beethoven). He advocated the creation of a 'people's theatre', and in that spirit wrote some 20 plays on the theme of revolutionary heroism.

NOVELS: *Jean-Christophe* (10 vols, 1904–12; defin. ed. 1931–34; Eng. tr. G. Cannan, 4 vols, 1910–13); *Colas Breugnon* (1919); *Clérambault* (1920; *Clérambault, or One Against All*, tr. anon., 1933); *L'âme enchantée* (7 vols, 1933; Eng. tr. B. R. Redman, E. Stimson, Van Wyck Brooks and A. de Alberti, 6 vols, 1927–35).—PLAYS: *Les tragédies de la foi* (1891 and 1898); *Le triomphe de la raison* (1898); *Le théâtre de la Revolution: Danton* (1900; tr. B. H. Clark, 1918); *Le quatorze Juillet* (1902; Eng. tr. *idem*, 1928); *Robespierre* (1939) etc.; *Lilluli* (1926).—VARIOUS: *Vie de Beethoven* (1902; tr. F. Rothwell, 1907); *Vie de Michel-Ange* (1906; tr. F. Lees, 1912); *Vie de Tolstol* (1911; tr. B. Miall, 1911); *Mahatma Gandhi* (1924; tr. C. D. Groth, 1924); *Péguy* (2 vols, 1944); *Beethoven, Les grandes époques créatrices* (1930, 1945).—*Journal des années de guerre, 1914–19* (ed. Marie R. R. [his widow], 1953).

P. J. Jouve, *R. R. vivant* (1920); S. Zweig, *R. R.* (1929); A. R. Levy, *L'idéalisme de R. R.* (1946); R. Arcos, *R. R.* (1950); J. B. Barrère, *R. R. par lui-même* (1955); J. Robichez, *R. R.* (1961); R. Cheval, *R. R. et l'Allemagne* (1963).—*Cahiers R. R.* (1948–). M.G.; J.P.R.

Rolle, **RICHARD** (\*Thornton Dale, Yorks c. 1300; †Hampole, Yorks 29 IX 1349), English mystic, hermit and writer. His canon is uncertain, but he wrote many Latin and English devotional treatises, scriptural commentaries and lyrics, most of them exalting the contemplative life; he is important in the development of English prose.

*The Pricke of Conscience* (now rejected from canon; ed. R. Morris, 1863); *The Psalter Translated by R. R.* (ed. H. R. Bramley, 1884); *Incendium Amoris* (R. Misy's Eng. tr. of 1435, ed. R. Harvey, 1896; Lat. text ed. M. Deanesly, 1915); C. Horstmann, *Yorkshire Writers: R. R. of Hampole and His Followers* (2 vols, 1895–96); *R. R.: English Writings* (ed. H. E. Allen, 1931); *The Melos Amoris of R. R. of H.* (ed. E. J. F. Arnould, 1957).

H. E. Allen, *Writings Ascribed to R. R.* (1927);

F. M. M. Comper, *The Life of R. R.* (1928); R. M. Wilson, 'Three Middle English mystics' in *Essays and Stud.*, IX (1956); N. Marzac, *R. R. de H. (1300-1349): vie et œuvres suivies du Tractatus super Apocalypsim* (1968; with biblio.).

R.W.B. (T.F.H.)

**Rollenhagen, GEORG** (\*Bernau 22 IV 1542; †Magdeburg 20 V 1609), German poet and dramatist. Pedagogue and preacher, Rollenhagen is famous for his *Froschmeuseler*, a didactic but entertaining satire on 16th-century Germany modelled on the pseudo-Homeric *Batrachomyomachia*. He also wrote notable Lutheran dramas.

*Froschmeuseler* (1566, pub. 1595; ed. K. Goedeke, 2 vols, 1876).—PLAYS: *Abraham* (1569); *Tobias* (1576; ed. J. Bolte, 1930); *Spiel vom reichen Manne und armen Lazaro* (1590; ed. J. Bolte, 1929).

J. Bolte, *Quellenstudien zu G. R.* (1929); E. Sobel, 'G. R.' in *Pub. Mod. Lang. Assoc.*, LXX (1955).  
D.G.D.

**Rolleston, THOMAS WILLIAM** (\*Shinrone, Co. Offaly 1857; †Hampstead 5 XII 1920), Irish poet and scholar. He wrote notable versions of Irish legends and his own poem 'The Dead at Clonmacnoise' remains one of the most evocative of all Irish poems.

*Sea Spray* (verse; 1909).—VARIOUS: *The High Deeds of Finn* (1910); *Myths and Legends of the Celtic Race* (1911).—*A Treasury of Irish Poetry* (ed., with Stopford Brooke; 1900).  
E.T.W.

**Rolli, PAOLO** (\*Rome 13 VI 1687; †Todi 20 III 1765), Italian poet and librettist; 'Eulibio Brenatiaco' in Arcadia. Living in England from 1715 to 1744, Rolli composed many operatic libretti and played a decisive part in creating the fashionable taste for Italian poetry and opera in London society. A prolific author of mellifluous Arcadian verse, in 1717 he published *Le Rime*, a collection of odes, *endecasillabi* and *canzonette*, in which he strove to capture a classical clarity of expression by modelling his style on that of Anacreon\* and Catullus\*. Other works include a collection of 95 epigrams (*Marziale in Albion*) and a translation of Milton's\* *Paradise Lost* (1735).

*Poetici componimenti* (1782); *Liriche* (ed. C. Calcaterra, 1926; with important intro.).—*Lirici del Settecento* (ed. M. Fubini and B. Maier, 1959; with biblio.).

S. Fassini, *Il melodramma italiano a Londra* (1914); T. Vallese, *P. R. in Inghilterra* (1928); G. E. Dorris, *P. R. and the Italian Circle in London* (1967).  
M.W.

**Rølvaag, OLE EDVART** (\*Dønna, Helgeland, Norway 22 IV 1876; ∞1908 Jennie Berdahl; †Northfield, Minn. 5 XI 1931), American novelist.

His masterpiece, *Giants in the Earth* (1927), tells the tragedy of Scandinavian emigrants in the battle against the Frontier. His writings analyse the transition from the Old World to the New.

*Peder Victorious* (1929); *Pure Gold* (1930); *Their Father's God* (1931); *The Boat of Longing* (1933).  
T. Jorgenson and N. O. Solum, *O. E. R.: A Biography* (1939).  
H.L.C.

**Romagnosi, GIANDOMENICO** (\*Salsomaggiore 11 XII 1761; †Milan 8 VI 1835), Italian patriot and legal writer, who inspired all the legislation of the Regno italico. On account of his contributions to the Conciliatore he was arrested and imprisoned, but liberated in 1821.  
N.K.W.

*Opere* (1841-48); *Scritti inediti* (1862); *Opuscoli filosofici* (1919); *Opere scelte di R., Cattaneo e Ferrari* (with 'Nota bio-bibliografica'; ed. E. Sestan, 1957).

C. Cagli, *G. R., la vita, i tempi, le opere* (1935).  
N.K.W. (J.G.-R.)

**Romains, JULES**, pseud. of LOUIS FARIGOULE (\*Saint-Julien-Chapteuil 26 VIII 1885; †Paris 14 VIII 1972), French poet, dramatist and novelist, elected to the French Academy in 1946. After finishing his studies in Paris at the École Normale Supérieure (1909), he was for some years a teacher of philosophy. His characteristic early poems, *La vie unanime* (1908), were published by the small community of writers (including Georges Duhamel\* and Charles Vildrac\*) organized in 1907 at 'L'Abbaye' at Créteil. Unanimism, the relation of the individual to the group and of groups to each other (defined in *Manuel de déification*, 1910), forms, in its different aspects, the basis of all Romains' works from his early novels *Mort de quelqu'un* (1911) and *Les copains* (1913), through his plays—the most successful of which has been *Knock, ou le triomphe de la médecine* (1923)—to the vast Zolaesque fresco of French society between 1908 and 1933, the 27 volumes of *Les hommes de bonne volonté* (1932-48).

VERSE: *Odes et prières* (1913); *Europe* (1916); *Chant de dix années* (1928); *L'homme blanc* (1937); *Pierres levées* (1948).—PLAYS: *Théâtre* (7 vols), incl.: *Knock* (1923); *Dr Knock*, tr. H. Granville-Barker, 1925; *Le dictateur* (1930); *Donogoo-Tonka* (1931); *L'armée dans la ville* (1911); *Cromedeyre-le-Vieil* (1920); *Volpone* (adapt. with S. Zweig from Ben Jonson; 1928); *Grâce encore pour la terre* (1940); *L'an mil* (1947).—NOVELS AND PROSE WORKS: *Le Bourg régénéré* (1906); *Puissances de Paris* (1911); *Le vin blanc de La Villette* (1914); *La vision extra-rétinienne* (1920); *Psyché*, I: *Lucienne* (1922), II: *Le dieu des corps* (1928), III: *Quand le navire* (1929); *The Men of Good Will* (tr. W. B. Wells and G. Hopkins, 1933 ff.); *Bertrand de Ganges* (1940); *Le moulin de l'hospice* (1949); *Violation de frontières* (1951); *Le fils de Jerphanion*

(1956); *Une femme singulière* (1957); *Mémoires de Mme Chauverel* (2 vols, 1959–60).—ESSAYS (about 20 vols): *Ai-je fait ce que j'ai voulu?* (1964); *Pour raison garder* (1960–67); *Lettre ouverte contre une vaste conspiration* (1966).

A. Cuisenier, R. et l'*Unanimité* (1935) and *L'art de R.* (1948); M. L. Bidal, *Les écrivains de l'Abbaye* (1938); N. Martin-Desliars, J. R. (1951); A. Figueres, J. R. (1952); M. Berry, J. R. (1960); A. Bourin and J. R., *Connaissance de J. R.* (1961).  
T.W. (M.G.)

**Roman, PASSION DE:** see *Autun Passion*.

**Roman de la Rose**, French romance, begun by Guillaume\* de Lorris c. 1235, and continued by Jean\* Chopinel de Meung c. 1280.

Eds: E. Langlois (1914–24); F. Lecoy (1965–); Eng. trs: F. S. Ellis (3 vols, 1926–28); H. W. Robbins (1962).

C. S. Lewis, *The Allegory of Love* (1936); G. Paré, *Le R. de la R. et la scolastique courtoise* (1941) and *Les idées et les lettres au XIIIe siècle* (1947); F. W. Mueller, *Der Rosenroman und der lateinische Averroismus des 13ten Jahrhunderts* (1947); A. M. F. Gunn, *The Mirror of Love* (1952); J. V. Fleming, *The R. de la R.* (1969).  
F.W.

**Romanelli, SAMUEL AARON** (\*Mantua 19 IX 1757; †Cassale Monferato 17 X 1814), Hebrew–Italian poet and traveller. Little is known of his upbringing, as he left home very early in life. He supported himself during his wanderings by teaching, but mostly by writing occasional songs. However his great didactic poem, *Ruach Nachon* (Berlin, 1792), is of lasting value. He translated into Italian the Jewish prayer book, and also into Hebrew from the Italian classics.

*Massa ba-Arab* (Berlin, 1792; Eng. tr. S. M. Schiller-Szinessy, 1886–87); *Zimrat Arizim* (poems in honour of Napoleon; Mantua, 1807); *Machaseh Shaday* (coll. Hebrew and Ital. poems; *ibid.*, 1808).  
S.A. (M.Ge.; Y.F.)

**Romanes, GEORGE JOHN** (\*Kingston, Canada West 20 V 1848; ∞1879 Ethel Duncan; †Oxford 23 V 1894), English man of science whose works amplify Darwin's\* teaching. His posthumous *Thoughts on Religion* (1895) shows modification of his early aggressive agnosticism. He endowed the Romanes Lectures in Oxford.

*Candid Examination of Theism by Physicus* (1878); *Scientific Evidences of Organic Evolution* (1882); *Animal Intelligence* (1883); *Mental Evolution in Animals* (1883); *Mental Evolution in Man* (1888); *Darwin and after Darwin* (1892); *Mind and Motion and Monism* (1895).

E. Romanes, *Life and Letters of G. J. R.* (1896).  
R.M.H. (M.A.)

**Romanov, KONSTANTIN, GRAND DUKE:** see **K. R.**

**Romanov, PANTELEYMON SERGEYEVICH** (\*1884; †1936), Soviet author whose novel *Rus'* (4 vols, 1924–36) was to be part of an ambitious plan to depict the transition between the old and the new Russia. Another topical problem is tackled in his novel *Sobstvennost'* (1933). He was an interesting transition figure who honestly tried to adapt himself to the demands of an entirely new era while yet remaining rooted in the ethical values of the old one.

*Goluboye platye* (1926); *Russkaya dusha* (1926); *Bez cherēmukhi* (1927); *Novaya skrizhal'* (1928); *Rasskazy* (1935).—*Without Cherry Blossom* (tr. L. Zarine, 1930); *Three Pairs of Silk Stockings* (tr. *idem*, 1931); *The New Commandment* (tr. V. Snow, 1933); *On the Volga* (tr. A. Gretton, 1934); *Diary of a Soviet Marriage* (tr. J. Furnivall and R. Parmenter, 1936).  
J.L.

**Romanus** THE 'MELODOS' (fl. 5th–6th century), Byzantine poet, renowned for his church hymns. These are in the form of a *kontakion* and owe much to Syriac poetry, especially that of Ephrem\*. With Romanus Greek hymnography appears to have made the change from quantitative to accented metre which characterizes its later development.  
J.M.H.

P. Maas and C. Trypanis, *Sancti Romani Melodi cantica* (2 vols, 1963–70).—E. Wellesz, *A History of Byzantine Music and Hymnography* (2nd ed. 1961); K. Mitsakis, *Byzantinē Hymnographia* (1971).  
J.M.H. (R.B.)

**Romberg, JOHANNES CHRISTLIEB NATHANAEAL** (\*Alt-Bukow, Mecklenburg 1808; †in his home on the San Bernard River, Texas 1891), Texas-German poet in the German classicist tradition.

*Gedichte* (ed. A. Wagner, 1900).

S. Metzenthin-Raunick in *Amer.-Ger. Rev.*, XII (1946).  
E.R.

**Romein, JAN MARIUS** (\*Rotterdam 30 X 1893; ∞Anna Margaretha Verschoor; †Amsterdam 16 VII 1962), Dutch historian and essayist. Besides his many history books, he wrote fascinating but reliable essays. Together with his wife, he wrote the celebrated series, *Erflaters van onze beschaving* (4 vols, 1938–40), a portrait gallery of all important Dutchmen. In these essays, the liberal Marxist point of view of the authors and an insight backed by modern psychology are supported by an efficient, fluent style.

He was also a noted philosopher of history, following his teacher Huizinga\* though tending more towards systematization; Theory of History has become an important branch of history teaching at Amsterdam University.

*De dood van Nikephoros Phokas* (short novel;

1929).—**HISTORY:** *Dostojewsky in de westersche kritiek* (1924); *De lage landen bij de zee* (with Annie R.-Verschoor; 1934); *Het onvoltooid verleden* (1937); *In opdracht van de tijd* (1946); *De biografie* (1946); *Tussen vrees en vrijheid* (1950); *In de hof der historie* (1951); *Carillon der tijden* (1953); *De eeuw van Azië* (1956; *The Asian Century*, tr. R. T. Clark, 1962); *Eender en anders* (1964); *Op het breukvlak van twee eeuwen* (ed. Annie R.-Verschoor, 2 vols, 1967).

De Nieuwe Stem, memorial no., XI, XII (1962); Jacob Presser, biblio. with intro. (1963). J.J.O.

**Romero, José RUBÉN** (\*1890; †1952), Mexican novelist, author of a modern picaresque novel, *La vida inútil de Pito Pérez* (1938), a bitter denunciation of man's inhumanity to man put into the mouth of an unrepentant village drunkard.

J.F.

*Mi caballo, mi perro y mi rifle* (1926); *Apuntes de un lugareño* (1932); *Desbandada* (1934); *El pueblo inocente* (1934); *Rosenda* (1946).—*Obras completas* (ed. A. Castro Leal, Mexico, 1957).

G. La Farga, *La evolución literaria de R. R.* (1939); E. R. Moore, *Novelistas de la Revolución mexicana: J. R. R.* (1940); *J. R. R. vida y obra, bibliografía, antología* (New York, 1946).

E.Sa. (J.F.)

**Rompler van Löwenhalt, JESAIAS** (\*Dinkelsbühl c. 1610; †after 1672), German poet, founder of the Aufrichtige Tannengesellschaft in Strasbourg (1631), in opposition to the Prince of Anhalt's Fruchtbringende Gesellschaft and representing a South German Protestant Baroque in opposition to Opitz\*. He also attempted spelling reforms.

*Erstes Gebüsch Reimgetichte* (1647).—J. H. Scholte, 'Wahrmond von der Tannen' in *Neophilologus*, XXI (1936); A. H. Kiel, *J. R. van L.* (diss. Amsterdam, with sel. of poems, very good; 1940) and 'Unveröffentlichte Briefe des J. R. van L. an J. H. Boecler' in *Zschr. für die Gesch. des Ober-rheins*, new ser., LIV (1943). L.W.F.

**Romulus:** see **Phaedrus**.

**Roncesvalles, CANTAR DE** (13th century). This 100-line Spanish epic fragment descends from the *Chanson de Roland*, and is probably of Navarrese origin. It contains, in powerful and economical form, CHARLEMAGNE's lament for his dead warriors.

R. Menéndez Pidal, *Tres poetas primitivos* (Buenos Aires, 1948); J. Horrent, *R. Étude sur le fragment de cantar de gesta* (1951) and *La Chanson de Roland dans les littératures française et espagnole du Moyen Âge* (1951). A.D.D.

**Rondeletius, JACOBUS PETRI** (\*Runnaby c. 1580; †1662), Swedish cleric and dramatist. He became

headmaster at Södertälje in 1613, and in 1614 wrote, for performance by his pupils, the play *Judas Redivivus* (in Swedish), a didactic tragedy founded on the medieval Judas legend, but reflecting also the influence of Asterophorus\* *Tisbe*, of Plautus\* and of Terence\*.

*Judas Redivivus* (ed. G. Klemming, 1871).

G. Ljunggren, *Svenska dramat intill slutet av sjuttonde århundradet* (1864); A. Peterson, *Det svenska skoldramat* (1929).

B.M.E.M.; A.H.J.K.

**Ronsard, PIERRE DE** (\*Manoir de la Possonnière nr Vendôme 11 IX 1524 or 1525; †Abbey of Saint-Cosme, Touraine 27 XII 1585), French poet, leader of the *PLÉIADE*. Ronsard says that he was born on 'Saturday, Sept. 11th, in the year of the battle of Pavia' (1524 O.S. or 1525 N.S.). In neither year was this a Saturday and 2 IX 1524 or 1525 have also been proposed. He was intended for a career of arms and diplomacy and became a page to the Dauphin at the age of ten. With various masters he visited Scotland, the Netherlands and Alsace—travels without effect on his later work. At 18 a serious illness left him partly deaf. He was tonsured but not ordained and turned to literature. Intensive study under Dorat at the Collège de Coqueret in company with J. A. de Baif\* and J. Du\* Bellay gave him a deep knowledge of Greek and Latin literature, of which the first fruits appeared in his *Odes* (1550 and 1552), of Pindaric and Horatian inspiration; a little later (1554–55) the influence of Anacreon\* appears in his work (H. Estienne\*). Meanwhile the example of Italian poets, particularly Petrarch\*, had inspired the first *Amours* (1552–53), consisting chiefly of sonnets and addressed to Cassandre de Salviati whom Ronsard traditionally met at a ball at Blois and continued to adore after her marriage. His second and third *Amours* (1555–56), of more native and sensual inspiration, are addressed to Marie, a country-girl of Anjou whose identification (as e.g. Marie Du Pin) is only conjecture. Also in 1555–56 Ronsard published his first *Hymnes*, occasional poems in the grand manner addressed to his friends or to the great. By 1560 ten years' work had established him as the exponent of a new poetry based on HUMANISM which now replaced any lingering medieval conceptions, and a dominant figure in letters and at court. Lucrative abbey were granted him (Saint-Cosme, 1564; Croixval, 1565), where he spent much of his time.

After 1560 he wrote notably: *Les Discours* (1560–70), noble poems in alexandrines allied to the earlier *Hymnes* and treating the wars of religion from the Roman Catholic and national standpoint; *La Franciade* (1572), an unsuccessful mythological epic of the French monarchy, in decasyllables, of which only four books out of 24 appeared; a group of sonnets on the death of Marie, attached in 1578 to the earlier *Amours de*



*Marie*, but now believed to be courtier's poems on the death (1574) of Marie de Clèves, the young mistress of Henri III; and the *Sonnets pour Hélène* (1578), perhaps his finest work, addressed to Hélène de Surgères, maid-of-honour to Catherine de Medicis.

In his last years Ronsard became detached from the court, which favoured the younger poet Desportes\*. Tormented by arthritis, he died at Saint-Cosme after a painful journey. Though condemned by Malherbe\* and neglected for 250 years, Ronsard again stands as the chief figure in French Renaissance poetry, an innovator of immense technical virtuosity though of narrower emotional range. He established, though he did not introduce, the alexandrine, and with Du Bellay fixed the form of the French sonnet. To his main work should be added the important collections: *Les Follastries* (1553), *Les Bocages* (1550, 1554) and *Élégies, Mascarades et Bergeries* (1565). His constant rearrangements of his poems complicate his bibliography, studied in full in P. Laumonier, *Tableau chronologique des œuvres de Ronsard* (1911).

*Les Amours* (ed. H. W. and C. Weber, 1963); *Le Bocage* (ed. G. Cohen, 1937); *Sonnets pour Hélène* (ed. M. Smith, 1970).—*Œuvres collectives* (1560, 1578, 1584, 1587, etc.); *Œuvres complètes* (ed. G. Cohen, 2 vols, 1938, follows 1584 ed.; ed. P. Laumonier *et al.*, 1914 ff., authoritative); *Œuvres* (ed. I. Silver, 1965 ff., follows 1587 ed.).

P. Laumonier, *R., poète lyrique* (1909); G. Cohen, *R., sa vie et son œuvre* (1924); P. Champion, *R. et son temps* (1925); M. Raymond, *L'Influence de R.* (1927); M. Bishop, *R., Prince of Poets* (1940); G. Gadoffre, *R. par lui-même* (1960); R. Lebègue, *R., l'homme et l'œuvre* (1966); D. Stone, *R.'s Sonnet Cycles* (1966). G.B.

Roovere, ANTHONIS DE (\*Bruges c. 1430; †16 V 1482), Dutch poet in the REDERIJER tradition (motto: 'Den voys hoert eer an'), bricklayer by trade and organizer of festivities, member of the Chamber of Rhetoric De H. Geest. At the age of 17 he was given the title 'Prinche van rethorycken'. From 1465 he received a special annual grant from the town of Bruges. He practised well-nigh all the genres of the Rederijkers. From his plays only the Morality *Quicunque vult salvus esse* has been preserved. In prose he wrote *De blyde incoempste van Vrouw Margriete van Yorck* and probably also the section 1467–82 in *Die excellente cronike van Vlaenderen*. His *Lof van den heylighen Sacramente* (1457) was printed in 1478 and has come down to us in several MSS. The dialogue *Van pays ende oorloghe* is known from the editions of 1557 and 1578. Eighty years after his death his fellow-townsmen Edewaerd de Dene\* published a large anthology of his refrains (especially didactic and religious ones, among which are some ingenious eulogies on the Virgin Mary), rondels (sourly

satirical) and other shorter pieces, under the title *Rethoricale Wercken* (1562).

*Gedichten van A. de R.* (ed. J. J. Mak, 1955); *Blyde incoempste* (ed. W. G. Brill in *Kronijk v. h. Hist. Genootschap te Utrecht*, 1866); *Quicunque vult salvus esse* (ed. L. Scharpé in *Leuvense Bijdragen*, IV, 1900).

G. C. van t'Hoog, *A. de R.* (1918); J. J. Mak, *Uyt Ionsten Versaemt* (1957); A. Viaene, 'A. de R., "Stadsdichter v. Brugge" (1466–1482)' in *Ad Harenas* (1960); R. Willemyns in *Versl. en Med. Vlaamse Acad.* (1967); G. Stuiveling, *Vakwerk* (1967); W. L. Braekman in *Jaarboek De Fontaine* (1968). J.J.M. (A.v.E.)

Roper, WILLIAM (\*Canterbury 1496; ∞2 VII 1521 Margaret More; †*ibid.* 4 I 1578), English biographer. Roper's *Life of Sir Thomas More*, his father-in-law, which was composed about 1535 but published first in Paris in 1626, gives a delightful picture of the More\* household and is one of the first biographies in English. J.B.B.

Ropshin, V., pseud. of BORIS SAVINKOV (\*1879; †1926), Russian revolutionary author who played a somewhat ambiguous political part after 1917 and eventually committed suicide. His novel, *Kon' bledny* (1913; *The Pale Horse*, tr. Z. Vengerova, 1917), is an interesting dissection of a terrorist's mind. J.L.

Rørdam, VALDEMAR (\*Dalby 23 IX 1872; ∞1901 Margrethe Jensine Hansen, ∞1938 Margaretha Brill; †Copenhagen 14 VII 1946), Danish poet. He was a prolific and versatile writer, the majority of his 50 books being poems. He learnt much from English poets, especially Swinburne\* and Kipling\*, and he made some excellent translations of Kipling, Reymont\* and Pushkin\*. The strong moralizing and patriotic fervour of his lyric poetry, which demanded sacrifices from his countrymen, and his jingoism had a certain effect, which was lost when he praised Hitler and the Nazis during the occupation of Denmark. He realized his fatal mistake and died a disappointed man.

*Dansk Tunge* (1901); *Gudrun Dyre* (1902); *Den gamle Kaptajn* (3 vols, 1906–07); *Strid og Strængeleg* (1912); *Udvalgte Digte fra tyve Aar* (2 vols, 1918); *Afrodites Boldspil* (1920); *Jens Hvas til Ulyborg* (2 vols, 1922–23); *Sangen om Danmark* (1923); *Danmark i tusind Aar* (1940).—*Udvalgte Digte 1895–1940* (1966). E.B.

Rosa, SALVATORE (\*Naples 21 VI 1615; ∞Lucrezia Paolino; †Rome 15 III 1673), Italian painter and satirical poet. The often-displayed erudition in his seven *Satire* is counterbalanced by their value as a document of his times. They deal with corruption among musicians and ecclesiastics; literary and artistic fashions—which he castigates; the scourge

of war; and the polemics in which he was involved. His letters reveal a fascinating personality.

*Satire* (Amsterdam [Rome], 1694; crit. ed. G. A. Cesareo in *Poesie e Lettere edite e inedite di S. R.*, 2 vols, 1892); *Lettere inedite di S. R. a G. B. Ricciardi* (ed. A. de Rinaldis, 1939); *Poesie e lettere inedite* (ed. U. Limentani, 1950).

L. Ozzola, *Vita e opere di S. R.* (1908); U. Limentani, 'S. R. Nuovi studi e ricerche' in *Ital. Stud.*, VIII-IX (1953-54), *Bibliografia della vita e delle opere di S. R.* (1955), 'S. R.' in *La Satira del Seicento* (1961) and 'S. R.: supplemento alla bibliografia' in *Forum Italicum* (Mar. 1973); L. Salerno, *S. R.* (1963). U.L.

Rosales, LUIS (\*Granada 1910), neo-classical Spanish poet, literary critic and, with Luis Vivanco\*, dramatist.

*Abril* (1935); *Retablo sacro del nacimiento del Señor* (1940); *La casa encendida* (1949); *Rimas* (1951); *El contenido del corazón* (1969). J.E.V.

Roscoe, WILLIAM (\*Liverpool 8 III 1753; ∞1781 Jane Griffies; †*ibid.* 30 VI 1831), English banker, botanist, philanthropist and author of biographical works on the Italian Renaissance. He also wrote against the slave trade and composed the nursery classic 'The Butterfly's Ball and the Grasshopper's Feast' (in *The Gentleman's Magazine*, 1806). R.M.H.

*The Wrongs of Africa* (1787); *Life of Lorenzo de' Medici* (1796); *The Life and Pontificate of Leo X* (1805); *Illustrations of the Life of L. de Medici* (1822).—*Poetical Works* (1853).

H. Roscoe, *Life of W. R.* (1833); Sir C. S. Jones, *W. R. 1753-1831* (1931); *W. R. of Liverpool* (ed. with life by G. Chandler, 1953).

R.M.H. (M.Bu.)

Roscommon, WENTWORTH DILLON, EARL OF (\*Ireland ?1633; ∞IV 1662 Lady Frances Boyle, ∞X 1674 Isabella Matthew; †London I 1685), English courtier-poet, who studied at the Protestant University of Caen, travelled in France, Germany and Italy, was skilled in linguistics and numismatics. Returning to England on the Restoration, Roscommon lived the life of a 'wit', gambling, duelling, yet lived to form an academy like that at Caen. A fine orator, he wrote on translated verse, was the first critic to praise *Paradise Lost* publicly, recommending blank verse as a medium.

*The Miscellaneous Works of the late Earls of Rochester and R.* (1707); *Poems by the Earl of R.* (1717; repr. Johnson, X; Anderson, VI; Chalmers, VIII).—*Horace's Art of Poetry, made English* (1680; 1684, facs. 1971); *An Essay on Translated Verse* (1684; enlarged 1685; repr. in J. E. Spingarn, *Critical Essays of the 17th Century*, III, 1909; facs. 1971).

S. Johnson, *Lives*, I (1781; repr. G. B. Hill, I, 1905). B.L.J. (H.N.D.)

Rosenberg, WILHELM LUDWIG (\*Hamm, Westphalia 10 I 1850; †Lillian, Ala. 30 I 1934), German-American author. Driven out by the German anti-socialist law, he continued his politics in America.

VERSE: *Lieder und Gedichte* (1881); *An der Weltenwende* (1910); *Krieg dem Kriege* (1915); *Weltverrat und Weltgericht* (1920).—*Crumbleton* (drama; 1898).—VARIOUS: *Irrfahrten, eine soziale Lebensgeschichte* (1880); *Aus dem Reiche des Tantalus, Skizzen* (1888). E.R.

Rosenplüt, HANS (=HANS SCHNEPPERER) (fl. c. 1430-60), brass-worker and poet of Nürnberg. He wrote historical and political songs, lyrics, didactic and satirical poems, *Schwünke* (see SCHWANK) and Shrovetide plays. He perfected the didactic sub-genre 'Priamel'. Though much of what he wrote is crudely vulgar, his purpose was always serious.

No complete ed.—A. Keller, *Fastnachtsspiele*, III (4 vols, 1853-58); K. Euling, *Das Priamel bis H. R.* (1905); G. Ehrismann, *Gesch. der dt. Lit.*, final vol. (1935); H. Maschek, *Lyrik des späten MA.s* (Dt. Lit. in Entw.-Reihen, 1939). F.P.P.

Rosenstein, NILS (ROSEN) VON (\*Uppsala 12 XII 1752; †Stockholm 7 VIII 1824), Swedish orator, philosopher and civil servant. A follower of French Enlightenment, he, at the invitation of Gustav\* III, became the first secretary of the Swedish Academy. He was a great patron of the arts and a friend of the leading writers of his day.

*Anmärkingar om vitterhet och smak* (1787); *Försök till en afhandling om upplysningen* (1793); *Samlade skrifter* (ed. J. N. Tersmeden, 3 vols, 1838); *N. von R.'s brevsamling* (ed. H. Schück, 1905).

L. M. Enberg, 'Åminnelsetal' in *Svenska akademien handlingar ifrån år 1796*, XI (1827); H. Larssen, 'R.'s avhandling om upplysningen' in *Gemenskap* (1932). B.M.E.M.; A.H.J.K.

Rosetti, CONSTANTIN (\*Bucharest 1816; †*ibid.* 1885), Rumanian politician and poet. One of the leading figures in the 1848 revolution in Wallachia, he was driven into exile and helped Bălcescu\* to edit *România viitoare* in Paris. He returned to Wallachia in 1857 and took over the journal *Românul*, which pressed for a united Rumania. As a young man he wrote a volume of poetry, *Ceasuri de Mulțumire* (1843), which shows the influence of French Romanticism, and he translated from Byron\*, Lamartine\* and Hugo\*.

*Istoria literaturii române*, II (1968); R. Pantazi, *C. A. R. Ginditorul* (1969). D.J.D.

Roshi: see Asher ben Yechiel.

**Rosmini-Serbati, ANTONIO** (\*Rovereto 24 III 1797; †Stresa 1 VII 1855), Italian philosopher, political writer, scholar and founder of the religious Order of the Rosminians. His *Nuovo saggio sull'origine delle idee* (1830) showed more originality than any other Italian philosophical work since Vico's\* death. His bold independence of thought soon found him enemies and he retired to Stresa, spending his last years on works of philosophy and religion and enjoying the friendship of Manzoni\*. That his influence on Italian writers was not greater was largely due to his cumbersome style.

*Opere edite e inedite* (1934 ff.); *Epistolario completo* (1887-94); *Le cinque piaghe della santa Chiesa* (1849; ed. C. Riva, 1966).

G. Bozzetti, *A. R. nell'aspetto estetico e letterario* (1909); C. Caviglione, *Bibliografia delle opere di A. R.* (1925); L. Bulferetti, *A. R. nella Restaurazione* (1955); F. Traniello, *Società religiosa e società civile in R.* (1966; with full biblio.).

N.K.W. (J.G.-R.)

**Rosny, J. H.**, joint pseud. of JOSEPH-HENRI BOËX (\*Brussels 17 II 1856; †Paris 15 II 1940) and JUSTIN BOËX (\*Brussels 21 VII 1859; †Paris 14 VI 1948), French novelists. The brothers signed their novels jointly until 1908. Then they published separately as ROSNY AÎNÉ and ROSNY JEUNE. Their huge output has the most varied settings, from pre-history to modern society, and has philosophical and moral aspects.

Signed J. H. Rosny: *L'immolation* (1887); *Vamireh* (1892); *L'impériuse bonté* (1905).—Signed Rosny aîné: *La guerre du feu* (1911); *La vague rouge* (1910); *Les rafales* (1912); *La force mystérieuse* (1914); *L'appel au bonheur* (1919); *Les pécheresses* (1928).—Signed Rosny jeune: *L'affaire dérive* (1909); *Sépulchres blanchis* (1913); *La courtisane passionnée* (1924); *La pantine* (1929).

M. C. Poinot, *J. H. R.* (1907); G. Cazella, *R.* (1907).

M.G.; J.P.R.

**Ross, MARTIN**: see Somerville, EDITH (ANNA) GENONE.

**Ross, SINCLAIR** (\*Prince Albert, Saskatchewan 1908), Canadian novelist and story writer who was a bank clerk for many years in small Western towns and now works for Royal Bank in Montreal. His realistic studies of prairie life are highly regarded for their psychological penetration and effective atmosphere.

*As For Me and My House* (1941); *The Well* (1958).—D. Stephens, 'Wind, sun and dust' in *Canad. Lit.*, XXIII (1965).

R.Su.

**Rossetti, CHRISTINA GEORGINA** (\*London 5 XII 1830; †*ibid.* 29 XII 1894), English poet, daughter of Gabriele Rossetti\*. Often compared with George Herbert\*, Christina Rossetti possessed something

of the same power to express deep religious feeling in apparently simple terms. She lived a life of self-dedication, twice renouncing the prospect of marriage for the sake of her faith. The passionate southern strain in her nature found its outlet in lyricism of great strength and subtlety. Her direct phrasing is woven by repetition and rhyme into patterns of exquisite melody, and a profound sadness permeates its quiet cadences.

*Goblin Market and Other Poems* (1862); *The Prince's Progress* (1866); *A Pageant and Other Poems* (1881); *Verses* (1893); *New Poems* (1896).—*Poetical Works* (with a memoir by W. M. Rossetti, 1904).

H. T. M. Bell, *C. R., a Biographical and Critical Study* (1898); D. M. Stuart, *C. R.* (1930); E. W. Thomas, *C. G. R.* (1931); L. M. Packer, *C. R.* (1963).

R.F. (M.A.)

**Rossetti, GABRIEL CHARLES DANTE** (\*London 12 V 1828; ∞1860 Elizabeth Siddal [†1862]; †*ibid.* 9 IV 1882), English poet and painter, the son of Gabriele Rossetti\*. He was educated at King's College School, Cary's Art Academy and the Royal Academy. He later became a pupil of Ford Madox Brown and in 1848 met Millais and Holman Hunt and formed the Pre-Raphaelite Brotherhood. In 1850 the first number of *The Germ* was published, and in this journal Rossetti published 'The Blessed Damozel' and other poems, which provoked Buchanan's\* attack on 'The Fleshly School of Poetry'. Rossetti's poetry was perhaps weakened by his visual preoccupation and his painting by his literary interests, but his best ballads and sonnets are dramatic as well as decorative.

*Poems* (1870); *Ballads and Sonnets* (1881); *The House of Life, a Sonnet-Sequence* (ed. P. F. Baum, 1928).—*The Collected Works of D. G. R.* (ed. W. M. Rossetti, 2 vols, 1886); *The Works of D. G. R.* (ed. *idem*, 1911); *D. G. R., An Anthology* (ed. F. L. Lucas, 1933).—*Letters* (ed. O. Doughty and J. R. Wahl, 5 vols, 1965- ).

W. Sharp, *D. G. R. A Record and a Study* (1882); E. L. Cary, *The R.s* (1900); W. Holman Hunt, *Preraphaelitism and the Preraphaelite Brotherhood* (2 vols, 1905); C. Davies, *D. G. R.* (1925); S. Ghose, *D. G. R. and Contemporary Criticism, 1849-1882* (Dijon, 1929); L. Wolff, *D. G. R.* (Paris, 1934); E. R. Vincent, *G. R. in England* (1936); O. Doughty, *A Victorian Romantic* (1949); G. H. Flemming, *R. and the Pre-Raphaelite Brotherhood* (1967).

B.H. (M.A.)

**Rossetti, GABRIELE** (\*Vasto, Abruzzi 28 II 1783; †London 24 IV 1854), Italian patriot, poet and scholar. Exiled after the Naples revolution in 1821 which he celebrated in an ode 'Sei pur bella con gli astri sul crine', he taught at King's College, London, and in his works *Commento analitico della Divina Commedia* (1826-27), *Mistero dell'*

*amore platonico* (1842) and *Beatrice di Dante* (1842) presents Dante\* as the exponent of anti-Papalism and Church reform. Rossetti wrote various volumes of poetry—*Poesie* (1806), *Iddio e l'uomo* (1833), religious in inspiration as is also *L'Arpa evangelica* (1852)—and patriotic lyrics.

*Le poesie di G. R.* (ed. Carducci, 1879); *Opere inedite e rare. Poesie inedite e rare tratte dagli autografi* (ed. D. Ciampoli, 4 vols, 1929–31).

G. Perale, *L'opera di G. R.* (1906); R. D. Waller, *The R. Family* (1932); E. R. Vincent, *G. R. in England* (1936). N.K.W. (J.G.-R.)

Rossi, VITTORIO (\*Venice 3 IX 1865; †Rome 18 I 1938), Italian philologist, scholar, historian and literary critic. His later work combines the best of both the historical and the idealistic schools of criticism.

*Storia della letteratura italiana* (1900–02); *Scritti di critica letteraria* (3 vols, 1930); *Il Quattrocento* (1933).

*Un cinquantennio di studi sulla letteratura italiana* (1937); *L'opera d'un maestro, Bibliografia ragionata degli scritti di V. R.* (1938). N.K.W.

Rostand, EDMOND EUGÈNE ALEXIS (\*Marseilles 1 IV 1868; ∞ Rosemonde Gérard; †Paris 2 XII 1918), French dramatist, elected to the French Academy in 1902. Rostand's early plays in verse, *Les Romanesques* (1894), *La princesse lointaine* (1895), and *La Samaritaine* (1897), all show the rich fund of lyricism and the remarkable verbal virtuosity which found their finest expression in *Cyrano de Bergerac* (1897; tr. H. Wolfe, 1937), a masterpiece of heroic drama on the theme of the unrequited love of an ugly soldier-poet of the 17th century. The hero of *L'Aiglon* (1900; tr. B. Davenport, 1927), the tragedy of the ineffectual son of a great soldier, is Napoleon's son, the Duc de Reichstadt. *Chantecler* (1910), in which all the characters are animals and birds, owes much to La\* Fontaine's *Fables* and Hugo's\* *La forêt mouillée*. Produced in 1910, it was not a success but it was well received on its revival in 1926. Rostand's plays are not so much an innovation in French poetic drama as the last exuberant blossoming of the Romantic drama launched by Victor Hugo in *Hernani*.

*La dernière nuit de Don Juan* (play; 1921).—VERSE: *Les musardises* (1890); *Le cantique de l'aile* (1922); *Le vol de la Marseillaise* (1922).

G. Haraszti, E. R. (1913); J. Suberville, *Le théâtre de R.* (1921); A. Apestéguy, *La vie profonde d'E. R.* (1929); N. J. Premela, E. R. (1933); J. W. Grieve, *L'œuvre dramatique de R.* (1931); R. Gérard, E. R. (1935). T.W.

Rostand, MAURICE (\*Paris 26 V 1891; †Ville d'Avray 21 II 1968), French poet and dramatist, son of Edmond, wrote numerous collections of

poems and plays in verse often dealing with historical subjects, the best of which is *La gloire* (1921).

VERSE: *Les insomnies* (1913); *Morbidezza* (1928).—*L'homme que j'ai tué* (novel; 1925).—PLAYS: *Napoléon IV* (1928); *Le dernier Tzar* (1929); *Le procès d'Oscar Wilde* (1935).

P. Brisson, *Le théâtre des années folles* (1943); G. Pillement, *Anthologie du théâtre français contemporain*, III (1948). T.W.

Rostworowski, KAROL HUBERT, COUNT (\*Rybná 3 XI 1877; †Cracow 4 II 1938), Polish poet and playwright. After studying music and philosophy, he settled in Cracow (1914). A convinced Roman Catholic and nationalist, he is sometimes called the Polish Mauriac\*. From experimenting in naturalism in his first plays, he turned to psychological dramas of ideas (*Judas z Kariothu*, 1913; *Kajus Cezar Kaligula*, 1917) in which he tried in an Expressionistic manner to throw new light on legendary characters. In the Mystery *Miłosierdzie* (1920) humanity is the only actor. The naturalistic trilogy on peasant life (*Niespodzianka*, 1929; *Przeprowadzka*, 1930; *U mety*, 1932) is both tragic and comic. Rostworowski's main preoccupation is man's relationship to God.

PLAYS: *Zmartwychwstanie* (1923); *Antychryst* (1925); *Czerwony marsz* (1931).—VERSE: *Zygzyki* (1932); *Dramaty wybrane* (1967).

R. Bergel, 'Tradycje dramatyki ludowej w teatrze R.' in *Życie Teatru*, IX (1926); S. Adamczewski, 'Drogi i bezdroża twórczości R.' in *Kultura*, XVIII (1932); K. Czachowski, 'R. Polish tragic dramatist' in *Slavon. and East Eur. Rev.*, XVII (1938–39). S.S. (P.H.)

Rotgans, LUCAS (\*Amsterdam X 1654; ∞ Anna A. de Salengre; †Kromzicht, Breukelen 3 XI 1710), Dutch poet. A patrician, he served in the army 1672–74 and afterwards went to Paris. In addition to traditional poems he wrote the epic *Wilhelm III* (2 vols, 1698–1700) and the mildly realistic poem *De Boerenkermis* (1708; repr. 1851), both important despite the regular versification of his time.

J.W.W.

VERSE: *Gedichten* (1691); *Poëzy van verscheidene mengelstoffen* (with biog. F. Halma, 1715).—PLAYS: *Scilla* (1711; ed. L. Strengholt, 1966); *Eneas en Turnus* (1715; ed. *idem*, 1959).

W. Kloos, *Een daad van eenvoudige rechtvaardigheid* (1909); W. A. P. Smit, 'R.'s epos *Wilhelm de Derde*' in *Verslag Provinciaal Utrechts Genootschap* (1950). J.W.W. (J.Sm.)

Roth, HENRY (\*Austria-Hungary 8 II 1906), American novelist. Although he wrote only one book, *Call It Sleep* (1934), which was so poorly received that he withdrew in disgust from the literary scene, this chronicle of the mental suffering

and bewilderment of a Jewish child in New York, crippled by his helplessness with the new language and yet capable of religious vision within his own culture, has come to be seen as one of the most remarkable documents of immigrant life. Since his self-imposed silence, Roth has worked as a machinist, one-room schoolteacher and water-fowl farmer.

D.E.Mo.

**Roth, JOSEF** (\*Schwabendorf nr Brody 2 VI 1894; †Paris 27 V 1939), Austrian novelist, essayist, critic. With Musil\*, Broch\* and Stefan Zweig\*, he is an important chronicler of the Habsburg monarchy. All his characters experience the impossibility of shaking off the impersonal power and magic of the old world, which as an 'infection' and inescapable dimension of the soul constantly threatens their personal identity, notably in the novel *Radetzkymarsch* (1932). Ironic detachment from and complete abandonment to the 'Habsburg myth' are both characteristic of Roth's work. Like many Austrian writers of his generation, he is a skilled craftsman and stylist.

NOVELS: *Hotel Savoy* (1924); *Die Flucht ohne Ende* (1927); *Hiob* (1930); *Die hundert Tage* (1936); *Die Kapuzinerkrufft* (1938; sequel to *Radetzkymarsch*).—SHORT STORIES: *Die Legende vom heiligen Trinker* (1939); *Der Leviathan* (1940).—ESSAYS: *Juden auf der Wanderschaft* (1926); *Panoptikum* (1930); *Der Antichrist* (1934).—COLLECTED WORKS: *Gesammelte Werke* (ed. H. Kesten, 3 vols, 1956); *Romane, Erzählungen, Aufsätze* (1964).

H. Böll, 'Leben und Werk J. R.s' in *Deutsche Rundschau*, LXXXIII (1957); C. Magris, 'J. R.' in *Der Habsburgische Mythos in der österreichischen Literatur* (1966; tr. of Ital. ed., 1963); H. Scheible, *J. R.* (1970).

F.M.K.

**Roth, PHILIP** (\*Newark, N.J. III 1933), American short-story writer and novelist. His first novel, *Goodbye, Columbus* (1959), a wry portrait of a vacation romance between students who ask more than their limited independence can permit, was an immediate success. A graduate of the University of Chicago (1955) and teacher there immediately afterwards, Roth has put his knowledge of the American campus to good use.

*Letting Go* (1962); *Portnoy's Complaint* (1969).

D.E.Mo.

**Rothe, JOHANNES** (†1434), German moralist, canon of Eichstätt. *Der Ritterspiegel*, a stanzaic *speculum* written for and with the advice of 'noble friends', gives the contemporary ideal of the Christian gentleman and soldier, the neighbour of peasant and townsman, engaged if need be in commerce. It owes nothing to the chivalrous epic; it seeks its authority in the Fathers and Vegetius\* classic on military strategy.

*Thüring. Chronik* (ed. R. von Liliencron, 1859); *Die hl. Elisabeth* (excerpt) in J. Kürschner, *Dt. Nat.-Lit.*, X (1882–89); *Des rätis czucht or Von der stete ampten* ('Of Civic Office'; ed. A. Heinrich, 1913); *Lob der Keuschheit* (ed. H. Neumann, 1934); *Ritterspiegel* (ed. *idem*, 1936).

J. Petersen, *Das Rittertum in der Darstellung des J. R.* (1909).

F.P.P.

**Rothensteiner, JOHN ERNST** (\*St Louis, Mo. 7 I 1860; †*ibid.* 26 IX 1936), German-American poet and excellent translator.

VERSE: *Hoffnung und Erinnerung* (1903); *Indianersommer* (1906); *Heliotrope* (1908); *Am sonnigen Hang* (1909); *Lieder eines Deutschamerikaners* (1916).—TRANSLATIONS: *A German Garden of the Heart* (1934).—VARIOUS: *Die literarische Wirksamkeit der deutschamerikanischen Katholiken* (1922).

B. Wilram, *J. R. der deutschamerikanische Priestersänger, ausgewählte Dichtungen* (1924); F. Bruns, 'J. R.†' in *Monatshefte f. dt. Unterricht* (Wisc.), XXVIII (1936).

E.R.

**Rothmann, MARIA ELIZABETH**: see M. E. R.

**Rotrou, JEAN** (~Dreux 21 VIII 1609; †*ibid.* 28 VI 1650), French dramatist. He was attached as a 'hired author' in succession to Hardy\* to the Hôtel de Bourgogne, for which he wrote 35 known plays. A prolific writer of comedies and romantic or melodramatic tragi-comedies, he was P. Corneille's\* chief competitor in the 1630s and 1640s. His best-known tragedies are *Saint Genest* (acted 1645), one of the last French religious tragedies until Racine's\* *Esther* (1689), *Venceslas*, a drama of love and politics set in Poland, and *Cosroës*, a political drama comparable to some of Corneille's more powerful plays. He drew heavily on Spanish sources and in his turn was pillaged by later dramatists including probably Racine.

COMEDIES: *Filandre* (1633); *Clorinde* (1635); *La Belle Alphrède* (1636).—TRAGEDIES: *L'Hypocondriaque* (1628; crit. ed. F. Gohin, 1924); *Hercule mourant* (?1634); *Agésilas de Colchos* (1636); *Laure persécutée* (c. 1638); *Antigone* (1637); *Iphigénie* (1640); *Bélisaire* (1643); *Le Véritable Saint Genest* (1645; crit. ed. T. F. Crane, New York, 1907); *Venceslas* (1647; crit. ed. *idem*, 1907; ed. W. Leiner, Saarbrücken, 1956); *Cosroës* (1648; ed. J. Scherer, 1950).—*Œuvres* (ed. Viollet-le-Duc, 5 vols, 1820); *Théâtre choisi* (ed. F. Hémon, 1883).

H. Chardon, *La vie de R.* (1884); H. C. Lancaster, *A History of French Dramatic Literature in the 17th century*, I, II (1929–32); *Rev. d'hist. litt. de la France*, L (1950); I. Buffum, *Studies in the Baroque* (Yale, 1957); J. van Baelen, *R.* (1965); J. Morel, *R., dramaturge de l'ambiguïté* (1968).

G.B.

Roud, GUSTAVE (\*Vevey 20 IV 1897), the Franco-Swiss Hesiod\*. His works draw upon the countryside around Jorat, which he knows so well and where he lives, to express fleeting moments of harmony between the poet and world. His poems express his search for the invisible in the very heart of the visible. He has made fine translations from Hölderlin\*, Novalis\*, Rilke\* and Trakl\*.

Écrits (coll. works; 3 vols, 1950–70).

Hommage à G. R. (1957); P. Jaccottet, G. R. (1968). G.G.

Rougémont, DENIS LOUIS DE (\*Neuchâtel 8 IX 1906), Swiss essayist. Professor, editor and publisher of reviews in Switzerland and Paris, active in a number of liberal and cultural organizations. Since 1934, he has adhered to E. Mounier's\* philosophy of personalism as an active member of the Esprit movement. Famous for the publication of *L'amour et l'occident* (1939; *Passion and Society*, tr. M. Belgion, 1940), which threw new light on the sources of European civilization, in more than 20 brilliant and convincing works he has defended spiritual values with talent, knowledge and faith.

*Politique de la personne* (1934); *Penser avec les mains* (1936); *La part du diable* (1942; *Talk of the Devil*, tr. K. Raine, 1945); *Vivre en Amérique* (1947); *L'aventure occidentale de l'homme* (1957); *Man's Western Quest*, tr. M. Belgion, 1947); *Comme toi-même: essais sur les mythes de l'amour* (1961, 1968; Eng. tr. R. Howard, 1964); *Les chances de l'Europe* (1962; *The Meaning of Europe*, tr. A. Braley, 1965); *La Suisse ou l'histoire d'un peuple heureux* (1965); *Journal d'un époque 1926–46* (1968). M.G.

Rouget de Lisle, CLAUDE-JOSEPH (\*Lons-le-Saulnier 10 V 1760; †Choisy-le-Roi 20 VI 1836), French poet and song-writer, author of at least the words of the first six stanzas of *Le Chant de guerre de l'armée du Rhin*, composed 25/26 IV 1792, renamed *La Marseillaise* after 30 VII 1792. The final stanza (not Rouget's) is sometimes ascribed to the journalist L. Du Bois. The origin of the music (rearranged 1887) has been much debated, but Rouget's authorship of it has not been conclusively disproved.

*Essais en vers et en prose* (1797); *Chants français* (1825).

H. Coutant, *La Marseillaise, son histoire depuis 1792* (1919); M. Henry-Rosier, *R. de L.* (1937); M. de la Fuye and E. Guéret, *R. de L. inconnu* (1943). G.B.

Roumain, JACQUES (\*1907; †1944), Haitian poet, novelist, ethnologist, essayist, civil servant, politician and diplomat; born of an élite mulatto family, educated in Europe and in the U.S.A., co-editor of *La Revue indigène* (1927), an impor-

tant modern review stressing the value of native Haitian (including African) culture. He founded the Haitian Communist party in 1934. His poetry, largely in free verse, is of ardent protest and emotional tension, based on Haitian experience. His chief work, however, is his novels dealing with Haitian urban and peasant life. His vigorous and dramatic style includes Creolisms.

NOVELS: *La proie et l'ombre* (1930); *Les fantoches* (1931); *La montagne ensorcelée* (1931); *Gouverneurs de la rosée* (his best novel; 1944; tr. *Masters of the Dew*, New York, 1947).—*Bois d'ébène* (verse; 1945). D.P.

Roumanille, JOSEPH (\*Saint-Rémy 8 VIII 1818; †Avignon 24 V 1891), Provençal writer and poet. Roumanille was the friend and instructor of Mistral\*, one of the founders of the FÉLIBRIGE, and the editor of the *Armana Provençau*. His own work, which took many different forms, is marked by a lyrical gift shot through with humour. He wrote in a homely and familiar style, and had a markedly moral outlook and a strongly controversial turn of mind.

VERSE: *Li margarideto* (1848); *Li Sounjarello* (1851); *Lis oubreto en vers* (1862).—PROSE: *Lis oubreto en prose* (1859); *Li conte provençau* (1883); *Li Cascareleto* (1883).—*La part dou bon Dieu* (play; 1853).

E. Ripert, *La renaissance provençale* (1918) and J. R. (1948). M.G.; J.P.R.

Roumer, ÉMILE: see HAITIAN LITERATURE.

Rous, FRANCIS (\*Dittisham, Devon 1579; ∞?Philippa; †Acton I 1659), English Puritan divine. Rous was Provost of Eton and Speaker of the 'Little Parliament' as well as a theologian.

*The Psalms of David in English Meeter* (1643); *Treatises and Meditations* (1657). J.B.B.

Rousseau, JEAN-BAPTISTE (\*Paris 6 IV 1671; †Brussels 17 III 1741), French poet and dramatist. The son of a cobbler, he was of arrogant character and easily made enemies. On the eve of his election to the French Academy he was accused of slander and obliged to leave France (1710; FORGERIES). He spent the rest of his life abroad in poverty (Switzerland, Vienna, Brussels, London). He excelled in the ode on general and topical subjects (*À la Fortune*, *Sur la mort de Conté*) and in his dignified, rhetorical manner was one of the foremost French serious poets of his age.

PLAYS: *Le Café* (1694); *Le Flatteur* (1696); *Le Capricieux* (1700).—VERSE: *Odes*, *Cantates*, etc. (London, 1723).—*Œuvres* (1743, 1757; ed. A. de Latour, 1868–69).

Voltaire, *Vie de J.-B. R.* (1748); H. A. Grubbs, *J.-B. R.* (1941). G.B.

Rousseau, JEAN-JACQUES (\*Geneva 28 VI 1712; ∞1768 Thérèse Levasseur; †Ermenonville nr Paris 2 VII 1778), French writer and philosopher. His French Calvinist ancestors came to Geneva in 1550. He lost his mother at birth and lived with his irresponsible father, a watchmaker, who 'educated' him by the reading of both Calvinist sermons and romantic novels of the 17th century. From ten to 16 the instability of his life under various unsympathetic guardians and employers in Geneva added to the instability of his character. From 16 to 29 he extended the field of his wanderings to Savoy, Piedmont and France, becoming converted to Catholicism out of sheer opportunism, accepting the hospitality of Mme de Warens who became his mistress. He later had a long liaison with an uneducated woman, Thérèse Levasseur, whom he finally married; their five children were abandoned to a foundling institution. Having tried many jobs and discouraged many benefactors, he went to Paris where his natural charm was to bring him many more amongst the most illustrious: Fontenelle\*, Marivaux\*, Condillac\*, Diderot\* and others. In 1750, after years of painful struggles, he won the prize offered by the Académie de Dijon for the best essay on *Si le progrès des sciences et des arts a contribué à corrompre ou à épurer les mœurs* (ed. G. R. Havens, 1946). Rousseau chose the paradox which made him famous overnight: so-called progress in letters, society, civilization has only served to pervert the innate goodness of man.

During the next 12 years appeared all the works which were to make him one of the most famous writers of his time: the *Discours sur l'origine et les fondements de l'inégalité parmi les hommes* (1755) attacks private property; in *Julie ou la Nouvelle Héloïse* (1761; eds: D. Mornet, 1925; J. Pomeau, 1960), a novel in letters, the family, the primitive unit, triumphs over the wickedness of modern society; the *Lettre à d'Alembert sur les spectacles* (1758) proclaims the corruption which the theatre is bound to bring upon the city of Geneva if Voltaire's\* conceptions prevail; *Émile ou de l'éducation* (1762; ed. F. and P. Richard, 1961) shows how man can preserve his fundamentally good instincts, whilst in *Du Contrat social ou principes du droit politique* (1762) we see how man born free and now in chains can regain his lost heritage. These last two books, condemned by the French authorities, compelled Rousseau to flee to Switzerland where he started writing his autobiographical *Confessions*, perhaps the most remarkable of his works (wr. 1765–70; pub. posth., 1781–88; tr. J. M. Cohen, 1953). Disavowed by the Genevan Protestants also, he went in I 1766 to England where David Hume\* found him a residence in Derbyshire; but he soon left, having developed a persecution mania which marred the last few years of his life in Paris. The Convention in 1794 transferred his remains to the Panthéon. Rousseau is still today the controversial figure

whose works aroused such strong passions during his lifetime. The intuition of this visionary and his constructive approach account for his immense influence, both in the field of politics through the French Revolution and in the realm of literature through Romanticism. *La Profession de foi du Vicaire Savoyard* (*Émile*, IV) is the most complete spiritual testament of Rousseau's faith, a kind of Christian socialism based on belief in God and the sanctity of his moral law. As a stylist Rousseau ranks amongst the greatest.

*Le Devin du village* (1752); *Discours sur l'économie politique* (1755); *Lettre à Christophe de Beaumont* (1763); *Lettres de la Montagne* (1764); *Lettres sur la législation de la Corse* (1765); *Dictionnaire de musique* (1767); *Considérations sur le gouvernement de la Pologne* (1772); *Rêveries du promeneur solitaire* (1782–90; eds: R. Niklaus, 1943; M. Raymond, 1948); *Correspondance générale* (ed. T. Dufour and P. P. Plan, 20 vols, 1924–34); *Correspondance* (ed. R. A. Leigh, 1965 ff.).—*Œuvres (complètes)* (ed. B. Gagnebin and M. Raymond, 1959 ff.).

L.-J. Courtois, *Chronologie critique de la vie et des œuvres de J.-J. R.* (1924); P.-M. Masson, *La religion de J.-J. R.* (3 vols, 1916); A. Schinz, *La pensée de J.-J. R.* (2 vols, 1929); A. Cobban, *Rousseau and the Modern State* (1934); J. S. Spink, *Rousseau and Geneva* (1934); C. W. Hendel, *J.-J. R., Moraliste* (1934); J. Guéhenno, *Jean-Jacques* (3 vols, 1948–52; tr. J. G. and D. Weightman, 1967); D. Mornet, *Rousseau, l'homme et l'œuvre* (1950); F. C. Green, *J.-J. R.* (1955); R. Grimsley, *J.-J. R., a Study in Self-Awareness* (1961) and *J.-J. R. and the Religious Quest* (1968); G. May, *Rousseau par lui-même* (1961); J. H. Broome, *Rousseau, A Study of His Thought* (1963); L. G. Crocker, *J.-J. R.* (1968 ff.).

J.P.I. (G.B.)

Roussel, RAYMOND (\*Paris 20 I 1877; †Palermo 14 VII 1933), French poet. Of a rich family, Roussel travelled round the world but was not of it, being totally obsessed by the use of wit and interplay of words. The Surrealists appreciated this forerunner of theirs whose novels and plays aroused shock and bewilderment. His work, resissued in 1963, attracted the attention of the Structuralist philosophers. One of his essays, *Comment j'ai écrit certains de mes livres* (1935) explains the sources of his ideas, but the reasons for his suicide remains a mystery.

VERSE: *La doubleure* (1897); *Chiquenaude* (1900); *La vue* (1904).—NOVELS: *Impressions d'Afrique* (1910; Eng. tr. L. Foord and R. Heppenstall, 1969); *Locus solus* (1914); *Nouvelles impressions d'Afrique* (1932).—PLAYS: *L'étoile au front* (1925); *La poussière des soleils* (1926).

M. Foucault, *R. R.* (1963); Bizarre, XXXIV–XXXV (special nos; 1964); J. Ferry, *L'Afrique des impressions* (1967); J. H. Matthews, *Surrealism and the Novel* (1966).

M.G.

**Roussin, ANDRÉ** (\*Marseille 22 I 1911), French actor and dramatist, founder, with Louis Ducreux, of the Rideau Gris company in Marseille, noted for its production of Webster's\* *Duchess of Malfi* in Paris (1937). His crazy comedy *Am-stramgram* (1941) was acclaimed as a modern *commedia dell'arte* for the greater significance it attributed to actors and 'properties' than to conventional dramatic dialogue. Roussin has since met with great popular success with satirical comedies of a fantastic nature.

*La petite hutte* (1948; *The Little Hut*, adapted N. Mitford, 1950); *Les œufs de l'autruche* (1948); *Nina* (1950); *Bobosse* (1950); *Lorsque l'enfant paraît* (1951); *La main de César* (1951); *L'amour fou* (1955); *Une femme qui dit la vérité* (1960); *Les glorieuses* (1960); *Un amour qui ne finit pas* (1963); *La locomotive* (1966); *On ne sait jamais* (1970).—AUTOBIOGRAPHY: *Patiences et impatiences* (1953); *Une contentement raisonnable* (1965).

P. Surer, *Le théâtre français contemporain* (1964); P. L. Mignon, *Le théâtre d'aujourd'hui de A jusqu'à Z* (1966). T.W. (M.G.)

**Roux, PAUL** [SAINT-POL]: see Saint-Pol-Roux.

**Rovani, GIUSEPPE** (\*Milan 12 I 1818; †ibid. 26 I 1874), Italian historical novelist and doyen of the *scapigliatura*. He moved away from the heroic and sentimental plots of the would-be followers of Manzoni\*, but even in his cyclic novel *I cento anni* (1750–1850) he is far from rivaling Manzoni's organic presentation of society.

*I cento anni* (5 vols, 1859–64; ed. B. Gutierrez, 1934).

L. Russo, *I narratori* (1922); G. Mariani, *Storia della Scapigliatura* (1967); G. Baldi, *G. R. e il problema del romanzo nell'800* (1967); R. Tordi, 'R. tra avanguardia e tradizione' in *Rassegna della lett. ital.* (1968). J.G.-R.

**Rovetta, GIROLAMO** (\*Brescia 30 IX 1851; †Milan 8 V 1910), Italian novelist and playwright. He wrote about 20 very popular novels of varying types of which the best is *Le lacrime del prossimo* (1888). The greatest of his historical plays, *Roman-ticismo* (1901), is still staged.

E. Bevilacqua, 'Saggio di bibliografia rovet-tiana' in *La Lucerna* (1926) and *G. R.* (1931). N.K.W.

**Rowe, NICHOLAS** (\*Little Barford, Beds 20 VI 1674; ∞1698 Antonia Parsons, ∞1717 Anne Devenish; †London 6 XII 1718), English dramatist. He introduced into the text of his Shakespeare\* edition the stage directions reproduced in many modern editions. He was called to the Bar, but turned to literature on inheriting an independent income (1692). A member of Addison's\* circle and a friend of Pope\*, he was regarded with affection

and admiration by many, despite the attacks of Curll and his writers. Rowe employed Betterton\* to visit Stratford to collect traditions of Shakespeare. Secretary to Queensberry (1709), Rowe became poet laureate in 1715. His own dramas are best represented by the tragedies *Tamerlane* (1702), *The Fair Penitent* (1703) and *Jane Shore* (1714) which held the stage throughout the century and longer until the tradition of 'heroic' acting degenerated. He writes in his own Shakespearean style, is often moving, and his blank verse, if mannered, is competent and acts well in the convention for which he wrote. B.L.J.

*Works* (2 vols, 1747; with life); *The Ambitious Stepmother* (1701); *Tragedy of Lady Jane Gray* (1715); *Three Plays* (ed. J. R. Sutherland, 1929).—TRANSLATIONS ETC.: *Boileau's Lutrin* (1708); *Shakespeare's Works* (6 vols, 1709; with life); *Lucian's Pharsalia* (with life; 1718).

S. Johnson, *Lives of the Poets*; W. S. Austin and J. Ralph, *Lives of the Laureates* (1835). R.M.H. (M.Bu.)

**Rowlands, SAMUEL** (\*?1570; †?1630), English poet and pamphleteer. Rowlands is an obvious successor to the Elizabethan chroniclers of low life, Greene\* and Nashe\*; his first prose work is *Greene's ghost haunting cony-catchers* (1602). Characteristic of his later date is the greater emphasis on verse satire in his work, developing the 'rogue' pamphlets' description of low life and thieving habits into the epigrams and Theophrastan character-sketches of the 17th century in such works as *Look to it for I'll stab ye* (1604), *The knave of hearts* (1612) and *More knaves yet?* (1613). A rival of Dekker's\*, his *Martin Mark-all beadle of Bridewell* (1610) is a reply to Dekker's *Belman of London*. Rowlands was ready to handle any theme that was likely to be popular—the romance of Guy of Warwick, or pious versifications of Bible stories.

*The Elizabethan Underworld* (ed. A. V. Judges, 1930, 1965). G.K.H. (C.B.)

**Rowley, WILLIAM** (\*1585; †1642), English dramatist. Little is known of Rowley's life beyond the fact that he was an actor. His best work as a playwright was done in collaboration with Middleton\*, with whom he wrote *The Changeling* (acted 1623/24). His *forte* was comedy, although he had some ability to achieve tragic pathos.

*A Match at Midnight* (1637); *All's Lost by Lust* (1630); *The Changeling* and *The Spanish Gipsie* (both 1653; with Middleton); *The Witch of Edmonton* (1658; with Dekker and Ford); *The Birth of Merlin* (1662; 'by William Shakespeare and William Rowley').

C. W. Stork, *W. R.* (1910); D. M. Robb, 'The canon of R.'s plays' in *Mod. Lang. Rev.*, XIV (1950). J.B.B.



Roy, GABRIELLE (\*Saint-Boniface, Manitoba 1909; ∞1947 Dr Marcel Carbotte), major Canadian novelist. After teaching in rural areas for several years she went to Paris to study drama (1937-39). She returned to Montreal and eventually settled in Quebec City. Her novels, set in working-class Montreal, isolated rural sections of Western Canada and the far North, are rich in narrative interest and psychological insight. She has created a gallery of distinctive and full-bodied characters, exploring a variety of social and personal problems in life and art.

*Bonheur d'occasion* (1945; *The Tin Flute*, tr. H. Josephson, 1947); *Alexandre Chenevert* (1954; *The Cashier*, tr. H. Binsse, 1955); *La montagne secrète* (1961); *The Hidden Mountain*, tr. *idem*, 1962); *La route d'Altamont* (1966; *The Road Past Altamont*, tr. J. Marshall, 1967).

M. Genuist, *La creation romanesque chez G. R.* (1966). R.Su.

Roy, VLADIMÍR (\*Kochanovce 17 IV 1885; †Nový Smokovec 6 II 1936), Slovak poet. A Protestant pastor who studied in Scotland, Roy was one of the most successful Slovak neo-Romantic poets of the generation of Krasko\*, whose influence is apparent in his work.

*Básne* (sel. poems; ed. J. Brezina, 1963).—J. Brezina, *Básnik V. R.* (1961) R.A.

Rozanov, MIKHAIL GRIGORYEVICH: see Ognëv, N.

Rozanov, VASILY VASILYEVICH (\*Vetluga 1856; †1919), Russian essayist. His numerous writings (dealing mostly with sex, religion, Church and family) show not only an original mind but a highly original and personal style—a style full of winks and inflections. His book, *Legenda o velikom inkvizitore* (1890; *Dostoevsky and the Legend of the Grand Inquisitor*, tr. S. E. Roberts, 1972), was partly responsible for the revival of the interest in Dostoevsky\* among the Russian intellectuals. In his cult of the flesh and of the irrational he anticipated D. H. Lawrence\*, but he found his allies in the Old Testament and even in ancient Egypt. From 1899 onward, he was on the staff of the conservative *Novoye Vremya*, but after 1917 he fell on evil days and retired to the Troitsky monastery (now Zagorsk) near Moscow where he wrote *Apokalipsis nashego vremeni* ('The Apocalypse of our Time') a few months before he died.

*Sumerki prosveshcheniya* (1899); *Priroda i istoriya* (2nd ed. 1903); *Semeyny vopros v Rossii* (1903); *Okolo tserkovnykh sten* (1906); *Kogda nachal'stvo ushlo* (1910); *Tëmny lik* (1911); *Literaturnye izgnanniki* (1913); *Opavshie listya* (1913); *Sredi khudozhnikov* (1914); *Uyedinënnoye* (1916).—*Solitaria* (1927), *Fallen Leaves* (1929; both tr. S. S. Kotelyansky).

M. G. Kurdyumov, *O R.* (1929); M. Spasovskiy,

*R. v poslednie gody svoey zhizni* (1935); R. Poggioni, *R.* (1962). J.L.

Różewicz, TADEUSZ (\*Radomsko 9 X 1921), Polish poet, short-story writer, playwright. Hardly any living Polish poet had more followers than Różewicz, whose first poetry published after the war contrasted with that of earlier decades in his deliberate abolishment of accepted poetic conventions. His diction's similarity to prose conveys his deep distrust in the relevance of literature for man after the experiences of the Second World War. In his later short stories and plays he introduces fantastic, grotesque and absurd elements, but his poetry (often referred to as 'anti-poetry') remains his main achievement.

POETRY: *Niepokój* (1947); *Czerwona rękawiczka* (1948); *Pięć poematów* (1950); *Poemat otwarty* (1956); *Głos anonima* (1961); *Formy* (1961; poetry and prose); *Zielona róża/Kartoteka* (1961; poetry and a play).—*Formen der Unruhe. Gedichte* (tr. K. Dedecius, Munich, 1965); *Faces of Anxiety, Poems* (tr. A. Czerniawski, London, 1969).—SHORT STORIES: *Przerwany egzamin* (1960); *Wycieczka do muzeum* (1966).—*Opowiadania wybrane* (1968).—*In der schönsten Stadt der Welt. 6 Geschichten* (tr. A. Dross, Munich, 1962).—PLAYS: *Utwory dramatyczne* (1966).—*Der unterbrochene Akt und andere Stücke* (tr. I. Boll, Frankfurt, 1966).

J. Błński, *Poeci i inni* (1956).

P.H.

Rubió i Ors, JOAQUIM (\*1818; †1899), Catalan poet and scholar. Writing as 'Lo gaiter del Llobregat' from 1839 onwards, he was the first poet to write in Catalan with the deliberate intention of reviving the language; his verse consciously looks back to the troubadour tradition. He was prominent in the restoration of the Jocs Florals of Barcelona (1859), the poetical contest which played an essential part in the revival of Catalan literature. J.M.B. i R. (G.W.R.)

Rubow, PAUL VIKTOR (\*Copenhagen 9 I 1896; ∞1927 Kamilla Skibsted, ∞1949 Helene Inger Plaugmann-Øpik; †*ibid.* 7 IV 1972), Danish literary scholar and critic; from 1933 Professor of comparative literature at Copenhagen. A brilliant stylist, his works on Georg Brandes\*, Hans Andersen\*, Holger Drachmann\* and Shakespeare\* deserve special mention.

*Dansk litterær Kritik i det 19. Aarhundrede* (1921); *Saga og Pastiche* (1923); *H. C. Andersens Eventyr* (1927); *Georg Brandes og hans Lærere* (1927); *Hippolyte Taine* (1930); *Georg Brandes og den kritiske Tradition* (1931); *Georg Brandes' Briller* (1932); *Shakespeare paa Dansk* (1932); *Holger Drachmanns Ungdom* (1940); *Holger Drachmann 1878-97* (1945); *Oehlenschlägers Arvtager* (1947); *Shakespeare i Nutidsbelysning* (1948); *Shakespeare og hans samtidige* (1948); *Two Essays. Henrik*

Ibsen. *The Sagas* (1949); Holger Drachmann. *Sidste Aar* (1950); Søren Kierkegaard (1950); Shakespeares *Hamlet* (1951); *Verdenslitteraturen* (1953); *Klassiske og moderne Studier* (1954); *Epigonerne* (1956); King John (1960); *Kunsten at skrive og andre Essays* (1964); Shakespeares *Sonetter* (1967).

*Festskrift til P. V. R.* (1956).

E.B.

Rucellai, GIOVANNI (\*Florence 20 X 1475; †Rome 3 IV 1525), Italian poet and humanist. Nephew of Lorenzo il Magnifico (Medici\*) and member of a literary family, he entered the Church and served both the Medici Popes. His tragedy *Rosmunda* (1515; pub. 1525), composed at the same time as his friend Trissino's\* *Sofonisba*, was based likewise on Greek tragedy, though Rucellai chose a medieval subject. His paraphrase of Virgil's\* *Georgics* IV, *Le Api* (1524; pub. 1539) is more important.

*Opere* (ed. G. Mazzoni, 1887; good intro.).

F. Neri, *La tragedia italiana nel Cinquecento* (1904); A. Marpicati, *Saggi critici* (1934).

C.Dr.

Rückert, FRIEDRICH (\*Schweinfurt 16 V 1788; †1822 Anna Luise Wiethaus-Fischer; †Neuss nr Coburg 31 I 1866), German poet. He came under the Romantic influence of Grimm\* and Creuzer and was introduced to Oriental studies by Hammer-Purgstall in Vienna, when returning from Italy in 1818. He edited Fouqué's\* *Frauentaschenbuch* (1821–25), was Professor of Oriental languages at Erlangen (1826) and Berlin (1841), but retired to Neuss (1848). His verse flowed in two placid but relentless streams, one Oriental, the other domestic, both characterized by easy mastery of form lacking content.

*Gesammelte Gedichte* (6 vols, 1834–38; sel. tr. in *Library of World's Best Literature*, ed. C. D. Warner, 1917–18); *Die Weisheit des Brahmanen* (6 vols, 1836–39; Eng. tr. C. T. Brooks, 1882); *Erbauliches und Beschauliches aus dem Morgenlande* (2 vols, 1837–38); *Rostem und Suhrab* (1838); *Kindertodtenlieder* (1872).—PLAYS: *Saul und David* (1843); *Kaiser Heinrich IV* (2 vols, 1844); *Christoforo Colombo* (2 vols, 1845).—*Gesammelte poetische Werke* (ed. H. Rückert and D. Sauerländer, 12 vols, 1867–69); *F. R., Gedächtnis und Vermächtnis* (ed. G. Schneider, 1955).

L. Magon, *Der junge R.* (1914); H. Prang, *F. R.* (1963).

H.A.P. (K.W.M.)

Rūdākī, JA'FAR, ABU 'ABDALLĀH (\*Rudak of Samarkand; †*ibid.* 940/941), Persian poet, was an esteemed companion and panegyrist of the Samanid Nasr II (913–942). Later in life he became blind. Rūdākī is the first great poet of Islamic Persia and has been deservedly called the father of Persian poetry. He developed the style and established the models followed by classical Persian poets, especially in the Ghaznavid period.

His surviving poems show a fine taste and mature mind, with an epicurean, yet contemplative approach.

*Divān* (Tehran, 1897).

H. Ethé, 'R., der Samaniden-Dichter' in *Nachrichten von der Königl. Gesellschaft der Wissenschaften zu Göttingen* (with text and tr. of poems; 1873); C. J. Pickering, 'A Persian Chaucer' in *Nat. Rev.* (1890); A. W. Jackson, *Early Persian Poetry* (1920); S. Naficy, *Ahvāl va Āthār-i R.* (3 vols, Tehran, 1931–40); A. Gh. Mirzayef, *A. A. R.* (Stalinabad, 1958).

E.Y.

Rudbeckius, JOHANNES JOHANNIS (\*Ornosta 3 IV 1581; †Västerås 8 VIII 1646), Swedish scholar. In 1604 he became Professor of mathematics at Uppsala, in 1611 Professor of theology there. He was appointed Vice-Chancellor in 1613, but, because of quarrels with Messenius\*, both parties were banned from the University in the same year. Rudbeckius was made court preacher by Gustav Adolf and in 1619 became Bishop of Västerås. He was extremely active in the service of education and founded the first Swedish grammar school at Västerås in 1623. Until 1636 he also took part in politics.

*Logica* (1625); *Controversiae logicae* (1629).—J. Rudbeck, *Bibliotheca Rudbeckiana* (1918).

B. R. Hall, *J. R., en historisk-pedagogisk studie* (1911); H. Cnattingius, *J. R. och hans europeiska bakgrund* (1946).

B.M.E.M.; A.H.J.K.

Rudbeckius, OLAUS (~Västerås 12 XII 1630; †Uppsala 17 IX 1702), Swedish historian, scholar, and doctor; son of Johannes Rudbeckius\*. After studies in Holland and Uppsala he became Professor of medicine at Uppsala (1658–91). A notable polymath, he devoted more and more time to the study of Swedish history. In 1679 appeared the first volume of *Atlant eller Manheim*, in which Rudbeckius developed the idea that Sweden is the original home of human culture. This was a work of fantastic but brilliant imagination, which had considerable influence upon his contemporaries, not only in Sweden.

*Atlant* (Latin title *Atlantica*), II (1689), III (1698), IV (mostly destroyed in a fire at Uppsala, 1702); *Atlantica* (Swed. text, ed. A. Nelson, 3 vols, 1937–47); *Brev av O. R., rörande Uppsala Universitet* (ed. C. Annerstedt, 4 pts, in Uppsala Universitets årsskrift, 1893–1905); *Efterskörd* (ed. A. Grape, *ibid.*, 1930).—J. Rudbeck, *Bibliotheca Rudbeckiana* (1918).

G. Löw, *Sveriges forntid i svensk historiskrivning* (1908); *Rudbecksstudier* (1930); J. Nordström, *De yverbörnes ö* (1934).

B.M.E.M.; A.H.J.K.

Ruddiman, THOMAS (\*Boyndie X 1674; †1701 Barbara Scollay, †1711 Janet Horsburgh, †1729

Anne Smith; †Edinburgh 19 I 1757), Scottish grammarian. He began as a schoolmaster and from 1700 was Keeper of the Advocates' Library, Edinburgh. In 1728 he became University printer. His main work was his edition of Buchanan\* (2 vols, 1715), *Grammaticae Latinae Institutiones* (2 vols, 1725–31; 3 vols, 1740), and an edition of Livy\* (4 vols, 1751).

G. Chalmers, *Life of R.* (1794).

J.K.

Rudel: see Jaufré Rudel.

Rudnicki, ADOLF (\*Warsaw 19 II 1912), Polish novelist. Having established himself in the 1930s as a promising young writer he published after the war some collections of shattering short stories describing the fate of the Polish Jews, often in an only very slightly fictionalized way. His most important later achievement is his series of brief essays (*Niebieskie kartki*, 1956 ff.) on various subjects, expressing both his own and the spiritual climate of his day.

NOVELS: *Szczury* (1932); *Doświadczenia* (1939). —SHORT STORIES: *Szekspir* (1948); *Ucieczka z Jasnej Polany* (1949); *Żywe i martwe morze* (1952); *The Dead and Living Sea and Other Stories*, tr. J. Zwolska, Warsaw, 1957); *50 opowiadań* (1966); *Niekochana i inne opowiadania* (1969). —*Ascent to Heaven* (tr. H. C. Stevens, London, 1951).

P.H.

Rudolf von Ems (fl. 1220–54), Swiss poet, *ministerialis*, serving the Lords of Montfort. A learned and careful 'emulator of the masters' (Gottfried\* von Strassburg is his model). His subject is 'great men', his purpose didactic: he avoids Arthurian themes. His early legends, *Der gute Gerhard* (c. 1225, source unknown) and *Barlaam und Josaphat*, are his most satisfactory works. Later works are 'historical': *Alexander and Wilhelm von Orleans* (1230–38), and a *Weltchronik* (broken off at King Solomon), of which there are c. 80 MSS and many continuations and imitations.

*Barlaam* (ed. F. Pfeiffer, 1843); *Der gute Gerh.* (tr. K. Simrock, 1848; ed. J. A. Asher, 1962); summaries and excerpts in J. Kürschner, *Dt. Nat.-Lit.*, IV (1882–89); *Weltchronik* (ed. G. Ehrismann, 1915); *Alexander and Wilh. von O.* (ed. V. Junk, 1928–29).

G. Ehrismann, *Studien über R. von E.* (1919); E. Schröder, 'R. von E. und sein Literaturkreis' in *Zsch. für dt. Alt.*, XVII (1930); Helmut Brackert, *R. von E.* (1968).

F.P.P.

Rudolf von Fenis, COUNT OF NEUENBURG (fl. 1158–92), the first Swiss minnesinger. Most of his songs are close adaptations (even to the placing of the caesura) of troubadour stanzas—Folquet\* de Marseille and Peire\* Vidal.

*Des Minnesangs Frühling* (ed. K. Lachmann and

C. von Kraus, 1950).—E. Baldinger, *Der Minnesänger Graf R. von F.* (1923).

F.P.P.

Rueda, LOPE DE (\*Seville c. 1505; †Córdoba 1565), Spanish dramatist. He was a gold-beater, who took to acting and writing plays. Records prove that he acted in Valladolid (1551), before Philip II at Benavente (1554), at the consecration of Segovia cathedral (1558) and at Seville (Corpus Christi, 1559). His four full-length plays are close imitations of Italian models. He also composed dramatic pastorals and religious plays that are of little importance. His *pasos*—one-act plays—are excellent: short, vivid dramatizations of folk-tales or popular scenes in lively prose, with stock characters. Timoneda\* published his works in Valencia (1567).

*Obras* (ed. E. Cotarelo, 2 vols, 1908); *Teatro* (ed. J. Moreno Villa, 1924; selection); *Pasos completos* (1944).

A. L. Stieffel, 'L. de R. und das italienische Lustspiel' in *Zeitschrift für romanische Philol.*, XV (1891); E. Cotarelo, *L. de R. y el teatro español de su tiempo* (1898); V. Tusón, *L. de R., bibliografía crítica* (1965).

E.M.W. (J.E.V.)

Rueda, SALVADOR (\*Benaque, Málaga 3 XII 1857; †Málaga 1933), Spanish poet of humble origin. In prolific writings of uneven quality, his innovations in metre, rhythm and metaphors were an anticipation of the forms of *modernismo*. He outran his own ability and became overshadowed by the *modernistas*, but at his best he wrote brilliant Andalusian poetry.

*Cantos de la vendimia* (with intro. Clarín, 1891); *Fuente de salud* (1906); *Poesías completas* (1911); *Mi estética* (1918).

A. González-Blanco, *Los grandes maestros: S. R. y Rubén Darío* (1908); M. Prados y López, *S. R., el poeta de la Raza* (1941); D. Vázquez Otero, *S. R.* (1960).

R.M.N. (J.E.V.)

Ruf (RUOF, RUEFF, RUFF), JAKOB (\*c. 1500; †Zürich 1558), Swiss dramatist. A surgeon in Zürich, Ruf wrote anti-Papal, moralizing plays on Biblical themes (*Joseph, Adam und Eva, Lazarus, Geburt Christi*) and a *Wilhelm Tell*. With their Swiss political background and their high moral purpose the plays are interesting social documents and, despite diffuseness, of literary merit.

*Das Buch Hiob* (1535); *Etter Heini uss dem Schwizerland* (1538; ed. H. M. Kottlinger, 1847); *Des Herrn Weingarten* (1539); *Spiel von Joseph* (1540); *Wilhelm Tell* (1545; ed. J. Bächtold in *Schweizer Schauspiele*, III, 1893); *Adam und Eva* (1550; ed. H. M. Kottlinger, 1848); *Lazarus* (1552); *Geburt Christi* (1552).

R. Wildhaber, *J. R.* (diss. Basle, 1929); D. van Abbe, *Drama in Renaissance Germany and Switzerland* (1961).

D.G.D.

**Ruffini, GIOVANNI** (\*Genoa 20 IX 1807; †*ibid.* 3 XI 1881), Italian patriot and novelist. A follower of Mazzini\*, he went into exile in 1833, living mostly in England and writing most of his work in English. His best work *Lorenzo Benoni* (Edinburgh, 1853) is a partly autobiographical patriotic novel. *Dottor Antonio* (1855; new ed. 1945), also written in English, is still read. Ruffini also wrote the libretto for Donizetti's *Don Pasquale*.

A. Linaker, G. R. (1882); M. Pertusola, *La vita e gli scritti di G. R.* (1908); G. R. *e i suoi tempi: studi e ricerche a cura del comitato per le onoranze a G. R.* (1931). N.K.W.

**Rufo y Gutiérrez, JUAN** (\*Córdoba ?1547; †after 1620), Spanish poet and writer of anecdotes. He wrote an epic about Don John of Austria (1584), partly based on Hurtado\* de Mendoza's history. His ballad *Los comendadores* was the source of a famous play, *Los comendadores de Córdoba*, by Lope de Vega\*. His book of anecdotes is extremely amusing.

*La Austriada* in Biblioteca de Aut. Esp., XXIX; *Las seiscientas apotegmas y otras obras en verso* (ed. A. G. de Amezúa, 1923).

R. Ramírez de Arellano, J. R., *jurado de Córdoba* (1912); R. Foulché-Delbosc, 'L'authenticité de la *Guerra de Granada*' in Rev. Hispanique, XXXV (1915). E.M.W.

**Rúfus, MILAN** (\*1928), Slovak poet. His collection of poems *Až dozrieme* (1956), with its profound exploration of personal feelings and strong moral sense, expressed a sharp contrast to the often shallow and schematic poetry of the preceding period. R.A.

**Rühmkorf, PETER** (\*Dortmund 25 X 1929), German poet. He is a satirical, almost aggressive writer, but his anger tends to disappear beneath the formal brilliance of his verse. He has a talent for parody which he applies to both traditional (*Irdisches Vergnügen in g*, 1959) and contemporary poetry (*Lyrikschlachthof*). He also writes, and collects, nursery rhymes and *Lieder* (songs) which show his critical wit at its best.

*Heisse Lyrik* (1956); *Kunststücke* (1962); *Über das Volksvermögen* (about nursery rhymes; 1967). F.M.K.

**Ruiz, JUAN, ARCIPRESTE DE HITA** (†c. 1350), Spanish poet. Little is known of the life of the Archpriest—the greatest Spanish medieval poet—except what he himself tells us in his poetic miscellany, the *Libro de Buen Amor* (1330; rev. 1343), which is almost entirely fictional. Its contents are varied: unsuccessful love affairs, a successful one, didactic exposition, burlesque encounters with wild country girls in the moun-

tains, religious lyrics, a battle between Carnival and Lent, Love's triumphal entry, more love affairs, an imprecation against death, hymns to the Virgin, a satire against the clerics of Talavera. Thirty-five fables and apologues (mostly Aesopic) are related by different characters during the work. The go-between Trotaconventos is a brilliant creation. The seduction of Doña Endrina derives from the 12th-century Latin comedy *Pamphilus*; the liturgical parodies, the praise of small women and the satire against the clerics are of Goliardic inspiration. The Archpriest draws also on Provençal and earlier Spanish literature, on sermon technique, and on European traditions of fictional autobiography; debts to the Arabic and Hebrew literature of Spain remain unproven. There is a constant tension in the *Libro de Buen Amor* between Christian morality and enjoyment of the world; the book's irony, ambiguity and parody are an attempt to reconcile these aspects. The narrative portions are mostly in free CUADERNA VÍA; the lyrics show considerable metrical variety. The book fell from favour after the mid-15th century.

E.M.W. (A.D.D.)

*Libro de Buen Amor* (ed. J. Ducamin, Toulouse, 1901; ed. G. Chiarini, Milan-Naples, 1964; ed. M. Criado de Val and E. W. Naylor, 1965; ed. J. Corominas, 1967; ed. and tr. R. S. Willis, Princeton, 1972; *The Book of Good Love*, tr. E. K. Kane, Kane, Pa., 1933; tr. M. di Cesare and R. Mignani, Albany, N.Y., 1968).

H. B. Richardson, *An Etymological Vocabulary to the L. B. A.* (New Haven, 1930); F. Lecoy, *Recherches sur le L. B. A.* (Paris, 1938); G. B. Gybbon-Monypenny, 'Autobiography in the L. B. A. in the light of some literary comparisons' in Bull. Hispanic Stud., XXXIV (1957) and 'Estado actual de los estudios sobre el L. B. A.' in Anuario de Estud. Medievales, III (1966); M. R. Lida de Malkiel, *Two Spanish Masterpieces: The Book of Good Love and the Celestina* (Urbana, 1961); A. Castro, *La realidad histórica de España* (rev. ed. Mexico, 1962); O. H. Green, *Spain and the Western Tradition*, I (Madison, 1963); J. Guzmán, *Una constante didáctico-moral del L. B. A.* (Mexico, 1963); A. N. Zahareas, *The Art of J. R.* (1965); F. Rico, 'Sobre el origen de la autobiografía en el L. B. A.' in Anuario de Estud. Medievales, IV (1967); *L. B. A. Studies* (ed. G. B. Gybbon-Monypenny, London, 1970). A.D.D.

**Ruiz Aguilera, VENTURA** (\*Salamanca 1820; †Madrid 1881), Spanish poet; studied medicine which he never practised; director of the Museum of Archaeology. Much praised during his lifetime, his subsequent oblivion is undeserved, if only because of *Elegías* (1862), a collection of delicate, intimate poems written on his daughter's death. He is generally good when writing in a minor key but falls short on social or patriotic themes.

*Ecos nacionales* (1849); *La Arcadia moderna*

(1867); *La leyenda de Nochebuena* (1872); *Las estaciones del año* (1879).

*Poetas* in Biblioteca Universal, LXV (1880).

R.M.N.

**Ruiz de Alarcón, JUAN** (\*Tasco, Mexico ?1581; †Madrid 1639), Spanish dramatist. Alarcón studied in Mexico City and at Salamanca and returned to Mexico in 1608 where he took the degree of licentiate in laws. Back in Spain in 1615, he eventually obtained a good post in the Council for the Indies. His plays were written between 1615 and 1625. A careful writer, Alarcón was more restrained than Lope de Vega\*, of whom he was otherwise a follower. His most famous plays, *La verdad sospechosa* (the immediate source of P. Corneille's\* *Le Menteur*) and *Las paredes oyen*, show how defects like lying and slander bring disaster to those who practise them. He wrote 24 plays. He was a hunchback, and his physical defect made him the subject of many lampoons from his enemies; perhaps it also led him to prefer the cautiously dull man to the picturesque, brilliant gallant. His versification is not remarkable, but his plays are well contrived and planned and his characterization has been much praised.

*Obras completas* (ed. A. Millares Carlo, 3 vols, 1957-68); Biblioteca de Aut. Esp., XX; *Teatro* (ed. A. Reyes, 1918).

L. Fernández Guerra y Orbe, *J. R. de A.* (1871); A. Castro Leal, *J. R. de A., su vida y su obra* (1943); J. Granados, *J. R. de A. e il suo teatro* (1954); A. V. Ebersole, *El ambiente español visto por J. R. de A.* (1959); C. O. Brenes, *El sentimiento democrático en el teatro de J. R. de A.* (1960); W. Poesse, *Ensayo de una bibliografía de J. R. de A. y M.* (1964). E.M.W. (J.E.V.)

**Rukavishnikov, IVAN SERGEYEVICH** (\*1877; †1930), Russian author whose principal novel, *Proklyaty rod* ('The Accursed Generation'), was a ruthless criticism of the Russian merchant class to which he himself belonged. As a poet he stood close to the Symbolists. J.L.

**Rukeyser, MURIEL** (\*New York 15 XII 1913), American poet. Her poetry shows social and political insight and an imaginative control of abstruse symbolism.

VERSE: *Theory of Flight* (1935); *U. S. I.* (1938); *Mediterranean* (1938); *Wake Island* (1942); *Selected Poems* (1951).—*The Orgy* (novel; 1966).—*The Life of Poetry* (essays; 1949).—TRANSLATIONS: *Selected Poems of Octavio Paz* (1963); *Selected Poems of Gunnar Ekelöf* (1967). G.A.K.

**Rulfo, JUAN** (\*1918), Mexican writer. His first book was a collection of short stories, *El llano en llamas* (1952; *The Burning Plains*, tr. G. de Schade, 1968), which, though set in Rulfo's native Jalisco,

transcends the regional. Often written in the form of a monologue or dialogue from shifting points of view, they are lyrical, tragic and sometimes humorous accounts of violent and frustrated lives. *Pedro Páramo* (1955; tr. L. Kemp, 1959), his only novel, is one of the great contemporary prose works of Latin America, a highly original descent into the hell of Comala, a village in Jalisco whose inhabitants are dead and whose ghostly passions are overheard by the narrator from the voices that linger in the air. J.F.

**Rulmann, ANTON** (†Bückeburg 1652), or, less probably, his brother **HENRICH** (†*ibid.* 1651), author of the Low German collection of 50 poems, *Eilike korte und verstendlike Kling-Gedichte van allerhand Saken* (c. 1650), which in a humorous vein describe everyday happenings. They are remotely reminiscent of the popular SCHWANK tradition, but mark Rulmann as an independent representative of what may be termed 'popular baroque'.

A. Leitzmann, *Niederdeutsche Klinggedichte* (1928).—Günther Müller, 'A. R., ein Bückeburger Barockhumanist' in Westfalen, XXVI (1941). G.C.

**Rūmī**: see Maulavi, JALĀL-AL-DĪN MUHAMMAD, RŪMĪ.

**Rumphius, GEORGIUS EVERHARDUS** (\*Hanau 1628; †Hitoe, Amboina 15 VI 1702), German naturalist, in the service of the Dutch East India Company from 1652. As a 'merchant' he wrote several unequalled naturalist works, continued after his blindness (1670) with the help of his son and others.

*D'Amboinsche rariteitkamer* (1705); *Het Amboinsche Kruidboek* (7 vols, 1741-55).

P. A. Leupe, G. E. R. (1871); *Rumphius-Gedenkboek* (1902); E. D. Merrill, *An Interpretation of R.'s Herbarium Amboinense* (Manila, 1917); G. Ballintijn, R. (1944). J.W.W.

**Runeberg, JOHAN LUDVIG** (\*Pietarsaari 5 II 1804; ∞1831 Fredrika Tengström; †Porvoo 6 V 1877), Swedish poet of Finland. After graduating at Turku (Åbo) academy, he went to Helsinki, where he became the centre of a literary group in 1830. He maintained himself and his family by teaching, journalism and authorship till 1857, when his financial worries were ended by a national gift of money in recognition of his services to literature.

Runeberg had begun to write in 1822 but published nothing till 1830. His first published work was dedicated to M. Franzén\*, who predicted a brilliant future for him as a poet. The prediction was amply fulfilled in later years. Runeberg's poetry combines classical with romantic and realistic elements, the first being especially noticeable in his form-consciousness. As a poet he is

scholarly, patriotic, moral and optimistic. His influence has been very great in Finland not only on Swedish but also on Finnish literature.

VERSE: *Dikter* (3 vols, 1830–43); *Älgskyttare* (1832); *Hanna* (1836); *Den gamle trädgårds-mästarens brev* (1837); *Kung Fjalar* (1844; *King Fjalar*, tr. A. Bohnhof, 1904); *Fänrik Ståls sägner* (2 vols, 1848–60; *The Songs of Ensign Stål*, tr. C. B. Shaw, 1925); *Nadeschda* (1851); *Julkvällen* (1861).—PLAYS: *Kan ej* (1863); *Kungarne på Salamis* (1862).—*Samlade arbeten* (8 vols, 1899–1902); *Samlade skrifter* (1933–35); *Samlade skrifter* (ed. O. Ahlbäck and G. Tideström, 1963 ff.).

C. G. Estlander, *R's skaldskap* (1902); R. Suomen kansan runoilijana (1903); H. Lindgren, *J. L. R.* (1904); E. Aspelin, *J. L. R. suomalaisuus* (1904); M. Talvio, *J. L. R.* (2nd ed. 1913); R. Hedvall, *R's poetiska stil* (1915) and *R. och hans diktning* (1931); S. Belfrage, *J. L. R. i sin religiösa utveckling* (1917); I. A. Heikel, *J. L. R.* (2 vols, 1926); J. E. Strömberg, *Biografiska anteckningar om J. L. R.* (4 vols, 1927–31); W. Söderhjelm, *J. L. R., hans lif och hans diktning* (2 vols, 1929); Y. Hirn, *Runebergskulten* (1935); G. Tideström, *R. som estetiker* (1941); F. C. Runeberg, *Anteckningar om R.* (1946); L. Castrén, *L. J. R.'s hand-skrifter* (1949); G. Castrén, *J. L. R.* (1950); G. Mårtensson, *Fader R.* (1953); E. Brydolf, *Sverige och R. 1830–1848* (1943) and *Sverige och R. 1849–1863* (1966). W.K.M. (I.S.)

Rung, OTTO CHRISTIAN HENRIK (\*Copenhagen 16 VI 1874; ∞1907 Gertrud Vilhelmine Klamke; †ibid. 19 X 1945), Danish novelist and short-story writer. Apart from a stay in the Far East he lived mostly in Copenhagen, where he was a civil servant. The characters and milieu of Copenhagen are his true domain, and his psychological and stylistic precision is found at its best in his short stories and memoirs.

NOVELS: *Det uafvendelige* (1902); *Sidste Kamp* (1904); *Den hvide Yacht* (1906); *Lønkammeret* (1912); *Den lange Nat* (1913); *Den store Karavane* (1914); *Syndere og Skalke* (1918); *Paradisfuglen* (1919); *Da Vandene sank* (1922); *Den røde Halvmaane* (1923); *Stjtaalne Masker* (1924); *Englen med Æselørerne* (1924); *Lykkens Omnibus* (1926); *En Pige i to Spejle* (1936).—SHORT STORIES: *Desertører* (1908); *Skyggernes Tog* (1909); *Livet farligt* (1927); *Rettens Sværd* (1927); *Tyve og Røvere* (1927); *Skælme og Skurke* (1934); *Retfærdighedens Kiosk* (1944); *Smitsons mærkelige Forvandling og andre Noveller* (1946).—PLAYS: *Broen* (1910); *Fanevagt* (1918); *Florian* (1921); *Kriminal-sagen Helga Nordland* (1930).—*Fra min Klunketid* (memoirs; 1942).

C. Rimestad, O. R. (1924).

E.B.

Runius, JOHAN (\*Laros 1 VI 1679; †Stockholm 1 VI 1713), Swedish poet. Unable through poverty to complete his studies at Uppsala, Runius went

to Reval in 1707 as private tutor and secretary to the family of the Swedish governor of Estonia. In 1710 he returned to Stockholm, earning his living by writing occasional poetry. His work is elegant and musical, and his religious poems reveal a rather touching naïveté.

*Dudaim* (3 vols, 1714, 1715, 1733); *Samlade skrifter* (ed. E. Noréen, 1933 ff.).

F. Bööck, *Stridsmän och sångare* (1922); A. Kjellén in *Årsskrift för modersmålsläraernas förening* (1940); M. von Platen, *J. R.* (1954).

B.M.E.M.; A.H.J.K. (I.S.)

Runyon, (ALFRED) DAMON (\*Manhattan, Kans. 4 X 1880; ∞1911 Ellen Egan, ∞1932 Patrice del Grande; †New York 10 XII 1946), American journalist and short-story writer. A leading sports columnist, he wrote stories of the underworld, professional athletes and Broadway operators, marked by their use of a slang invented by himself. His movie scripts include *Lady for a Day* and *Little Miss Marker*.

*Guys and Dolls* (1932); *Take It Easy* (1938); *My Wife Ethel* (1940); *Runyon à la Carte* (1944); *In Our Town* (1946); *Short Takes* (1946). H.L.C.

Ruodlieb, the first European romance; written in Leonine hexameters c. 1050 by a young German noble, probably a monk of Tegernsee. The Latin is vivid but 'barbarous', with many Germanisms. The (fragmentary) story, an expanded folk-tale, is slight, merely what happens to a young noble at court, on the road, at home. All the more striking are the characters (particularly young people) and the scenes (at court, in manse, in village street). They are 'realistic' and owe little to literary convention. The picture of civilized behaviour, formal and informal, is invaluable to the student of later Arthurian make-believe. The poem had no influence and remained unknown till the 19th century.

Ed. F. Seiler (1882); F. J. E. Raby, *Secular Latin Poetry*, I (1934); Lat. text, Eng. tr. with notes E. Zeydel (1959).—Werner Braun, *Studien zum R.* (1962); P. Dronke, *Poetic Individuality in the Middle Ages* (1970). F.P.P.

Ruppius, OTTO (\*Glauchau, Saxony 1 II 1819; †Berlin 25 VI 1864), German novelist. Fleeing a prison sentence imposed on him for revolutionary activities, he roamed America from 1849 to 1861. On his return to Germany he continued his journalistic career. His realistic novels on American life are still readable.

*Der Pedlar* (1857; *The Peddler*, 1877); *Das Vermächtnis des Pedlars* (1869); *Geld und Geist* (1860); *Eine Karriere in Amerika* (1861); *Der Prairietöfeln* (1861; tr. José, 1890); *Zwei Welten* (1863; tr. *Two Hemispheres*, 1870).—*Gesammelte Werke* (3rd ed., 15 vols, n.d.).

T. Graewert, *O. R. und der Amerikaroman im 19. Jh.* (1935); L. H. Woodson, *American Negro Slavery in the Works of Friedrich Strubberg, Friedrich Gerstäcker, and O. R.* (1949). E.R.

AL-RUṢĀFĪ, MA'RUF (\*Baghdad 1875; †16 III 1945), Iraqi Arab poet, mystic and literary historian. Originally MA'RUF BIN 'ABD-AL-GHANĪ, he was given the name Ruṣāfī by his Sufi teacher Maḥmūd al-Ālūsī. His mystic views are laid down in *al-Shakhṣiyyah al-Muḥammadiyyah*, which he forbade to be published before A.D. 2000. His poetry is mainly social and philosophical in content.

VERSE: *Diwān* (1910); *Diwān al-R.* (Cairo, ?1957). —PROSE: *Rasā'il al-talqāt* (1944); *Alā bāb sijh Abī 'l-'Alā* (1946).

S. A. Khulusi, 'Ma'ruf ar-Ruṣāfī' in *Bull. School Oriental Stud.*, XIII (1950); M. 'Alī, *Muḥāḍarāt 'an R.* (1954). C.R. (M.M.B.)

Ruseler, GEORG (\*Obenstrohe, Oldenburg 11 I 1866; †Oldenburg 6 III 1920), German playwright, imitated the classicist drama and wrote local festival pageants, but achieved success only with a Low German comedy.

*Die Stedinger* (1890); *König Konradin* (1893); *Gudrun* (1897); *Die Schuhe der Prinzessin* (1906); *De Doekatersdeern* (later renamed *De dulle Deern*; 1920).

W. R. Frerichs, *G. R.* (diss. Greifswald, 1932). G.C.

Rusiñol, SANTIAGO (\*Barcelona 1861; †Aranjuez 1931), Catalan writer and painter. One of the first to introduce into Catalan literature, and into Spain generally, the latest artistic and literary European trends at the turn of the century, he is probably, with Rubén Darío\*, the most typical *modernista*. Though a humorist by nature, he soon adopted a sceptical and even sarcastic attitude to *modernista* snobbery (and hence to his earlier work) and turned to the traditional genres of the *sainete* and the *costumbrista* novel, which he approached in an ironical detached way. Thus his masterpiece *L'auca del senyor Esteve* (which he wrote as a novel in 1907 and as a play in 1917) is both a satire and an elegy of an archetypal petit-bourgeois of Barcelona.

*Obres completes* (1947).

J. Pla, 'R. i el seu temps' in *Tres artistes. R., Manolo, Mir* (1970). J.L.M.

Ruskin, JOHN (\*London 8 II 1819; ∞1848 Euphemia Chalmers Gray [o/o1854]; †Brantwood, Coniston 20 I 1900), English writer. The son of a rich wine merchant, he was educated at home and at Oxford and was frequently taken abroad. His mother gave him a feeling for the Authorized Version which coloured all his writing. Her un-

willingness to free him from the shelter of his home life probably diminished his achievements.

His *Elements of Drawing* (1857) and *Elements of Perspective* (1859) are highly thought-of today. The first two volumes of his most famous work in praise of Turner were anonymous: Volume I of *Modern Painters: their Superiority in the art of landscape painting to all the Ancient Masters, proved by examples of the True, the Beautiful and the Intellectual from the works of modern artists, especially from those of J. W. M. Turner*, 'by a graduate of Oxford', came out in 1843. After three editions the work was completed in five volumes, the 3rd, 4th and 5th under the author's name. Although it is in his lectures and essays on social reform—e.g. *Sesame & Lilies* (delivered 1864–68; pub. 1871), *The Crown of Wild Olive* (1866) and *Munera Pulveris* (1872)—that his views on morality are given most direct and practical expression, all his writings on art hammer out the 'morality' of good art, the 'rightness' of nature. He put his sociological principles into practice by teaching at colleges for working men.

His life bore the marks of the upbringing which he described in *Praeterita* (1885–89) without, apparently, realizing the harm it had done him. He was unable to stand the buffets of intimate, equal-terms friendships; his first two love affairs came to nothing; his marriage with Effie Gray, sponsored by his mother, ended in her marrying Millais after an annulment in 1854, and his subsequent attachment to a young girl, Rose de la Touche, was not reciprocated.

*Modern Painters* (3rd ed., 5 vols, 1846–60; in small form, 2 vols, 1897); *The Seven Lamps of Architecture* (1849); *The King of the Golden River* (2nd ed. 1851; illus. A. Rackham, 1932); *Pre-Raphaelitism* (1851); *The Stones of Venice* (3 vols, 1851–53); *Catalogue of the Turner Sketches in the National Gallery Part I* (1857); *Unto This Last* (essays on art and political economy; 1862; orig. in Cornhill Mag.); *The Two Paths* (1859); *Lectures on Art* (delivered 1870; pub. 1870); *A Joy for Ever* (1880); *Poems* (ed. J. O. Wright, 1894); *Giotto and his works in Padua* (1900); *Diaries of R.* (ed. J. Evans and J. H. Whitehouse, 3 vols, 1956–59).

J. A. MacN. Whistler, *Whistler v. Ruskin* (1878); W. Smart, *R.* (1880); T. J. Wise and J. P. Smart, *A Bibliography of R.* (1893); J. H. Whitehouse, *Vindication of R.* (1900); F. Harrison, *J. R.* (1902); R. G. Collingwood, *R.'s Philosophy* (1922); H. E. Luxmore, *The Guild of St George* (1925); H. Gally, *R. et l'esthétique intuitive* (1933); R. H. Wilenski, *J. R.* (1933); G. A. Crow, *R.* (1936); R. W. Livingstone, *R.* (1945); W. M. James, *The Order of Release* (1947); K. Clark, *R. at Oxford* (1947); F. Delattre, *R. et Bergson* (1947); P. C. Quennell, *R.* (1949); J. Evans, *J. R.* (1954); J. D. Rosenberg, *The Darkening Glass* (1961); M. Lutyens, *Millais and the R.s* (1967). R.Sk. (M.A.)

**Russell, BERTRAND** (ARTHUR WILLIAM), 3RD EARL (\*Trelleck 18 V 1872; ∞1894 Alys Smith, ∞1921 Dora Black, ∞1936 Patricia Spence, ∞1952 Edith Finch; †2 II 1970), British mathematician and philosopher. He wrote numerous technical and popular works on philosophy, politics and education. He took a major part in the 20th-century renaissance of logic and made continued efforts to identify the methods of philosophy with those of the sciences. He received the Nobel prize for literature in 1950.

*Principia Mathematica* (with Prof. A. N. Whitehead; 1910–13); *An Introduction to Mathematical Philosophy* (1919); *The Practice and Theory of Bolshevism* (1920); *On Education* (1926); *The Analysis of Matter* (1927); *Marriage and Morals* (1929); *The Conquest of Happiness* (1930); *The Scientific Outlook* (1931); *Freedom and Organization 1814–1914* (1934); *In Praise of Idleness* (1935); *Power* (1938); *An Inquiry into Meaning and Truth* (1940); *A History of Western Philosophy* (1945); *Human Knowledge: Its Scope and Limits* (1948); *Authority and the Individual* (1949); *Unpopular Essays* (1950); *Logic and Knowledge: Essays 1901–50* (1956); *Portraits from Memory* (1956); *My Philosophical Development* (1959); *Wisdom of the West* (1959); *Autobiography* (3 vols, 1967–69).

A. Wood, B. R.: *The Passionate Sceptic* (1957); H. Gottschalk, B. R. (Berlin, 1962; tr. 1965); J. Lewis, B. R.: *Philosopher and Humanist* (1968); J. Watling, B. R. (1970). H.L.C. (W.R.A.)

**Russell, GEORGE WILLIAM**, pen-name 'A. E.' (\*Lurgan, Co. Armagh 10 IV 1867; †Bournemouth 17 VII 1935), Irish poet and essayist. He was a painter of talent, an ardent theosophist, actively interested in the co-operative movement in Ireland, and one of the seminal forces of the Irish literary revival. He edited *The Irish Statesman*, wrote for the Irish theatre and influenced many by his writings and by his brilliant conversation. His poetry, mystical and sometimes too facile, has many passages of contemplative charm and of visionary intensity. R.McH.

VERSE: *Homeward, Songs by the Way* (1894); *The Earth Breath* (1897); *The Nuts of Knowledge* (1903); *The Divine Vision* (1904); *Collected Poems* (1913); *Selected Poems* (1935).—VARIOUS: *Imaginations and Reveries* (1915); *The National Being* (1916); *The Candle of Vision* (1918); *The Interpreters* (1922).—*Letters From A. E.* (ed. A. Denson, 1961).—A. Denson, *Printed Writings by G. W. R.* (1961). George Moore, *Hail and Fairwell* (1914); Darrell Figgis, A. E.: *A Study of a Man and a Nation* (1916); W. K. Magee, *A Memoir of A. E.* (1937); C. G. Contes, *Some Less-Known Chapters in the Life of A. E.* (1939). E.T.W.

**Russell, JOHN** (fl. 1450), English author of the *Boke of Nurture*, a famous treatise on domestic management in rhyming quatrains.

Ed. F. J. Furnivall in *Manners and Meals in Olden Time* (1868). R.W.B.

**Russo, ALECU** (\*1819; †Iasi 1859), Rumanian writer. A friend of Kogălniceanu\* and Alecsandri\*, his early work caused him to be exiled in 1846 on political grounds. After the 1848 revolution he left for Paris, where he published *Cîntarea României* (1850) in Bălcescu's\* *România viitoare*. This patriotic poem reflects the tragedy of Rumanian history and expresses a belief in the final victory of liberty. His early work, mainly travel journals, was published in French and only translated into Rumanian after his death (*Piatra teiului* and *Piatra corbului*), both of which contain some fine descriptions of the Rumanian countryside.

*Piatra teiului* (1967); *Cîntarea României* (1969). T. Virgolic, A. R. (1964); *Istoria literaturii române*, II (1968). D.J.D.

**Rustaveli, SHOTA** (fl. c. 1200), the national bard of Georgia, author of the epic *Vepkhis-tqaosani* (pr. 1712; good mod. ed. S. Kakabadze, Tiflis, 1927; crit. ed. A. G. Shanidze and A. G. Baramidze, 1966; *The Man in the Panther's Skin*, prose tr. M. Wardrop, 1912; verse tr. V. Urushadze, 1968). The knightly feats of Tariel and Avtandil in quest of the fair Nestan-Darejan serve as an allegorical portrayal of the Georgian heroic age.

D. M. Lang, *The Georgians* (1966). D.M.L.

**Rusticiano** (or RUSTICHELLO) da Pisa (fl. second half of 13th century), Tuscan compiler of tales from the 'Breton cycle' of ARTHURIAN LEGEND; his work, written in French c. 1270, was known as *Meliadus*. But Rusticiano is better known as the amanuensis of Marco Polo\*.

G. del Guerra, *R. da P.* (1955); see also G. Bertoni, *Il Duecento* (2nd ed. 1930); C. Pellegrini, 'Relazioni fra la letteratura italiana e la letteratura francese' in *Problemi ed Orientamenti*, IV (ed. A. Momigliano, 1948). K.F.

**Rustico Filippi** (\*c. 1230; †before XII 1300), Florentine poet. Of bourgeois Ghibelline stock, but a friend of the Gueff Brunetto Latini\*, who dedicated a poem to him, Rustico wrote love-sonnets in the courtly style, but his fame rests on 29 sonnets in the anti-courtly or 'comic' manner which he seems to have been the first to cultivate in Italy; the manner of his more gifted younger contemporary Cecco Angiolieri\* and indeed of substantial parts of Dante's\* *Inferno*—deliberately pungent, fairly often coarse and lewd, and sharply slanted towards caricature and vituperation. Rustico's coarser work, no doubt, provoked Francesco\* da Barberino to single him out especially as a detractor of women.

*Rimatori comico-realistici del Due e Trecento*, I (ed. M. Vitale, 1956); *Poeti giocosi del tempo di*



Dante (ed. M. Marti, 1957); *Poeti del Duecento*, II (ed. G. Contini, 1961).

S. Santangelo, *Le tenzoni poetiche nella letteratura italiana delle origini* (1928); M. Apollonio, *Uomini e forme nella cultura italiana delle origini* (2nd ed. 1943); M. Marti, *Cultura e stile nei poeti giocosi del tempo di Dante* (1954). K.F.

Rusvā, MUHAMMAD HĀDĪ (\*1858; †1931), theologian, scientist, inventor, translator, and the first true novelist in Urdu. His *Umrāo Jān Adā* (1899) is a brilliant portrait of the social life of Lucknow in the decades spanning the revolt of 1857, told in the form of the autobiography of a cultured Lucknow courtesan.

*Umrāo Jān Adā* (Eng. tr. Khushwant Singh and M. A. Husaini, 1961). R.R.

Rutebeuf (\*?Champagne; fl. Paris 1250–85), French poet. He wrote some 56 pieces: personal poems, *fabliaux*, funeral laments, a miracle play, two saints' lives, and a considerable number of political poems and social satires, in which he attacks, in a vigorous personal style, almost all classes of French society, especially the mendicant Orders. A man of some learning, yet he did not make his career in Church or University. He led the precarious, shiftless existence of the *jongleur*, spending much of his time and substance in the pleasures of the tavern, yet he had connections with some of the most influential men of his time (including the King's brothers, and possibly Louis IX himself) on whom he depended for his livelihood and who no doubt hired his talent to further their political ends. Nevertheless, hired propagandist though he was, we must admire the sincerity and the sturdy individualism of a faith which led him consistently to champion the Crusades in a century in which they were unpopular, and to attack the vices of a Church whose faithful son he was, as well as the courage and loyalty with which he defended the University masters against the powerful Friars, sparing in this quarrel not even St Louis nor the Pope himself. Anticipating Jean\* de Meung by some 15 years, he may be considered the first great French satirist.

*Œuvres complètes* (ed. J. Bastin and E. Faral, 2 vols, 1959–60); H. Lucas, *Poèmes de R. concernant l'Université de Paris* (1952).

L. Clédat, R. (1909).

H.L.

Rutherford, MARK: see White, WILLIAM HALE.

Rutherford, SAMUEL (\*Jedburgh c. 1600; ∞1626 Eupham Hamilton, ∞1640 Jean McMath; †St Andrews 29 III 1661), Scottish divine; Regent in humanity at Edinburgh 1623; Professor of divinity at St Andrews 1639; Rector of St Andrews 1651. The devotional quality of his correspondence preserves this alone of his writings.

*Exercitationes pro divina Gratia* (1636); *Lex Rex* (1644); *Trial and Triumph of Faith* (1645); *Christ Dying and Drawing Sinners to Himself* (1647); *Letters* (1664; ed. A. A. Bonar, 1848).

T. Murray, S. R. (1828); A. Whyte, S. R. and his *Correspondents* (1894); R. Gilmour, S. R. (1904). J.K.

Rutilius Namatianus, CLAUDIUS: see Namatianus, CLAUDIUS RUTILIUS.

Rutter, JOSEPH (fl. 1635), English poet and dramatist, who belonged to the circle of Jonson's\* old age and was tutor to the two sons of the 4th Earl of Dorset, at whose demand he translated Corneille's\* *The Cid* (2 parts, 1637–39).

*The Shepherd's Holiday. A Pastoral Tragic-comedy* (1635; in Dodsley's *Select Collection of Old English Plays*, ed. W. C. Hazlitt, XII, 1875).

W. W. Greg, *Pastoral Poetry and Pastoral Drama* (1906); A. Harbage, *Cavalier Drama* (1936); G. E. Bentley, *Jacobean and Caroline Stage*, V (1956). B.L.J. (R.M.W.)

Ruusbroec, JAN VAN (\*Ruusbroec nr Brussels 1293; †Groenendaal 2 XII 1381), Dutch mystic. Ordained priest in 1317, he was chaplain to St Gudula until 1343 when he retired to the forest of Soignes, where he founded the Abbey of Groenendaal. He wrote 11 mystic treatises; in chronological order: *Vanden Rike der Ghelieven*; *Die chierheit der gheesteleker brulocht* (his masterpiece); *Het Hantvingherlijf of van den blickenden steene*; *Het Boec van vier becoringen*; *Vanden kerstenen ghelove*; *Het Boec van den gheesteleken Tabernacule* (begun in Brussels, continued in Groenendaal); *Het Boec van seven sloten*; *De Spieghel der ewigher salicheit* (1357); *Van seven Trappen*; *Het Boec der hoechster Waerheit or Samuel*; *Het Boec vanden Twaelf Beghinen*. *Van den XII Dogheden* was ascribed to him, but turned out to be the work of Godefridus Wevel\*, one of his disciples. In these books, mainly destined for monks and written in the best Middle Dutch prose, Ruusbroec equals the greatest mystics of the Middle Ages. Against the older mysticism, Ruusbroec's represents a consistent Trinitarianism; against the contemporary, chiefly the German, mystics, he emphasized the empiric element. After his death he was accused of atheism and pantheism by Jean Gerson\*, Chancellor of Paris University, against whom Ruusbroec's pupil, Jan van Schoonhoven\*, defended his beloved master. His works had an enormous circulation in MS form and greatly influenced the mysticism of the following centuries, in the Netherlands especially H. Herp\* and, by way of Surius' Latin translation (3 eds in mid-16th century), the French, German, Italian and Spanish mystics.

Ed. J. B. David (1858–68); ed. by the Ruusbroec-Genootschap (1931–32; 2nd ed. 1944–48; contribs

by J. van Mierlo, D. Stracke and L. Reypens, the great R.-specialist.—Complete Fr. tr. by the Benedictines of Wisques (1912–30); sel. Eng. trs: J. T. Stoddart, *Ruysbroeck and the Mystics* ... (1894); Earle Baillie, *Reflections from the Mirror of a Mystic* ... (1905); C. E. S., *Flowers of a Mystic Garden* (1912); J. Francis, *The Book of the Twelve Béguines* (1913); C. A. Wynschenck, *John of Ruysbroeck, The Adornment of the Spiritual Marriage, The Sparkling Stone, The Book of Supreme Truth* (1916); T. Arnold Hyde, *The Kingdom of the Lovers of God by Jan Ruysbroeck* ... (1919); E. Colledge in *English Stud.* (1952; on 15th-century Eng. trs), *The Spiritual Espousals* (1952) and *Mediaeval Netherlands Religious Literature* (1965; incl. tr. of *Het Hantvingherlijen*).—M. Maeterlinck, Fr. tr. of *Brulocht* (1889) and 'R. l'admirable' in *Le trésor des humbles* (1896).—W. Eichler, J. van R. 'Brulocht' in *oberdeutscher Überlieferung* (1969).

V. Scully, *A Mediaeval Mystic: A Short Account of the Life and Writings of Blessed J. R.* (1910); J. van R., *Leven, Werken* (with extensive biblio.; 1931); A. Combes, *Essai sur la critique de R. par Gerson*, I (1945); W. H. Beuken, *R. en de Middeleeuwse Mystiek* (1946); A. Ampe, *Kernproblemen uit de leer van R.* (4 vols, 1950–57); St. Axters in *Nationaal Biografisch Woordenboek*, I (1964); numerous arts in *Ons Geestelijk Erf* (pub. of the R.-Genootschap, Antwerp) and in *Dr L. Reypens-Album* (1964). J.J.M. (A.v.E.)

Ruysbroeck, JOHN OF: see Ruusbroec, JAN.

Ruzzante, IL: see Beolco, ANGELO.

Rydberg, ABRAHAM VIKTOR (\*Jönköping 18 XII 1828; †Djursholm 21 IX 1895), Swedish poet, writer and scholar. After a difficult childhood Rydberg started writing for Jönköpingsbladet in 1847, and in 1849 joined Göteborgs Handelstidning. He interrupted his journalistic career in the hope of taking a degree at Lund, a venture broken off in 1852 because of financial stress. He then became a tutor, but returned to Göteborgs Handelstidning in 1855 and continued there till 1876. In that year he became an extra-mural lecturer in Göteborg, and from 1884 to his death was Professor of cultural history at Stockholms Högskola. His first original writings appeared in serial form (*Vampyren*, 1848; *Ett äventyr i finska skärgården*, 1850): they reveal his radical political sympathies. A more practical liberalism is expressed in the novel *De vandrande djäkarna* (1856), whilst *Den siste atenaren* (1859; *The Last Athenian*, tr. W. W. Thomas, 1869), a historical and ideological novel, puts forward his classical and humanistic belief in Christian Platonism. His critical work, *Bibels lära om Kristus* (1862), had considerable importance in modifying the narrow orthodoxy then prevalent in Sweden. After a visit

to Italy in 1874 he turned more and more to poetry and the study of mythology. His poems (*Dikter*, 1828, 1891) express a high idealism, but also an increasingly despairing awareness of the trends of modern society in the machine age.

NOVELS: *Positivspelarna* (1851); *Fribytaren på Östersjön* (1857); *The Freebooter of the Baltic*, tr. C. L. Broomall, 1891; *Singoalla* (1857; rev. ed. 1865; tr. A. Josephson, 1903); *Vapensmeden* (1891).—ESSAYS AND CRITICISM: *Romerska dagar* (1877); *Mytologiska undersökningar i germansk mytologi* (2 vols, 1886–89).—*Samlade skrifter* (ed. K. Warburg, 14 vols, 1896–99); *Brev* (3 vols, 1923–26).—For Eng. trs see N. Afzelius, *Books in English on Sweden* (1951).

K. Warburg, *V. R., en levnadsteckning* (2 vols, 1900); V. Svanberg, *R.'s Singoalla, en studie i hans ungdomsdiktning* (1923) and *Novantiken i Den siste atenaren* (1928); O. Holmberg, *V. R.'s lyrik* (1935); Ö. Lindberger, *Prometheustanken hos V. R.* (2 vols, 1938); G. Löwendahl, *Kärlek och svärmod hos V. R.* (1960); A. Forrström, *V. R.* (1960). B.M.E.M.; A.H.J.K. (I.S.)

Rydel, LUCJAN (\*Cracow 17 V 1870; †ibid. 8 IV 1918), Polish author. His play *Zaczarowane kolo* (1900) is a decorative fairy-tale written under the influence of G. Hauptmann's\* *Die versunkene Glocke*. A master of poetic form, he was a successful translator and good story teller.

*Poezje* (verse; 1899).—PLAYS: *Betleem polskie* (1905); *Zygmunt August* (1913).—VARIOUS: *Ferenike i Pejssidoros* (1909); *Z greckiego świata* (1910).—*Utwory dramatyczne* (2 vols, 1902).

Z. Wasilewski, 'L. R.' in *Współcześni* (1924). S.S.

Rygier-Nalkowska, ZOFIA: see Nalkowska, ZOFIA.

Ryleyev, KONDRATY FĖDOROVICH (\*18 IX 1795; †St Petersburg 13 VII 1826), Russian civic poet and a leader of the abortive Decembrist revolt in 1825, after which he was hanged. His narrative poem *Voynarovsky* (1825) shows Byron's\* influence. Some of his revolutionary civic poems are among the best in Russia. He was a friend of Pushkin\* and as a member of the Pushkin Pléiade he began editing, in 1823, the important yearly miscellany *Polyarnaya Zvezda*.

*Sochineniya* (Berlin, 1860); *Sochineniya i perepiska* (1872); *Sobranie sochineniy i perepiska* (1906); *Stikhotvoreniya* (1947).—*The Poems of K. F. Ryleyev* (tr. T. Hart-Davies, 1887).

N. A. Kotlyarevsky, R. (1908); K. F. Ryleyev, *O pyati poveshennykh* (1927); S. V. Shuvalov, *Sem' poetov* (1927); N. A. Bestuzhev, *Vospominaniya o Ryleyevе* (1931); A. G. Tseitlin, *K. F. R.* (1945) and *Tvorchestvo Ryleyeva* (1955); K. V. Pigarev, *Zhizn' Ryleyeva* (1947). J.L.

Rymer, THOMAS (\*The Hall, Yafforth 1641; †London 14 XII 1713), English antiquary, translator and critic. From Smelt's school at Danby-Wiske, Rymer went through Sidney Sussex College, Cambridge, without a degree, to Gray's Inn (1666) and was called to the Bar in 1673. In 1692 he became Historiographer Royal and in 1693 editor of diplomatic documents and treatises. He took his friend Leibniz's\* *Codex Juris Gentium Diplomaticus* (1693) as a model for his *Foedera*, a compilation of English State papers from the Middle Ages to 1654, a major landmark in English historical studies, of which 15 volumes had appeared by his death. The major English advocate of contemporary French neo-classicism, in 1674 he translated Rapin's\* *Reflections on Aristotle's Treatise of Poesie*. His dogmatic adherence to the judgement of drama by the neo-classic principles of probability, the strict application of the 'rules', and a rigid concept of decorum, are expressed in his hostile account of Elizabethan drama in *The Tragedies of the Last Age Consider'd and Examin'd by the Practice of the Ancients and by the Common Sense of All Ages* (1678). His emphasis on meaningful plotting in drama is less remembered than his notorious attack on *Othello* as a 'bloody farce' in *A Short View of Tragedy* (1692).

Edgar, *An Heroick Tragedy* (1678); *An Essay Concerning Critical and Curious Learning* (1698; ed. C. A. Zimansky, 1965); *Foedera* (20 vols, 1704-35; ed. A. Clarke, J. Caley and F. Holbrook, 1816-19); *The Critical Works of T. R.* (ed. C. A. Zimansky, 1956).

A. Hoffherr, *T. R.'s dramatische Kritik* (1908); J. W. Atkins, *English Literary Criticism 17th and 18th Centuries* (1951); D. C. Douglas, *English Scholars 1660-1730* (2nd ed. 1951); G. Watson, *The Literary Critics* (1962); A. Maurocordato, *La critique classique en Angleterre de la Restauration à la mort de Joseph Addison* (1964). R.M.W.

Rymkiewicz, JAROSŁAW MAREK (\*Warsaw 13 VII 1935), Polish poet. A talented representative of the trend in Polish poetry of the 1960s to return to neo-classical form and diction, he has published highly erudite and philosophical poetry which at times resembles pastiche. He is a very gifted translator, especially of Baroque literature.

POETRY: *Człowiek z głową jastrzębia* (1960); *Metafizyka* (1963); *Animula* (1964).—VARIOUS: *Kwiat nowy starych romanc czyli imitacje i przekłady hispańskich romanes* (1966); *Czym jest klasycyzm. Manifesty poetyckie* (1967); *Myśli różne o ogrodach. Dzieje jednego toposu* (1968). P.H.

Ryum, ULLA (†Frederiksberg 4 V 1937), Danish novelist, a leading prose writer of the 1960s.

NOVELS: *Spejl* (1962); *Natsangersken* (1963);

*Latterfuglen* (1965).—STORIES: *Jakelhatten* (1967); *Tusindskove* (1969); *Noget om i går og idag* (1971). Th. Bredsdorff, *Sære Fortællere* (1967). E.B.

Ryūtei TANEHIKO, pseud. of TAKAYA TOMOHIRA, also called TAKAYA HIKOSHIRŌ (\*Edo [=Tokyo] 1783; †*ibid.* 23 VIII 1842), Japanese novelist and essayist. A *samurai* in feudal service throughout his adult life, he was at an early age interested in painting and drama, and also in the composition of *haiku* poems (Bashō\*). A cultured, learned man, he became the most famous writer of his day except for Bakin\*, though surprisingly it was not in the more 'literary' genre of 'text books' or *yomihon* but in that of illustrated books that he was most successful. The best-known of his works is *Nise Murasaki inaka Genji* (1815-42), a modernized imitation of *Genji monogatari* by Murasaki\* Shikibu. His novels share with those of his contemporaries traditional standards of moral outlook (loyalty, revenge, filial piety) which prevented realistic plots and characterization.

NOVELS: *Awa no naruto* (1807); *Asamagatake omokage zōshi* (1808); *Nise Murasaki inaka Genji* (extract tr. in M. Revon, *Anthologie de la littérature japonaise*, 1923; summary and discussion in B. Lewin, *Japanische Chrestomathie*, I, 1965); *Ukiyogata rokumai byōbu* (1821; Ger. tr. P. Kühnel in *Asobi, Altjapanische Novellen*, 1923); *Kantan shokoku monogatari* (1834-41).—ESSAYS: *Kankan shiryō* (on antiquarian subjects, 1826); *Sokushin' ō ki* (n.d.) E.B.C. (D.E.M.)

Rzewuski, HENRYK, COUNT, pseud. J. BEJLA (\*Ślawa 3 V 1791; †Cudnów 28 II 1866), Polish novelist. He took part in the 1809 campaign, then travelled extensively abroad. Later he became reactionary in his social and political views and even worked (1850) as an official of Paskiewicz who represented Russia in Warsaw. His stories from the 18th century depicting vividly the life of the Polish gentry and nobility, in a form *gawęda szlachecka*, became very popular. His series of historical novels, of which *Listopad* with its psychological facts is the best, is noteworthy.

SHORT STORIES: *Pamiętki J. Pana Seweryna Soplisy* (4 vols, Paris, 1839; *Les récits d'un vieux gentilhomme polonais*, tr. L. Mickiewicz, 1866; ed. Z. Szwejkowski, 1928); *Mieszaniny obyczajowe* ... (2 vols, 1841-43).—NOVELS: *Listopad* (3 vols, 1845-46; ed. K. Wojciekowski, 1923; *November*, Eng. tr. 1857); *Zamek krakowski* (3 vols, 1841-48; *Das Schloss von Krakau*, tr. Bachmann, n.d.); *Adam Smigielski* (2 vols, 1850; Ger. tr. *idem*, 1859); *Zaporoże* (4 vols, 1854).—*Dzieła. Powieści historyczne* (6 vols, 1877-82).

S. Tarnowski, *H. R.* (1887); Z. Szwejkowski, *Powieści historyczne H. R.* (1922); J. Krzyżanowski, 'H. R.' in *Polish Romantic Literature* (1930). S.S. (P.H.)

## S

Saadiyah Gaon, otherwise SA'ID BEN JOSEPH AL-FAYYŪMĪ (\*Dilāz 892; †Sura X 942), Hebrew poet and writer. Banished(?) from Egypt in 915, he settled after some wanderings in Babylonia, where he was in 928 appointed Gaon (director) of the Talmudic college of Sura. Deposed in 930 after a quarrel with the Exilarch (temporal head of Babylonian Jews), he was restored in 936. The most outstanding personality of the 'gaonic' age (6th–11th century), he was the first representative of פייט in Babylonia and one of the greatest פייטניו writers. His poems are involved and obscure. He wrote an autobiographical work, *Sefer ha-Galuy*, in highly rhetorical Hebrew, with Arabic translation, partly to serve as a model of Hebrew composition. He was also author of the first Hebrew dictionary and grammar (partly preserved). He wrote in Arabic *Al-Amānāt wal-I'tiqādāt* (930; Hebrew, *Emunoth we-De'oth*), the first and one of the most important of philosophical treatments of the Jewish religion; he followed mainly the Muslim school of scholastic theology, the Mutakallimūn (Kalām). He is also the author of an Arabic translation and commentary of the Old Testament, and many other works.

*Siddur R. Saadiyah* (verse; ed. I. Davidson, S. Assaf and B. Joel, 1941).—PHILOSOPHY: *Amānāt* etc. (Arabic text ed. S. Landauer, 1880; Heb. tr. 1st ed. Constantinople, 1562; ed. with new Heb. tr. J. Qafih, 1970).—Sel.: A. Altmann (1946); *The Book of Beliefs and Opinions* (tr. S. Rosenblatt, 1948).—OTHER WORKS: *Saadia's Polemic Against Hiwi al-Balkhi* (in Heb. and Eng.; ed. and tr. I. Davidson, 1915); *Ha-Egron* (dictionary; ed. N. Allony, 1969).

H. Malter, S. G., *His Life and Works* (1921); much information in millenary vols (Jerusalem, New York, Manchester, 1943); M. Ventura, *La philosophie de S. G.* (1943); A. Marx, *Essays in Jewish Biography* (1947); *Al targum Rav S. G. la-Torah* (ed. with Eng. summary M. Zucker, 1959); R. Ecker, *Die arabische Job-Übersetzung des G. S.* (1962). C.R.

Saavedra Fajardo, DIEGO (\*Algazares, Murcia 1584; †Madrid 1648), Spanish moralist and historian. After reading law at Salamanca he became cypher-secretary at the Spanish embassy in Rome. In 1631 he was appointed ambassador there, and he was later ambassador in Germany and a plenipotentiary at the Congress of Münster (1643). On his return to Madrid he served as Counsellor for the Indies.

His most famous work, the *Idea de un príncipe político cristiano* (pub. Munich, 1640), is a commentary on 102 emblems, after the manner of J. B. Angermunt's *Emblemata politica* (1618). Its general tendency is anti-Machiavellian and

Catholic. It shows wide and profound learning, and the prose is laconic and polished. Equally well written is his *República literaria*, a vision of the arts and sciences. He also began an historical work, the *Corona gótica*, which was continued by another hand after his death. Minor works include a panegyric of Ferdinand the Catholic and a satire on the follies of Europe. E.M.W.

Biblioteca de Aut. Esp., XXV; *República literaria* (ed. M. Serrano y Sanz, 1907; ed. V. García de Diego, 1922); *Idea de un príncipe político cristiano* (ed. V. García de Diego, 4 vols, 1927–30).—*Obras completas* (ed. A. González Palencia, 1946).—*The Commonwealth of Learning* (London, 1705); *The Republic of Letters* (tr. J. E., 1727); *The Royal Politician* (tr. Sir Z. Astruc, 2 vols, 1700).

J. C. Dowling, *El pensamiento político-filosófico de S. F.* (1957); F. Murrillo Ferrol, *S. F. y la política del Barroco* (1957). E.M.W. (J.E.V.)

Saavedra y Ramírez de Baquedano, ÁNGEL DE, DUQUE DE RIVAS (\*Córdoba 10 III 1791; ∞ Encarnación Cueto; †Madrid 22 VI 1865), Spanish poet and dramatist; educated at the Seminario de Nobles in Madrid. He fought against Napoleon and was seriously wounded. As a liberal he was condemned to death by Ferdinand VII and went into exile (1823–34) to London, Malta and Paris. On his return he inherited the title, became conservative, ambassador, Prime Minister, Chairman of the Council of State and director of the Royal Academy. Although his first works showed the influence of late neo-classicism, he became the champion of Spanish Romanticism, encouraged and inspired by John Hookham Frere\*. Rather than by the poem *El faro de Malta* (1828) the transition is marked by *El moro expósito* (1834), a narrative poem in 12 cantos based on a famous legend (SIETE INFANTES DE LARA): a Walter Scott\* formula in a conventional medieval Spanish and Moorish setting. Dedicated to Hookham Frere, it has a famous preface by Alcalá\* Galiano. His *Don Álvaro o la fuerza del sino* (1835) has been called the *Hernani* of the Spanish stage, but in this respect its importance has been exaggerated. Prose and many types of verse intermingle in this too exaggerated though powerful drama, where not a single topic of Romanticism is absent. Verdi used it for his *La forza del destino*. Of more solid, permanent value are his brilliant *Romances históricos* (1841). The revival of the ballads, initiated by Meléndez\* Valdés in the 18th century, is here developed by Rivas.

*Obras completas* (7 vols, 1894–1904); *Obras completas* (ed. J. Campos in Biblioteca de Aut. Esp., C-CII, 1957); *Romances* (ed. C. Rivas Cherif, 2 vols, 1912).—'Ode to the Lighthouse of Malta', tr. T. Walsh in *Hispanic Anthology* (New York, 1920); 'Poems' in *Ancient Spanish Ballads* (ed. J. G. Lockhart, 1823 and later eds).

E. Funes, *Don Álvaro o la fuerza del sino* (1899); N. González Ruiz, *El duque de Rivas* (1914); 'Azorín', *Rivas y Larra: razón social del romanticismo en España* (1916); E. A. Peers, *Rivas and Romanticism in Spain* (Liverpool, 1923) and 'Some observations on "El desengaño en un sueño"' in *Homenaje a Menéndez Pidal*, I (1925); G. Boussagol, *A. de S. duc de Rivas. Sa vie, son œuvre poétique* (1926); V. Cerny, 'Quelques remarques sur les sentiments religieux chez Rivas et Espronceda' in *Bull. Hispanique*, XXXVI (1934).  
R.M.N. (J.E.V.)

Saba, UMBERTO (\*Trieste 9 III 1883; †Gorizia 25 VIII 1957), Italian poet, the most traditional and accessible of modern Italian poets. His work has been only slightly affected by the main poetic movements of his time. He is a prolific writer whose poetry is uneven in quality; his best poems are to be found in *Casa e campagna* and *Trieste e una donna*, in *Il canzoniere* (coll. poems; 1921, def. ed. 1961), and in *Parole* (1934) and *Mediterraneo* (1947). *Storia e cronistoria del Canzoniere* (1948; now in *Prose*, 1964) is Saba's own commentary on his poems.

F. Portinari, *U. S.* (1963); E. Caccia, *Lettura e storia di S.* (1967).  
B.M.

Sabadino degli Arienti, GIOVANNI: see Arienti, GIOVANNI SABADINO.

Sabahaddin Ali (\*Gümülcine, Western Thrace 12 II 1906; †Kırklareli 2 IV 1948), Turkish author, the pioneer of the social realism of the 1930s. Educated in Istanbul and Germany; his short stories are sketches of Anatolian peasants. His novel *Kuyucaklı Yusuf* (1937) powerfully portrays life in a western Anatolian town before the First World War.

SHORT STORIES: *Değirmen* (1935); *Kağı* (1936); *Ses* (1937); *Yeni Dünya* (1943).—NOVELS: *İçimizdeki Şeytan* (1940); *Kürk Mantolu Madonna* (1943).—*Dağlar ve Rüzgâr* (verse; 1934).—*Bütün eserleri* (complete works; 7 vols, with intro. and biblio., pub. Varlık, 1965–66).

O. Spies, *Die türkische Prosaliteratur der Gegenwart* (1943); Yaşar Nabi, *Genç Neslin en Güzel Hikâyeleri* (1948); F. von Rummel, *Fünf türkische Novellen* (1948); Tahir Alangu, *Cumhuriyetten sonra hikâye ve roman*, I (1959).

F.İ.

Sábato, ERNESTO (\*1911), Argentine writer, author of two novels, *El túnel* (1948; *The Outsider*, tr. H. de Onís, 1950) and *Sobre Héroes y tumbas* (1951). The latter is a violent and complex novel of contemporary Argentina, which traces the frustration of the Argentines to their origins in the 19th century. Sábato's views on literature are expressed in his essays, *El escritor y sus fantasmas* (2nd ed. 1964).  
J.F.

Sabbe, MAURITS (\*Bruges 9 II 1873; †Antwerp 12 II 1938), Flemish novelist, playwright, critic and literary historian. He was custodian of the Plantin-Moretus Museum at Antwerp. A late Romantic, he evoked the old, peaceful Bruges in charming prose enlivened with touches of humour. He was a student of 17th-century Dutch literature and typography.

NOVELS AND SHORT STORIES: *Een Mei van vroomheid* (1903); *De filosoof van 't Sashuis* (1907); *De nood der Bariseele's* (1912); *'t Pastorken van Schaerdycke* (1919); *Le petit curé de Schaerdycke*, tr. W. Timmermans, 1926; *'t Kwartet der Jacobijnen* (1920).—PLAYS: *Bietje* (1913); *Caritate* (1914).—CRITICISM: *Het proza in de Vlaamsche letterkunde* (1909); *Mozatek* (1912); *Peilingen* (1935).—STUDIES: *Het leven en de werken van M. de Swaen* (1905); *Uit het Plantijnsche huis* (1924); *De Moretus en hun kring* (1928); *Brabant in 't verweer* (1933).

R. Roemans, *Analytische bibliographie van en bibliographie over M. S.* (1932); L. Monteyne, *De S.'s* (1934).  
R.F.L.

Sabellico, MARCANTONIO, properly MARCANTONIO COCCIO (\*Vicovaro ?1436; †Venice 1506), Italian humanist and historian. Both his *Historiae Rerum Venetarum* (1487) and his universal history in 92 books, *Enneades sive Rapsodiae historiarum* (1498–1504), are rhetorical rather than critical.

*Opera* (2 vols, 1538); *Del sito di Venezia città* (1502; ed. G. Meneghetti, 1957).

R. Bersi, 'Le fonti della prima decade delle *Historiae Rerum Venetarum*' in *Nuovo Archivio Veneto*, XIX–XX (1910); B. Fueter, *Geschichte der neueren Historiographie* (1936); C. Dionisotti, *Gli umanisti e il volgare fra Quattro e Cinquecento* (1968).  
C.Dr. (J.G.-R.)

Sabinus, GEORG (\*Brandenburg 23 IV 1508; †Frankfurt an der Oder 2 XII 1560), German neo-Latin poet. Humanist, philologist, historian and diplomat, friend of Melanchthon\*, Hessus\* and Pietro Bembo\*, he wrote countless graceful Latin poems, of which the love poems show true feeling and sincerity. The *Elegies* (*Elegiae*, 1550) are his best work.

*Poemata* (1544, 1558).

M. Töppen, *Die Gründung der Universität Königsberg und das Leben ihres ersten Rektors G. S.* (with full biblio.; 1844); R. Fester, 'Sleidan, S., Melanchthon' in *Hist. Zeitschr.*, LXXXIX (1903).  
D.G.D.

Sabuco y Álvarez, MIGUEL (\*?Alcaraz; †ibid. 1588), Spanish writer. His *Nueva filosofía de la naturaleza del hombre* (1587) was published with his daughter's name (OLIVA) on the title-page. It treats of the interrelations between the mind, the passions and the body, in agreeable prose. It

contains colloquies on self-knowledge, the world, medicine and the state.

*Coloquios* in Biblioteca de Aut. Esp., LXV.—*Obras* (ed. O. Cuartero, 1888).

J. M. Hidalgo, 'Doña Oliva de S. no fué escritora' in *Rev. de Archivos*, VII (1903).

E.M.W.

Sá-Carneiro, MÁRIO DE (\*Lisbon 1890; †Paris 1916), Portuguese poet; an inadaptable nature, whose short life ended in suicide. His brilliant, highly original style is often used with great skill to describe the pathological states of a mind in constant danger of disintegration. This part of his work is comparable to that of his friend Pessoa\*. At other times he sinks into a mawkish self-indulgence reminiscent of António Nobre\*.

VERSE: *Dispersão* (1914); *Indícios de ouro* (1938); *Poesias* (ed. J. G. Simões, 1946).—STORIES: *Princípio* (1912); *A confissão de Lúcio* (1914); *Céu em fogo* (1915).

A. Casais Monteiro, 'M. de Sá C.' in *Considerações pessoais* (1933); Castro Gil, *M. de Sá-C.* . . . (1949); C. Berardinelli, *M. de Sá-C.* (Rio de Janeiro, 1958); M. Arlete Galhoz, *M. de Sá-C.* (1963).

T.P.W.

Saccal Sarmast (\*1739; †1826), author of a large number of short mystical (Sūfi) poems in both Sindhi and the Multani dialect of Punjabi. He is the most important writer in this genre after Shāh\* Abdul Latif, and his verse is, in general, simpler and more direct, if less rich, than that of his great predecessor.

A. Bausani, *Storia delle letterature del Pakistan* (1958).

C.S.

Sacchetti, FRANCO (\*?Ragusa c. 1332/34; ∞1354 Maria Felice Strozzi, ∞1383 Ghita Ghirardini, ∞1396 Giovanna Bruni; †Florence VIII 1400), Italian poet and narrative writer. After a period abroad (1356–62) he rose high in Florentine public life. As a pastime he wrote verse of all kinds; many of his madrigals and *cacce* were set to music by contemporary composers of the Florentine *ars nova*. Sacchetti is remembered especially for the *Trecentonovelle* (223 extant), a series of popular tales in vigorous colloquial prose (c. 1388–795). 'Born of a smile', anecdotal in tone and full of good sense, they reflect their author's moral sensibility and hatred of all that menaced the liberties of Florence. The tale of Agnolo di ser Gherardo (LXIV) contains elements which Cervantes\* used later for *Don Quixote*.

*Rime* (ed. A. Chiari, 1936); *La battaglia delle belle donne—Le lettere—Le sposizioni di Vangeli* (ed. A. Chiari, 1938); *Il Trecentonovelle* (ed. V. Pernicone, 1946).—*Opere* (sel. ed. A. Borlenghi, 1957).

E. Li Gotti, *F. S. uomo 'discolo e grosso'* (1940); L. Caretti, *Saggio sul S.* (1951).

M.W.

Sacchetti, GIANNOLLO (\*Florence c. 1340; †*ibid.* 15 X 1379), Italian poet; brother of Franco Sacchetti\*. A spiritual follower of Santa Caterina\* da Siena, he led a tumultuous life and was executed for his participation in the revolt of the *Ciompi* (1378). His 11 poems include some of great poignancy which reveal his dramatic struggle against fortune, his yearning for religious peace and sense of mortal corruption.

*Rime* (ed. O. Sacchetti, 1948); *Rimatori del tardo Trecento* (ed. N. Sapegno, 1967).

E. Li Gotti, *Restauri trecenteschi* (1947).

M.W.

Sachs, HANS (\*Nuremberg 5 XI 1494; ∞1519 Kunigunde Kreutzer, ∞1561 Barbara Harscher; †*ibid.* 19 I 1576), German poet and dramatist. Son of a tailor, he was apprenticed to a shoemaker (1509), went on his 'Wanderjahre' (1511–16), settled down in Nuremberg as a master cobbler (1517). A MASTERSINGER and leading member of the Nuremberg Singschule, he became a keen follower of Luther\* in 1523 with the publication of *Die Wittenbergische Nachtigall*, a verse allegory popularizing Luther's doctrines. From then until his death he produced a vast collection of *Meisterlieder*, *Schwänke*, dialogues, Shrovetide and other plays based on his wide reading of the Bible, Luther's writings, Renaissance literature in translation and the literature of the late Middle Ages. In over 4,000 *Meisterlieder* he enlivened the rigid, conventional form with fables and witty stories. He excelled in the dialogue (*Disputation zwischen einem Chorherrn und Schuhmacher*), the SCHWANK (*Sanct Peter mit der Gaiss*) and the *Fastnachtsspiele* (*Der farenndt Schüler im Paradeiss*, *Der Baur im Fegfewer*). Written in a simple, robust language in homely KNITTELVERS, full of humour, genial observation, vivid characterization, local Nuremberg colour, a feeling for nature, and a bourgeois ethic quite free from fanaticism or bitterness, these works have a great variety within their limitations. At more ambitious 'comedies' and 'tragedies' Sachs was generally less successful. Often romanticized (Wagner\*, *Die Meistersinger von Nürnberg*) and over-praised, Hans Sachs remains a poet of great charm and sympathy, a born story-teller and a notable representative of 16th-century Nuremberg.

*Sämtliche Werke* (ed. A. von Keller and E. Goetze, 26 vols, 1870–1908); *Sämtliche Fastnachtsspiele* (ed. E. Goetze, 7 vols, 1880–87); *Sämtliche Fabeln und Schwänke* (ed. *idem* and K. Drescher, 6 vols, 1893–1913).—SELECTIONS: ed. K. Goedeke and J. Tittmann (3 vols, 2nd ed., 1883–85); ed. B. Arnold in *Dt. Nat.-Lit.* (1885); ed. P. Merker and R. Buchwald (2 vols, 1923); ed. T. Schuhmacher (1957).—*Vier Dialoge* (ed.

R. Köhler, 1858); *Nürnberger Meistersinger-Protokolle* (ed. K. Drescher, 1897).

C. Schweitzer, *La vie et les œuvres de H. S.* (1887); R. Genée, *H. S. und seine Zeit* (1894); E. Geiger, *H. S. in seinen Fastnachtsspielen* (1904), *H. S. in seinen Fabeln und Schwänken* (1908) and *Der Meistersänger des H. S.* (1956); P. Landau, *H. S.* (1924); H. Cattànès, *Les Fastnachtsspiele de H. S.* (Northampton, U.S.A., 1924); W. French, *Mediaeval Civilization Illustrated by the Fastnachtsspiele of H. S.* (Göttingen, 1925); H. von Wendler, *H. S.* (1953). D.G.D.

Sachs, NELLY (\*Berlin 10 XII 1891; †Stockholm 12 V 1970), German poet, who lived in Sweden. Her first volume of poetry appeared as late as 1946 (*In den Wohnungen des Todes*). Her verse, discovered by younger writers of the 1950s, is a kind of religious lamentation, often prophetic and Biblical in tone, concerned with the Jewish predicament in modern times. She shared the 1966 Nobel prize for literature with the Jewish poet Shmuel Agnon\*.

VERSE: *Und niemand weiss weiter* (1957); *Flucht und Verwandlung* (1959).—COLLECTED WORKS: *Fahrt ins Staublose* (1961); *Zeichen im Sand* (poetic plays: 1962).

K. Schwedhelm, 'Die Dichtung der N. S.' in *Jahresring* (1959–60); *N. S. zu Ehren* (ed. W. A. Berendsohn et al., 1966); W. A. Berendsohn, *Die Dichterin jüdischen Schicksals N. S.* (1966); O. Lagercrantz, *Versuch über die Lyrik der N. S.* (1967; in Swed. 1966). F.M.K.

Sackville, CHARLES and THOMAS: see Dorset, CHARLES SACKVILLE, 6TH EARL OF; Dorset, THOMAS SACKVILLE, 1ST EARL OF.

Sacrobosco, JOHANNES DE (fl. 1230; \*Halifax or Holywood; †Paris), English astronomer. From the 13th to the 17th century his lucidly expressed *de Sphaera*, which draws on Ptolemy\*, Macrobius\* and al-Farghani, provided Europe with its conception of the material universe. He also wrote on arithmetic. Commentaries date from 1230; Roberts' in 1271.

*Libellus de Sphaera* (eds: 1515, 1549, 1561).

L. Thorndyke, *The Sphere of S. and Its Commentators* (1949). H.An. (Tor.)

Sacy, ANTOINE-ISAAC SILVESTRE, BARON DE (\*Paris 21 IX 1758; †ibid. 21 II 1838), French philologist. By the time he was 12 he could read the Bible in Hebrew. He taught himself Syriac, Chaldean, Arabic, Persian, Turkish—then English, and eventually most European languages. He became Professor of Persian at the Collège de France in 1806.

*Sur l'histoire des Arabes avant Mahomet et sur l'origine de leur littérature* (1785); *Chrestomathie Arabe* (3 vols, 1806, 1826, 1827); *Mémoires*

*d'histoire et de littérature orientales* (1818); *Exposé de la religion des Druzes* (1838).

H. Derenbourg, *S. de S.* (1895). H.An.

Sa'd-al-Din Varāvinī, 13th-century Persian writer. He rendered into Persian the *Marzbān-Nāma*, a collection of fables, short stories and anecdotes, ethical and didactic, from an original by Marzbān ibn Rustam in Tabaristani dialect.

*Marzbān-Nāma* (intro. Muhammed Qazvinī, 1908).

E. G. Browne, *An Abridged Translation of the History of Tabaristan* (Leiden, 1905). E.Y.

Sade, DONATIEN ALPHONSE FRANÇOIS, MARQUIS DE (\*Paris 2 VI 1740; †Charenton 2 XII 1814), French writer. Sade was an army officer until 1768, was sentenced to death by default at Aix for a sexual offence (1772), reprieved, but as a result of other excesses spent 30 years in prison. He died in a lunatic asylum. During his rare periods of freedom, he published some of the works composed in his cell, but the majority long remained, or still are, unpublished. His work carries the individualism of the 18th century to frenzied heights and preaches and exemplifies with monotonous obscenity the total liberty of the instincts. Sade has exerted an almost hypnotic influence over a number of contemporary French thinkers and writers. (See EROTIC LITERATURE.)

*Justine ou les malheurs de la vertu* (1791; crit. ed. M. Heine and J. Paulhan under title *Les infortunes de la vertu*, 1946); *Aline et Valcourt* (1793); *La philosophie dans le boudoir* (1795); *Juliette* (1797); *Les 120 journées de Sodome* (1904; crit. ed. M. Heine, 1935); *Dialogue entre un prêtre et un moribond* (1926); *Correspondance* (1929).—*Morceaux choisis* (eds: G. Apollinaire, 1909; M. Heine, 1933; M. Nadeau, 1948; G. Lely, 1948).—*Œuvres complètes* (15 vols, 1960).

P. Klossowski, *S., mon prochain* (1947); C. P. Dawes, *The Marquis de S.* (1927); M. Blanchot, *Lautréamont et S.* (1949); G. Gorer, *The Life and Ideas of the Marquis de S.* (1953); J. Lély, *Vie du Marquis de S.* (1952–57). M.G.; J.P.R.

Sá de Miranda: see Miranda, FRANCISCO DE SÁ DE.

Sa'dī, MUSLIḤ-AL-DĪN, SHAIKH (\*Shiraz 1194; †ibid. 1282 or 1292), Persian poet and writer, studied at the Nizamiyya college of Baghdad under the patronage of Sa'd ibn Zangī I of Fars (1195–1226). He travelled extensively (c. 1226–56), and passed the latter part of his life in Shiraz under the patronage of the Sulghurid rulers of Fars.

Sa'dī is the richest and most versatile figure in Persian literature. His *Gulistān* (1258), an ethical and humorous miscellany in rhymed prose, is regarded as the gem of Persian prose. In *Būstān* (1257), a moralizing poem of great depth and humanity, he combines didactic and mystical

tendencies in Persian poetry for the first time. His genius, however, reaches its climax in his lyrics (*ghazals*). His works include, moreover, panegyrics, didactic odes, elegies, homilies, epigrams, aphorisms, humorous poems and 'facetiae'.

As a thinker and moralist, despite his moderate fatalism, Sa'di looks upon the world with humorous sympathy. His moral teachings, although flavoured with mystical idealism, reveal a preference for practical wisdom, judging deeds by virtue of their results. The liberality of his taste and his wide experience of the world give a cosmopolitan character to his ideas and judgements.

*Gulistan* (Calcutta, 1806; tr. J. T. Platt, 1873; *Kings and Beggars*, partial tr. A. J. Arberry, 1945); *Būstān* (Calcutta, 1810; tr. A. H. Edwards, 1911; verse tr. G. S. Davie, 1882); *Kulliyāt* (ed. J. A. Harrington, 2 vols, Calcutta, 1791-95, incl. 4 groups of lyrics: 1. *Ṭayībāt*, tr. L. W. King, 1926; 2. *Badāyī'*, tr. *idem*, 1925; 3. *Khavāṭm*; 4. *Qazaliyāt-i Qadīm*; also *Qasā'id*, *Marāṭhi*, *Risālāt*, *Pand-Nāma*, of doubtful authority, and *Hazliyāt*); new arrangement of *Kulliyāt* (ed. M. A. Furughi, Tehran, 1941).—FURTHER TRANSLATIONS: W. Bacher, *S.s Aphorismen und Sinngedichte* (1879); F. Rückert, *Aus S.s Diwan* (1893); R. Levy, *Stories from S.'s Bustan and Gulistan* (1928); A. J. Arberry, *Immortal Rose* (1948).

J. A. Harrington, intro. to ed. of *Kulliyāt* (above); H. Ethé, 'Neupersische Litteratur' in W. Geiger and E. Kuhn, *Grundriss der iranischen Philologie*, II (1896-1904); H. Massé, *Essai sur le poète S.* (1919); *S.-Nāma* (various authors; Tehran, 1941). E.Y.

Sadoletto, JACOPO, Cardinal (\*Modena 12 VII 1477; †Rome 18 X 1547), Italian humanist, a conscientious Papal secretary and enthusiastic scholar, renowned for his pure Ciceronian style and tolerant common sense. C.Dr.

*Opera omnia* (Mainz, 1607; fuller ed., 4 vols, Verona, 1737-38); *De liberis recte instituendis* (1533; Eng. tr. E. T. Campagnac and K. Forbes, 1916).

A. Joly, *Étude sur J. S.* (1856); G. Toffanin, *Il Cinquecento* (1960; with biblio.).

C.Dr. (J.G.-R.)

Sadoveanu, ION MARIN, pseud. of IANCU-LEONTE MARINESCU (\*Bucharest 1893; †1964), Rumanian novelist, dramatic critic and historian. For his principal novel, *Sfîrşit de veac în Bucureşti*, he chose a theme familiar in Rumanian literature—the rise of a parvenu—but he brought to it exceptional gifts of observation and analysis and succeeded in creating a variety of characters illustrating the different social, moral and psychological factors involved, and in forging a highly elaborate style well suited to the minuteness of his descriptions of persons and settings.

CRITICISM: *Dramă şi teatru* (1926); *Istoria universală a teatrului* (1942); *Drama şi teatrul religios în Evul Mediu* (1942).—NOVELS: *Sfîrşit de veac în Bucureşti* (1944); *Ion Sîntu* (1957).

Perpessicius, *Menţiuni critice*, I (1928); C. Regman, pref. to *Sfîrşit de veac* (1966 ed.).

F.J.B.

Sadoveanu, MIHAIL (\*Paşcani 1880; †Bucharest 1961), Rumanian author. The son of a barrister and a servant girl, he became Director of the National Theatre in Iaşi (1910-19), a Member of Parliament (1926) and President of the Senate (1930-31). After the Second World War, he aligned himself decisively with the Communists and was appointed Vice-President of the Grand National Assembly. In language enriched by a savour of the Moldavian dialect he evokes in his novels and tales the landscape, wild life and history of his native land and creates a host of peasant characters as memorable as they are impenetrable. His masterpiece, the long tale *Baltagul* (1930), raises the story of a peasant woman's search for her murdered husband to the dignity of classical tragedy. He is more a storyteller than a formal novelist.

*Povestiri* (1904); *Dureri înăbuşite* (1904); *Crtşma lui Moş Precu* (1905); *Povestiri din război*, *Aminiriile căprarului Gheorghiţă* (1906); *La noi la Vişoara*, *Vremuri de bejenie* (1907); *Neamul Şoimăreştilor* (1915); *Venea o moară pe Siret* (1923); *Dumbrava minunată* (1926); *Ţara de dincolo de negură* (1926); *Hanu Ancuţei* (1928); *Zodia Cancerului* (1929); *Fraţii Jderi* (1935-42); *Anii de ucenicie* (memoirs; 1944); *Mitrea Cocor* (experiment in Socialist Realism; 1949); *Nicoară Potcoavă* (1952); *Aventura în lunca Dunării* (1954). 'Bibliografie sadoveniană' in Steaua, XI.10 (1960).—M. Friedwagner, *M. S.* (1912); S. Bratu, *M. S.* (1963); C. Ciopraga, *M. S.* (Rum. and Eng. eds; 1966). F.J.B.

Šafařík, PAVEL JOSEF (\*Kobeliarovo 13 V 1795; †Prague 26 VI 1861), Slovak philologist and antiquary. His association with Palacký\* stimulated his Slavonic enthusiasm; and he devoted his life to the study of Slavonic philology and antiquities, becoming one of the leading figures in the Czech and Slovak national revival. From 1819 to 1833 he was director of the Serbian Orthodox school at Novi Sad. He then moved to Prague, where he lived as a private scholar for the remainder of his life. While some of his work still suffers from an uncritical romantic enthusiasm, he nevertheless laid the foundations of Slavonic archaeology and actively furthered the scholarly study of the Slavonic languages.

*Spisy* (coll. works; 1862-65).—*Slovanské starožitnosti* (2 vols, 1837; *Slawische Altertümer*, tr. M. von Aehrenfeld, 2 vols, 1843); *Geschichte der südslawischen Literatur* (1864); *Über den Ursprung*



*und die Heimat des Glagolitismus* (1858).—Letters ed. V. A. Francev (2 vols, 1927–28); corresp. with Palacký ed. V. Bechyňová and Z. Hauptová (1961).

K. Paul, P. J. Š. (1961).

R.A.

Sagan, FRANÇOISE, pseud. of FRANÇOISE QUOIREZ (\*Carjac 21 VI 1935), French novelist and dramatist. Famous at 18 for her novel *Bonjour tristesse* (1945; Eng. tr. I. Ash, 1955), an impeccable psychological study, tinged with a resigned pessimism. Other short novels confirmed her exceptional gifts for the analysis of the feminine heart, and her classical style. After 1960 she wrote regularly and successfully for the theatre, with worldly, bitter-sweet comedies.

NOVELS: *Un certain sourire* (1953; Eng. tr. I. Ash, 1955); *Dans un mois, dans un an* (1957; *Those Without Shadows*, tr. *idem*, 1957); *Aimez-vous Brahms?* (1959; Eng. tr. P. Wiles, 1960); *Les merveilleux nuages* (1961; Eng. tr. A. Green, 1961); *La garde du cœur* (1968; Eng. tr. R. Westhoff, 1968); *Un peu de soleil dans l'eau froide* (1969).—PLAYS: *Les violons parfois* (1962); *La robe mauve de Valentine* (1963); *L'écharde* (1966); *Le cheval évanoui* (1966).

G. Hourdin, *Le cas de F. S.* (1958); G. Mourgue, *F. S.* (1958); 'Do you like flounder? A talk with F. S.' in *Transatlantic Rev.*, IV (1960); A. Gismaru, 'F. S.'s theory of complicity' in *Dalhousie Rev.* XLV.4 (1965); B. Brophy, *Don't Ever Forget* (1966).

M.G.

Sagarra i Castellarnau, JOSEP MARIA DE (\*1894; †1964), Catalan poet and dramatist. A fluent, vigorous and prolific writer, he composed short lyrics, long epic poems such as *El Mal Caçador* (1916) and *El Comte Arnau* (1928; modern interpretations of Catalan legends), many plays and two novels, one of them, *Vida privada*, a scandalous satire of the Barcelona upper class. His facility often caused him to become diffuse or superficial. He translated into Catalan the whole of Shakespeare\* and the *Divina Commedia*, and many other works.

*Obra poètica* (1912–37) (1947).—PLAYS: *L'estudiant i la pubilla* (1921); *Les veus de la terra* (1923); *Marçal Prior* (1926); *L'hostal de la Glòria* (1931).—*Memòries* (1954).

J.M.B. i R. (G.W.R.)

Sā'ib, MĪRZĀ MUḤAMMAD 'ALĪ (\*Īsfahan c. 1603; †*ibid.* 1669), Persian poet. He spent a considerable time in India, where he joined the court of Shāh Jahān (1628–59). On his return he was made poet laureate by Shāh 'Abbās II (1642–67).

Sā'ib is the main exponent of the so-called Indian style in Persian poetry. Despite his great power of imagination, ingenuity of thought and penetrating observation, his imagery is often

elaborate and far-fetched and his rhythms rather languid.

*Divān* (Cawnpore, 1871); *Kulliyāt* (Lucknow, 1875).

H. Ethé, *Catalogue of Persian MSS in the Library of the India Office*, I (1903); Shibli Nu'mani, *Shi'r al-'Ajam*, III (Lahore, 1924); Z. Mu'tamin, intro. to *Muntakhab-i Ash'ār-i Sā'ib* (Tehran, 1940); J. Rypka, *History of Iranian Literature* (1968).

E.Y.

Said Faik Abasıyanik (\*Adapazarı, north-western Anatolia 23 XI 1906; †Istanbul 11 V 1954), Turkish author. He bases his compelling short stories and sketches on the life and milieu of simple people, workers, fishermen, vagabonds, etc. The style, often unpolished, is, nevertheless, very warm and forceful.

SHORT STORIES: *Semaver* (1936); *Sarıç* (1939); *Şahmerdan* (1940); *Lüzumsuz Adam* (1948); *Mahalle Kahvesi* (1950); *Havada Bulut* (1951); *Kumpanya* (1951); *Havuzbaşı* (1952); *Son Kuşlar* (1952); *Alemdağında var bir yılan* (1954); *Az şekerli* (1954); *Tüneldeki çocuk* (1955); *Mahkeme kapısı* (1956).—*Un point sur la carte* (sel. short stories; tr. Sabri Esat Siyavuşgil, 1962).—NOVELS: *Medarı Maişet Motörü* (1944; later eds entitled *Bir takım insanlar*); *Kayıp arıyor* (1953).—*Şimdi sevişme vakti* (verse; 1953).—*Bütün eserleri* (complete works; 8 vols, pub. Varlık, 1965).

Tahir Alangu, *Sait F. için* (1956); Muzaffer Uyguner, *Sait F.'in hayatı* (1959) and *Sait F. A.* (1964).

F.İ.

Sā'idī, GHULĀM-ḤUSAIN (\*Tabriz 19 I 1936), Persian writer. A physician by profession and committed to reformist ideas, Sā'idī has exhibited considerable literary versatility. He is at his best in social and psychological satire and is considered the foremost Persian playwright (under pseud. GAUHĀR-I MURĀD). He has also published several monographs on Persian villages and local communities.

PLAYS: *Karbafakha dār Sangar* (1960); *Kalata Gül* (1961); *Dāh Lāl-Bāzi* (10 pantomimes; 1963); *Bihtarīn Baba-yi Dunyā* (1966); *Chūb-bi-dastha-yi Varazil* (1966); *Panj Nāmayish-nāma* . . . (1967); *Khāna Raushani* (1967); *Aye Bikulah, Aye Bakulah* (1967); *Diktek va Zāvīyah* (1968).—NOVELS: *Tūp* (1968); *Tars u Larz* (1968).—SHORT STORIES: *Āzadaran-i Bayal* (1965); *Vahimiha-yi Bīnīshān* (1967).—MONOGRAPHS: *Ilkhchi* (1964); *Khiyav* (1966); *Ahl-i Havā* (1967).

E.Y.

Saidi bin Abdalla: see AL-Buhry, HEMEDI BIN ABDALLA BIN SAIDI BIN ABDALLA BIN MASUDI.

Saigyō, pseud. of SATŌ NORIKIYO (\*1118; †Kyoto 23 III 1190), Japanese *tanka* poet. He gave up court service at the age of 23 to become an

itinerant priest, and became an outstanding poet. His poetry is well known for its clearness and simplicity, and especially for its appreciation of nature and life.

*Sankashū* (date of composition uncertain; summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948); sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry* (1936); *Anthology of Japanese Literature* (ed. D. L. Keene, 1955); R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964). E.B.C. (D.E.M.)

**Saikaku:** see Ibara SAIKAKU.

**Saint-Amant, MARC-ANTOINE DE GÉRARD, SIEUR DE**, originally ANTOINE GIRARD (\*Rouen 1594; †29 XII 1661), French poet, independent, like his friend Théophile de Viau\*, of both *préciosité* and classical purism. With various noble patrons he travelled to Madrid, Rome, London, Stockholm and Warsaw, visited America and Africa, fought at La Rochelle and elsewhere, and enjoyed music and the tavern. Much of his work is characterized by verbal exuberance and baroque fantasy, which can be found even in his Biblical epic, *Moïse sauvé*. His *Rome ridicule* (1633) is an early example of BURLESQUE poetry.

*Les visions* (1628); *Le passage de Gibraltar* (1640); *Albion* (1644); *Moïse sauvé* (1653); *La solitude* (1654).—*Œuvres complètes* (ed. C. L. Livet, 2 vols, 1855; ed. J. Bailbé, 5 vols, 1970- ); *Œuvres poétiques* (sel. ed. L. Verane, 1930).

J. Lagny, *Bibliographie des œuvres de S.-A.* (1960) and *Le poète S.-A.* (1965); F. Gourier, *Étude des œuvres poétiques de S.-A.* (Geneva, 1961). G.B.

**Saint-Denys-Garneau:** see Garneau, HECTOR DE SAINT-DENYS.

**Sainte-Beuve, CHARLES AUGUSTIN** (\*Boulogne 23 XII 1804; †Paris 13 X 1869), French critic. Sainte-Beuve first studied medicine, but, in consequence of his friendship with Hugo\*, took to literature as a declared champion of the Romantics (1827-40). He fell in love with Hugo's wife, Adèle, and this painful episode led to a breach with his old friend. In 1837-38 he taught at Lausanne. From 1840 to 1848 he was curator of the Bibliothèque Mazarine, and in 1848-49 held a professorship at Liège. He gave his allegiance to the Empire and was appointed to the Collège de France, where his lectures were interrupted by the hostile demonstrations of his former liberal friends. In 1851 he began his series of *Lundis*—weekly critical articles which appeared in the *Constitutionnel*, the *Moniteur* and the *Temps*. He became a senator in 1865 and threw in his lot with the liberal opposition.

Under the influence of the English 'Lake School' he began by writing personal and subjective poetry. He was the author of a profound and tormented novel *Volupté* (1834) which reads now as strangely modern. He is, however, best known for the vast output of critical writing in which he dealt with every aspect of French literature since the Renaissance. Though declaredly scientific and positivist (he once described literary criticism as 'the natural history of the human spirit'), his chief value as a critic lies in the subtlety and literary skill of his approach and in the psychological understanding which enabled him to overcome his personal prejudices (frankly revealed in *Mes poisons*), and to study with sympathy many different types of experience and writing.

VERSE: *La vie, les poésies et les pensées de J. Delorme* (1829); *Le livre d'amour* (1843).—*Volupté* (novel; crit. eds: P. Poux, 1927; M. Allem, 1934).—CRITICISM: *Tableau de la poésie française au 16<sup>e</sup> siècle* (1827); *Histoire de Port-Royal* (3 vols, 1840-48; 3rd ed., 7 vols, 1867); *Portraits littéraires* (1844); *Portraits de femmes* (1884); *Portraits contemporains* (1846; new ed., 3 vols, 1869-71); *Causeries du lundi* (11 vols, 1851-62); *Chateaubriand et son groupe littéraire* (1861; ed. M. Allem, 2 vols, 1948); *Nouveaux lundis* (13 vols, 1863-70); *Premiers lundis* (3 vols, 1874-75); *Tables analytiques* (ed. C. Pierrot, 1881; ed. V. Giraud, 1904); *Les grands écrivains français* (studs from *Lundis* and *Portraits*; 22 vols, 1926-33); *Œuvres critiques* (*Premiers lundis* and *Portraits*; ed. M. Leroy, 1949).—VARIOUS: *Mes poisons* (1926); *Correspondance générale* (ed. J. Bonnerot, 6 vols, 1935-49).

G. Michaut, *S. B.* (1921); H. Brémont, *Pour le romantisme* (1924); V. Giraud, *La vie secrète de S. B.* (1935); M. Allem, *S. B. et Volupté* (1935); J. Bonnerot, *Bibliographie de l'œuvre de S. B.* (2 vols, 1937-49); M. Leroy, *La pensée de S. B.* (1940); A. Billy, *S. B. et son temps* (1952); M. Proust, *Contre S. B.* (1954). M.G.; J.P.R.

**Sainte-Marthe, SCÉVOLE DE** (\*Loudun 2 II 1536; †*ibid.* 29 III 1623), French poet and Latinist, the best-known member of a family of poets and historians. His life centred on Poitiers, where he held state financial offices and of which he was twice mayor. A prolific writer, his French verse was influenced by the FLÉIADE and the Latin poets. His Latin verse, perhaps superior, includes a didactic poem on the feeding and upbringing of infants, *La Pédotrophie*.

*Premières œuvres* (1569); *Œuvres mêlées* (1573); *Œuvres poétiques* (1579, 1600); *Poemata* (1575-1606); *De puerorum educatione* [*La Pédotrophie*] (1580-84).

L. Feugère, *S. de S.-M.* (1854); A. J. Farmer, *Les œuvres françaises de S. de S.-M.* (1920).

G.B.

**Saint-Èvremond**, CHARLES DE MARGUETEL DE SAINT-DENIS DE (\*Saint-Denys-le-Guast, Cotentin I 1616; †London 20 IX 1703), French writer. A nobleman and a soldier, Saint-Èvremond was exiled in 1661, apparently for having attacked Mazarin's foreign policy and, except for a stay in Holland (1665-70), spent the rest of his life in England. Esteemed at the English court and in the Duchesse of Mazarin's Chelsea circle, he was buried in Westminster Abbey. He was the supreme example of the 'reasonable libertine', an acute literary critic, a philosopher of history foreshadowing Montesquieu\*, and the possessor before Voltaire\* of the dry, resilient prose-style of some of France's greatest writers.

*La Comédie des Académistes* (wr. 1643; pub. 1650); *Réflexions sur les divers génies du peuple romain* (1663); *De la tragédie ancienne et moderne* (1672); *Sur les poèmes des anciens* (1685).—*Œuvres mêlées* (ed. P. Des Maizeaux, with life, 2 vols, London, 1705); *Œuvres en prose* (ed. R. Ternois, 1965- ); *Choix d'œuvres* (ed. R. de Planhol, 3 vols, 1927).—*Correspondance* (with Ninon de Lenclos; 1752).

W. Melville Daniels, *S.-E. en Angleterre* (1907); M. Wilmette, *S.-E. critique littéraire* (1921); G. Cohen, *Le séjour de S.-E. en Hollande* (1926); A. M. Schmidt, *S.-E. ou l'humaniste impur* (1932).  
G.B.

**Saint-Exupéry**, ANTOINE DE (\*Lyon 29 VI 1900; †31 VII 1944), French writer. The material of Saint-Exupéry's work is taken directly from his experiences as an aviator—first on commercial lines between France and North Africa and in South America, then as a military pilot in 1940. He went to America after the fall of France, returned to fly with the Allied Air Forces and disappeared during a reconnaissance over the Mediterranean. He was essentially a singer of the skies, the mountains and the desert, and embodied a new humanism founded on action, combined with meditation on the true values of civilization.

*Courrier-Sud* (1928; *Southern Mail*, tr. S. Gilbert, 1933); *Vol de nuit* (1931; Eng. tr. *idem*, 1932); *Terre des hommes* (1939; *Wind, Sand and Stars*, tr. L. Galantière, 1939); *Pilote de guerre* (New York, 1942; *Night Flight to Arras*, tr. *idem*, 1942); *Lettre à un otage* (*ibid.*, 1942; Eng. tr. J. Gerst, 1950); *Le petit prince* (*ibid.*, 1943; Eng. tr. K. Woods, 1944); *Citadelle* (1948).

Special no. of *Confluences* (1947); L. Werth, *La vie de S.-E.* (1948); L. Estang, *S.-E. par lui-même* (1956); P. Chevrier, *A. de S.-E.* (1959); M. Migeo, *S.-E.* (1959); *S.-E.* (Génies et Réalités, 1964); C. Cate, *A. de S.-E.: His Life and Times* (1971).  
M.G.; J.P.R.

**Saint-Gelais**, MELLIN DE (\*Angoulême 1491; †Paris 1558), French poet, the son or nephew of Octovien de Saint-Gelais\*. He was the court poet

of François I and, with Marot\*, first introduced Italian modes and verse-forms into France. He translated Trissino's\* tragedy, *Sofonisba* (acted 1554). His light, slender poetry was overrun by Ronsard's\* school.

*Œuvres poétiques* (1574).—*Œuvres* (ed. P. Blanchemain, 3 vols, 1880).

H. J. Molinier, *M. de Saint-Gelais* (1910); P. A. Becker, *M. de S.-G.* (Vienna, 1924).

G.B.

**Saint-Gelais**, OCTOVIE DE (\*1468; †1502), French poet. After study in Paris he enjoyed a worldly life before becoming Bishop of Angoulême (1494). He translated the *Heroides* and the whole of the *Aeneid* into French verse. His best work, prose and verse, is *Le Séjour d'honneur* in which rhetorical allegory mingles with personal memories and graceful regrets over his lost youth.

H. J. Molinier, *Essai biographique et littéraire sur O. de S.-G.* (1910).  
M.Y.

**Saint-John Perse**, pseud. of ALEXIS LÉGER (\*La Guadeloupe 31 III 1887), French poet. Alexis Léger was trained as a diplomat, and played a not unimportant part between 1933 and 1940 as Secretary-General at the Quai d'Orsay. After 1945 he lived in the United States, working in the Library of Congress at Washington. Meanwhile he has quietly pursued a second career, that of a poet, at first under his own name (*Les Éloges*, 1904-08), but later under that of Saint-John Perse. He has been influenced by both Symbolism and Surrealism, but never to the extent of drowning his own highly personal note which is passionately lyrical. He accumulated, after 1924, a small band of faithful admirers, and, with *Exil* (a ringing call to a change of heart), in 1945 reached a wider public. Nobel prize for literature 1960.

*Anabase* (1926; with Eng. tr. T. S. Eliot, 1930); *Exil* (1945); *Vents* (1946); *Œuvre poétique* (2 vols, 1953-60); *Amers* (1957); *Chronique* (1960); *Pour Dante* (1965).

M. Sallet, *S.-J. P.* (1953); A. Bosquet, *S.-J. P.* (1953); R. Caillois, *Poétique de S.-J. P.* (1954); J. Charpier, *S.-J. P.* (1962).  
M.G.; J.P.R.

**Saint-Lambert**, JEAN-FRANÇOIS DE (\*Nancy 26 XII 1716; †Paris 9 II 1803), French poet. A soldier and courtier, he is fortuitously remarkable for having inspired the affection of both Mme du Châtelet, Voltaire's\* friend, and Mme d'Houdetot, the 'Julie' of Rousseau's\* *Nouvelle Héloïse*. His long pastoral poem, *Les Saisons* (1769), freely modelled on James Thomson's\* *Seasons* (1730), combines a measure of 18th-century sensibility with somewhat conventional descriptions of country scenes.

*Poésies fugitives* (1759); *Contes* (1769-70); *Mémoires sur la vie de Bolingbroke* (1796); poems

in *Anthologie poétique français du 18e siècle* (ed. M. Allem, 1919, 1966).

E. Faguet, *Histoire de la poésie française*, VIII, IX (1935); M. Cameron, *L'influence des 'Saisons' de Thomson sur la poésie descriptive en France* (1943). G.B.

**Saint-Pol-Roux**, pseud. of PAUL ROUX (\*Saint-Henry 15 I 1861; †Brest 18 X 1940), French poet. Saint-Pol-Roux, known as 'the magnificent', was a somewhat eccentric figure round about the year 1900. From the places in which he lived, notably the Ardennes and Camaret in Brittany, he amassed an astonishing mythology which combined the charm of the Middle Ages and the audacities of the Symbolist school. At 79, he was beaten to death in Brest by the Germans. His work is remarkable for its great verbal eloquence and for the richness of its imagery.

*Les reposoirs de la procession* (3 eds 1893-1907); *La dame à la faux* (1899); *La rose et les épines du chemin* (1901); *Anciennetés* (1903, rev. ed. 1946); *Les féeries intérieures* (1907); *Louise* (1900; libretto for opera by G. Charpentier).

P. T. Pelleau, *S.-P.-R. le crucifié* (1946); T. Briant, *S.-P.-R.* (1952). M.G.; J.P.R.

**Saint-Simon**, CLAUDE-HENRI DE ROUVROY, COMTE DE (\*Paris 17 X 1760; †*ibid.* 19 V 1825), French philosopher. Saint-Simon was the great-nephew of the author of the famous *Mémoires*. He served as an officer (1777), took part in the American War of Independence, devoted himself to the study of politics, left the army, supported the French Revolution, and set himself to the task of building up an ambitious social philosophy. This, under the name of Saint-Simonism, gave birth to what might almost be called a religion. His system took its stand on the priority which should be accorded to 'production'—and to producers, whether manual or intellectual—over 'capital'. Saint-Simon's socialism influenced a considerable number of Romantic writers.

*Mémoire sur la science de l'homme* (1813); *L'industrie, ou discussions politiques, morales et philosophiques*... (1817); *L'organisateur* (1819); *Le système industriel* (1821); *Le catéchisme des industriels* (1824).—*Œuvres de Saint-Simon et d'Enfantin* (ed. Dentri, 46 vols, 1863-78).

S. Charléty, *Histoire du Saint-Simonisme* (1896; 1931; 1965); C. Bouglé, *L'œuvre de S.-S.* (1925); H. Gouhier, *S.-S. jusqu'à la Restauration* (1936); M. Dommanget, *H. de S.-S.* (1953); G. Gurvitch, *Les fondateurs français de la sociologie* (1955); D. G. Charlton, *Secular Religions in France* (1963). M.G.; J.P.R.

**Saint-Simon**, LOUIS DE ROUVROY, DUC DE (\*Paris 15 I 1675; ∞1695 Marie-Gabrielle de Durfort; †*ibid.* 2 III 1755), French memoir-writer. Saint-

Simon's career may be summed up as ambition deservedly unrewarded. He inherited from his father a great name and influential posts, served with distinction as a soldier (1691-1702) and resigned with the rank of *Maître de camp* because promotion came too slowly. A haughty, critical and intriguing courtier, he was passed over by Louis XIV and joined the cabal which formed round the Duc de Bourgogne, heir-apparent to the throne. After Bourgogne's premature death, his friendship with the Duke of Orleans brought him membership of the council of regency during Louis XV's minority, a short appointment as ambassador in Madrid (1721), then nothing more. He vented his frustration in his *Mémoires*, which cover the period 1691-1723, part of which he had hardly known personally. He had begun towards 1730 to annotate the *Journal* of Dangeau (covering 1684-1720) but, finding it of 'an emetic flatness', expanded it into his own splendidly coloured version of the events, gossip and personalities of the French court. Unreliable as an historian, he is unrivalled as a writer of impressionist prose who creates rather than resurrects his subject. Banned or clandestine during the 18th century, his memoirs were first openly published in 1829-30.

*Mémoires* (ed. A. de Boislisle and L. Lecestre, 43 vols, 1873-1931; ed. G. Truc, 1947 ff.); *Plus belles pages* (ed. E. Barthélemy, 1908); *Historical Memoirs of the Duc de S.-S. A Shortened Version* (tr. L. Norton et al., 3 vols, 1967-72).

G. Boissier, *S.-S.* (1892); A. Le Breton, *La comédie humaine de S.-S.* (1914). G.B.

**Saki**, pseud. of HECTOR HUGH MUNRO (\*Akyab, Burma 18 XII 1870; †in action, Beaumont Hamel 14 XI 1916), English author, of Highland stock. He early distinguished himself as a political satirist and sketch-writer in *The Westminster Gazette*. He collaborated with F. C. Gould the cartoonist in the gentle extravagances of *The Westminster Alice*. His unique vein of fantasy and wit found best expression in his short stories.

SHORT STORIES: *Not So Stories* (1902); *Reginald* (1904); *Reginald in Russia* (1910); *The Chronicles of Clovis* (1911); *Beasts and Super-Beasts* (1914).—*The Bodley Head Saki* (1963).—*The Unbearable Bassington* (novel; 1912).—*The Rise of the Russian Empire* (history; 1900).

E. M. Munro, biog. in *The Square Egg* (1924). R.A.S.-J. (W.R.A.)

**Sakulin**, PAVEL NIKITICH (\*Samara province 1868; †1926), Russian literary historian and critic of the Marxian school. He was particularly anxious to give a sociological explanation of literary styles and genres.

*Iz istorii russkogo idealizma* (1913); *Pushkin i Radishchev* (1920); *Russkaya literatura* (1926; *Die russische Literatur*, 1927). J.L.

**Sala, GEORGE AUGUSTUS HENRY** (\*London 24 XI 1828; ∞1859 Harriet Sala, ∞1891 Bessie Stannard; †Brighton 8 XII 1895), English novelist and journalist, who contributed to Dickens\* periodicals and the Daily Telegraph.

*A Journey due North* (1858); *Strange Adventures of Captain Dangerous* (3 vols, 1863); *Quite Alone* (3 vols, 1864); *Trip to Barbary* (1866); *Life and Adventures of G. A. S. written by himself* (2 vols, 1895).

R. Straus, S.: *The Portrait of an Eminent Victorian* (1942). R.M.H. (M.A.)

**Salacrou, ARMAND** (\*Rouen 9 VIII 1899), French dramatist. Salacrou's plays, though theatrically effective, defy definition. Their themes are as varied as their style and composition, mingling farce and tragedy, realism and fantasy, poetry and music-hall back-chat. There is surrealism in *Tour à terre* (1925), social satire in *L'inconnue d'Arras* (1935) and *L'Archipel Lenoir* (1948) and stark documentary in *Les nuits de la colère* (1946).

*Le casseur d'assiettes* (1924); *Le pont de l'Europe* (1927); *Atlas Hôtel* (1931); *Une femme libre* (1934); *Un homme comme les autres* (1936); *La terre est ronde* (1938); *Histoire de rire* (1940); *Les fiancés du Havre* (1944); *Dieu le savait* (1951); *Les invités du bon Dieu* (1953); *Le miroir* (1955); *Une femme trop honnête* (1955); *Boulevard Durand* (1960); *Comme les chardons* (1964); *La rue noire* (1967).—*Théâtre* (8 vols, 1943–).—*ESSAYS: Les idées de la nuit* (1960); *Impromptu délibéré. Entretiens avec P. L. Mignon* (1955).

G. Pillement, *Anthologie du théâtre français contemporain*, I (1945); J. Van des Fesch, A. S. (1947); S. Radine, *Anouilh, Lenormand, S.* (1951); P. H. Simon, *Théâtre et destin: l'athéisme anxieux d'A. S.* (1959); P. L. Mignon, A. S. (1961); A. Ubersfeld, A. S. (1970). T.W. (M.G.)

**Salas Barbadillo, ALONSO JERÓNIMO DE** (\*Madrid 1581; †*ibid.* 1635), Spanish novelist and dramatist. He had a turbulent youth and suffered from poverty in later years. His novels, influenced by Cervantes\* *Novelas ejemplares* and the *Celestina*\*, are lively in style but coarse in feeling. His works provided dramatic material for John Fletcher and Scarron\*. He also wrote some interludes.

Biblioteca de Aut. Esp., XXXIII; *Dos novelas (El cortesano descortés, El necio bien afortunado)*; ed. F. R. de Uhagón, 1894; *La hija de la Celestina* (ed. J. López Barbadillo, 2 vols, 1907); *Obras* (ed. E. Cotarelo y Mori, 2 vols, 1907–09); *La peregrinación sabia y El sagaz Estacio* (ed. F. A. de Icaza, 1924); *La casa del placer honesto* (ed. E. B. Place, Boulder, Col., 1927); *El caballero perfecto* (ed. P. Marshall, *ibid.*, 1949).

E.M.W. (J.E.V.)

**Salat, HANS** (\*Sursee 1498; †1552 or after),

Swiss historian, poet and pamphleteer. Salat wrote violent satires against Zwingli\* (*Triumphus Herculis Helvetici*, 1532), the Roman Catholic Reformation plays *Judith* (1534) and *Der verlorene Sohn* (1537), and a well-written, though inaccurate, *Reformationschronik* (1536). Bullinger\* satirized him in *Salz zum Salat* (1532).

*Bruder Klaus* (1537; Volksbuch ed. J. Baechtold, 1876); *Der verlorene Sohn* (adapt. for modern stage by Cäsar von Arx, 1935).

J. Baechtold, H. S. (life and some texts; 1876); P. Cuoni, H. S. und sein Werk (diss. Zürich, 1938). D.G.D.

**Salazar, AMBROSIO DE** (\*Murcia ?1575), Spanish grammarian and miscellany-writer. He went to France where he became tutor to the Dauphin (later Louis XIII). He wrote dialogues on Spanish grammar, collections of anecdotes, etc. His work partly derives from Santa\* Cruz and Mexía\*.

*Espejo general de gramática* (Rouen, 1614); *Las clavellinas de recreación* (Paris, 1614); *Libro de flores diversas* (*ibid.*, 1619); *Thesoro de diversa lición* (*ibid.*, 1637).

A. Morel-Fatio, A. de S. et l'étude de l'espagnol en France sous Louis XIII (1901).

E.M.W. (J.E.V.)

**Salazar, DIEGO DE** (fl. mid-16th century), Spanish translator. He was a captain who became a hermit. He was a partner in the translation of Sannazaro's\* *Arcadia* (1549) and Boccaccio's\* *Filocolo* (1546). He also translated Appian\* and imitated Machiavelli's\* *Art of War* (*Tratado de re militari*, 1536). E.M.W.

**Salazar y Torres, AGUSTÍN DE** (\*Almazán, Soria 28 VIII 1642; †Madrid 29 XI 1675), Spanish poet and dramatist. He was a minor poet of some ingenuity who was much influenced by Góngora\* and Quevedo\*.

*Cythara de Apolo* (1681; in Biblioteca de Aut. Esp., XLII, XLIX).

J. Ares Montes, 'Del otoño del gongorismo: don A. de S. y T.' in *Revista de Filol. Esp.*, XLIV (1961). E.M.W. (J.E.V.)

**Šalda, FRANTIŠEK XAVER** (\*Liberec 22 XII 1867; †Prague 4 IV 1937), Czech critic, poet and novelist. Šalda's writings revolutionized Czech literary criticism. He taught his nation to view its literature against the background of European trends and worked indefatigably for the acceptance of higher, more objective critical standards. His most influential book was 'Spirit and Work' (*Duše a dílo*, 1913), a collection of studies dealing with Czech and European representatives of Romanticism (in the widest sense of the term).

*Dílo* (coll. works; 12 vols, 1934–41; new ed. 1947 ff.).

O. Fischer, *Šaldovo češství* (1936); F. Götz, *F. X. Š.* (1937); F. Vodička *et al.*, *F. X. Š. 1867, 1937, 1967* (1968). R.A.

Salesbury, WILLIAM (\*Llansannan, Denbighshire c. 1520; ∞ Catrin Llwyd; †?c. 1595), Welsh scholar. He studied in Oxford and London and was a man of wide learning. The 1567 translation of the New Testament into Welsh was for the most part his work, but the pedantic orthography he adopted has robbed him of much of the credit this achievement deserves. His hand is also to be discerned in the Welsh Book of Common Prayer (1567), ascribed to Bishop Richard Davies. Among his other works are an earlier translation of the Epistles and Gospels appointed to be read in churches and a Welsh-English dictionary.

*Oll Synnwyr pen Kembero ygyd* (?1547; ed. J. G. Evans, 1902); *A Dictionary in Englyshe and Welshe* (1547); *The baterie of the Popes Botereulx* (1550); *Kynniver llith a ban or yscrythur lan ac a ddarlleir yr Eccleis* (1551; ed. J. Fisher, 1931); *Lliver Gwedd Gyffredin* . . . (1567; ed. M. Richards and G. Williams, 1965); *Testament Newydd* . . . (1567); *Dethollion o Destament Newydd 1567*, ed. T. Parry 1967).

T. C. Edwards, 'W. S.'s translation of the New Testament . . . ' in *Trans. Liverpool Welsh Nat. Soc.* (1885-86); D. R. Thomas, *The Life and Times of Bishop Davies and W. S.* (1902); E. L. Evans, 'W. S.' in *Y Llenor*, XII (1933); W. A. Mathias, 'Gweithiau W. S.' in *Jour. Welsh Biblio. Soc.*, VII (1952) and chs 2 and 3 in *Y Traddodiad Rhyddiaith* (ed. G. Bowen, 1970); Isaac Thomas, *W. S. and His Testament* (1967). B.Re.

Salas de Tournemir, COUNT EVGENY ANDREYEVICH (\*1840; †1908), Russian author of historical novels which from the 1870s onwards were greatly relished by the general reader. His most successful novel was *Pugachevtsy* (1874).

*Sobranie sochineniy* (27 vols, 1894-1901).—*Kiriak; or the Hut on Hen's Legs* (tr. S. Edwards, 1896). J.L.

Salimbene of Parma (\*Parma c. 1221; †c. 1288); OGNIBENE DE ADAMO, before he entered the Order of St Francis. His *Chronicle* (from 1168 to 1287) is a lively record of his own life as well as of the history of his time. He draws an unfavourable picture of Frederick\* II but recognizes his genius. The *Chronicle* is an invaluable source for contemporary Franciscan history.

*Chronica* (eds: O. Holder-Egger in *Monumenta Germaniae historica, Scriptores*, XXXII, 1905-13; F. Bernini in *Scrittori d'Italia*, 1942).

N. Scivoletto, *Fra S. da P.* (1950); G. G. Coulton, *From St Francis to Dante* (1907).

F.J.E.R.

Salinas, PEDRO (\*Madrid 27 XI 1891; †Boston 4 XII 1951), Spanish poet and critic. He was lecturer at the Sorbonne (1914-17) and at Cambridge (1922-23). After having been Professor at Murcia and Seville, he went to America in 1936 where he taught at Wellesley College and at Johns Hopkins University.

His first book of poems appeared in 1923. He wrote delicate, conversational love poems, from which all rhetoric was absent. The beloved endows everyday things with new meaning. He edited some poems of Meléndez\* Valdés, translated the *Poema de Mio Cid* (CID) into modern verse, wrote a general work on Spanish poetry and two excellent more detailed studies of Jorge Manrique\* (1947) and Darío\* (1948; 2nd ed. 1957).

*Poesías completas* (ed. J. Marichal, 1956).—*Poema del Cid* (1925); *Poesía junta* (incl. all earlier poem: Buenos Aires, 1942); *El contemporáneo* (México: 1947); *Todo más claro* (Buenos Aires, 1949).—CRITICISM: *Reality and the Poet in Spanish Poetry* (Baltimore, 1940; 2nd ed. 1967); *Literatura española siglo XX* (1941; 2nd ed. 1949); *Jorge Manrique o tradición y originalidad* (Buenos Aires, 1947); *La poesía de Rubén Darío* (ibid., 1948).—Trs in E. Turnbull, *Contemporary Spanish Poetry* (Baltimore, 1945).

P. Darmangeat, *P. S. et 'La voz a ti debida'* (1955); E. Dehennin, *Passion d'absolu et tension expressive dans l'œuvre de P. S.* (1957); C. Feal Deibe, *La poesía de P. S.* (1965); J. Palley, *La luz no usada. La poesía de P. S.* (1966); A. de Zubizarreta, *P. S.: El diálogo creador* (1969).

E.M.W. (J.E.V.)

Salinger, JEROME DAVID (\*New York 1919; ∞1953 Claire Douglas), American novelist. *The Catcher in the Rye* (1951) is remarkable for its insight into the mind of its adolescent hero, Holden Caulfield, a modern Huck Finn. The wit, toughness and sensitivity of the novel are typical of Salinger's work at its best. His characters seek the presence of grace in life even when they know the quest is an impossible one. The later stories of the Glass family show odd touches of Salinger's old insight and humour, but lapse into a self-indulgent coyness emphasized by the static nature of the narrative.

*For Esme—With Love and Squalor, and Other Stories* (1953); *Franny and Zooey* (1961); *Raise High the Roofbeam, Carpenters and Seymour: An Introduction* (1963); *Hapworth 16, 1924* (1965).

F. L. Gwynn and J. L. Blotner, *The Fiction of J. D. S.* (1958); *J. D. S. and the Critics* (ed. W. F. Belcher and J. W. Lee, 1962); *S.: A Critical and Personal Portrait* (ed. H. A. Grunwald, 1962); Warren French, *J. D. S.* (1963); *Studies in J. D. S.* (ed. M. Laser and N. Fruman, 1963); *If You Really Want to Know: A Catcher Casebook* (ed. M. M. Marsden, 1963); J. E. Miller, Jr., *J. D. S.* (1965). G.A.K.

Salis-Seewis, JOHANN GAUDENZ, FREIHERR VON (\*Bothmar, Switzerland 16 XII 1762; †*ibid.* 29 I 1834), Swiss poet. An officer in the Swiss royal guard at Versailles, Salis resigned at the outbreak of the French Revolution. He occupied high administrative posts in Switzerland until his retirement in 1817. His friend Matthiesson\* published his poems, mostly delicate elegies reflecting a sensitive mind in harmony with nature.

*Gedichte* (1793; ed. E. Corrodi, 1937).

A. Frey, 'J. G. von S.-S.' in J. Kürschner, *Dt. Nat.-Lit.*, XLI (1889); E. Jenal, *J. G. von S.-S.* (1924); A. E. Cherbuliez, *Der Dichter J. G. von S.-S.* (1935). H.B.G.

Salkey, (FELIX) ANDREW (ALEXANDER) (\*Colón, Panama 30 I 1928; ∞1957 Patricia Verden), West Indian novelist and literary critic. His fiction is characterized by a fine dramatic sense and a spare style that have recently turned him into a successful writer of children's novels such as *Earthquake* (1965) and *Riot* (1967). His major novels, however, seem to require more substantial content in order to create stress within this spareness of style. His consciousness of the disabling social and political enigmas in West Indian society, even when he sets a novel in England, imparts interest and urgency to his work.

*A Quality of Violence* (1959); *Escape to an Autumn Pavement* (1960); *Hurricane* (1964); *The Late Emancipation of Jerry Stover* (1968); *The Adventures of Catullus Kelly* (1969); *Havana Journal* (1971).

W. I. Carr, 'A complex fate' in *The Islands In-Between* (ed. Louis James, 1968). A.D.Dr.

Sallust (GAIVS SALLUSTIVS CRISPVS) (\*86; †c. 34 B.C.), Roman historian. Of plebeian birth, Sallust became quaestor in 59 and tribune of the plebs in 52. In 50 he was expelled from the Senate for immorality but was restored to the quaestorship by Caesar\* in 49. He served under Caesar in the civil war and became proconsul of Numidia. Sallust retired into private life with a huge fortune, which he spent partly in laying out the famous Horti Sallustiani. His extant works are the *Conspiracy of Catiline* and the *War Against Jugurtha*. Sallust is careless in chronology and in narrative of events but as a stylist he has enjoyed great fame. His style is archaizing, compressed and epigrammatic, the characters are vividly delineated, and the speeches are marked by a high degree of artistry. He has been accused of writing his historical works as propaganda for the popular party, but this view is unjust. A vile and scurrilous attack upon Cicero\* passing under the name of Sallust is of doubtful authenticity; and of a larger historical work (*Historiarum libri V*) only fragments remain.

Ed. A. Kurfess (1968); *Appendix Sallustiana*

(ed. *idem*, 2 pts, 1962).—Eds with comm.; *Catiline* and *Jugurtha* (W. W. Capes, 2nd ed. 1889); *Catiline* (A. M. Cook, 1884; W. C. Summers, 1900); *Jugurtha* (W. C. Summers, 1902).—Fr. tr. A. Ernout (1941); tr. J. C. Rolfe (1920); S.: *The Jugurthine War and The Conspiracy of Catiline* (tr. S. A. Handford, 1963).

K. Büchner, S. (1960); R. Syme, S. (Sather lectures, XXXIII; 1964); D. C. Earl, *The Political Thought of S.* (1966); *Latin Historians* (ed. T. A. Dorey, 1966). J.A.W. (J.D.)

Salmon, ANDRÉ (\*Paris 4 X 1881; †*ibid.* 12 III 1969), French poet. Salmon came of a family of artists, travelled widely, and earned his livelihood as a journalist. His first long poem, *Prikaz* (1921), is what might be called a 'surrealist reportage' of the Russian Revolution, which he saw at first hand. His later work uses such different modern settings as Montmartre, the cinema and the war. He has a remarkable power of evoking dream-like scenes in a dry, precise, language.

*Poèmes* (1905); *Féeries* (1907); *Le calumet* (1920); *Le manuscrit trouvé dans un chapeau* (1924); *L'entrepreneur d'illuminations* (1921); *L'âge de l'humanité* (1922); *Peindre* (1922); *Vénus dans la balance* (1926); *Max Jacob* (1928); *Tendres canailles* (6th ed. 1921; with sequel *Monstres choisis*, new ed. 1938); *Odeur de poésie* (1944); *L'air de la butte* (1945); *Les étoiles dans l'encrier* (1952); *Souvenirs sans fin* (1956–57).

P. Berger, S. (1955).

M.G.; J.P.R.

Salmon, JEAN, called MACRIN (\*Loudun 1490; ∞1528 Guilloinne Boursault; †*ibid.* 1557), French neo-Latin poet. A protégé of Jean and Guillaume Du\* Bellay and a *valet-de-chambre* of François I, he was known to contemporaries as the 'French Horace', a poet whose indolent epicureanism he found attractive and from whom he made extensive borrowings. His poems to Gelonis (i.e. his wife Guilloinne) enjoyed some fame.

*Carmina* (1530); *Hymnorum libri VI* (1537); *Odorum libri III* (1546); *Naeniarum libri III de Gelonide Borsola uxore* (1550).

J. Boulmier, 'S. M., l'Horace français' in *Bull. du Bibliophile* (1870–71); P. van Tieghem, *Littérature latine de la Renaissance* (1944). F.W.

Saltonstall, WYE (\*London; fl. 1630–40), English translator, poet and character-writer, educated at Queen's College, Oxford. He returned to Oxford (1625) and tutored in French and Latin, in reduced circumstances. His verse and prose show talent and his satire has bite.

*Picturae Loquentes. Or Pictures Drawn forth in Character* (1631; with adds, 1635; ed. C. H. Wilkinson, 1946).

B. Boyce, *The Theophrastan Character in England to 1642* (1947; repr. 1967).

B.L.J. (H.N.D.)

**Saltus**, EDGAR EVERTON (\*New York 8 X 1855; ∞1883 Helen Read [o/o], ∞1894 Elsie Smith [o/o], ∞1911 Marie Giles; †Tarrytown, N.Y. 31 VII 1921), American novelist. He wrote studies on Balzac\* and Schopenhauer\*, sensational novels of murder and adultery, sweeping historical chronicles. His mannered style shows affinities with the Decadents of the 1890s.

Balzac (1884); *The Philosophy of Disenchantment* (1885); *The Anatomy of Negation* (1886); *Imperial Purple* (1892); *The Poms of Satan* (1904); *The Perfume of Eros* (1905); *Oscar Wilde: An Idler's Impression* (1917); *Parnassians Personally Encountered* (1923).

M. Saltus, E. S., *the Man* (1925); C. Sprague, E. S. (1968). H.L.C. (D.S.R.W.)

**Saltykov-Shchedrin**, MIKHAIL EVGRAFOVICH (\*Tver province 15 I 1826; †28 IV 1892), Russian satirical author belonging to the great realistic era. He made his début in 1847, but he reached the height of his creative power in the 1870s and early 1880s, while editing the radical monthly *Otechestvennye Zapiski* ('The Fatherland's Annals'). The bulk of his satirical work is much too topical to be far removed from scathing journalism. His amusing *Istoriya odnogo goroda* ('History of a Town'; 1870) and his diatribes against the bureaucrats, landowners and the new grabbing 'gentlemen of Tashkent' require a knowledge of the period to be fully enjoyed, as do, to some extent, his political *Basni* ('Fables'; 1880-85). His undisputed masterpiece is however his powerful novel, *Gospoda Golovlëvy* (1876), the chronicle of a dehumanized gentry family declining after the reform of 1861. Iudushka the hypocrite, its principal character, has become a nickname in Russia. It is mainly this work that has preserved Saltykov's name in Russian and also in world literature.

*Polnoye sobranie sochineniy* (12 vols, 1891-93; other eds 1905, 1933; 20 vols, 1933-41); *Pis'ma* (1925); *Izbrannye sochineniya* (1946).—*Tchinovniks* (tr. F. Aston, 1861); *The Golovlev Family* (tr. A. Ridgway, 1916), *A Family of Noblemen* (tr. A. Yarmolinsky, 1916), *The Golovlyov Family* (tr. N. Duddington, 1931-34); *Fables* (tr. V. Volkhovsky, 1931).

A. N. Pypin, M. E. S. (1899); Y. E. Elsberg, *Mirovozzrenie i tvorchestvo Shchedrina* (1936); N. Strelsky, *Saltykov and the Russian Squire* (1940); V. Kirpotin, S.-S. (1948); Ya. Elsberg, S.-S. (1953); K. Sanine, *Saltykov-Chtchédrine* (Paris, 1955); V. N. Baskakov, *Bibliografiya literatury o Saltyskove-Shchedrine* (1966). J.L.

**Salutati**, LINO COLUCCIO (\*Stignano, Valdinievole 16 II 1331; †Florence 4 V 1406), Italian humanist; notary; chancellor of the Florentine *Signoria* (1375-1406). A disciple of Petrarch\*, Salutati composed Latin verse, political and moral treatises

and an *Epistolario*. He introduced *eloquentia* into chancellery correspondence, brought to light old MSS, examined them philologically, and encouraged in Florence the study of Greek.

*Epistolario* (ed. F. Novati, 4 vols, 1891-1911); *De tyranno* (ed. A. von Martin, Berlin, 1913; Eng. tr. E. Emerton, 1925); *De nobilitate legum et medicinae* and *De verecundia* (ed. E. Garin, 1947); *De laboribus Herculis* (1951) and *De seculo et religione* (1957; both ed. B. L. Ullman).

B. L. Ullman, *The Humanism of C. S.* (1963). M.W.

**Saluzzo**, DIODATA (\*Turin 31 VII 1775; †*ibid.* 24 I 1840), Italian poet, admired by both classical and Romantic schools. She wrote some long works—an epic, *Amazzoni* (1795), two tragedies, a romance in verse and *Novelle*—but her lyrics are her best work.

*Verst* (1816-17); *Poesie postume* (1852); *Novelle* (1830).

B. Croce in *Critica*, XXV (1927); W. Binni, *Preromanticismo italiano* (1959).

N.K.W. (J.G.-R.)

**Salvat-Papasseit**, JOAN (\*Barcelona 1894; †*ibid.* 1924), Catalan poet. A working-class and self-taught orphan, he was brought up on the fin-de-siècle pseudo-anarchist literature, whose influence is reflected in the aggressive and subversive approach of his early and more or less avant-gardist books. But, a sick man all his life, he turned gradually towards a realistic and optimistic poetry, concerned with everyday life and its small joys and sorrows. He also wrote some original, sensual and uninhibited erotic poems.

*Poesies* (intro. Joan Fuster, 1962). J.L.M.

**Salvianus** (\*?Trier c. 400; †Marseilles c. 480), Christian writer. His principal work, *De gubernatione Dei*, attacks contemporary worldliness, particularly among the clergy, and gives valuable information on 5th-century Gaul. J.A.W.

Eds: Migne, *Patrologia Latina*, LIII (1865); C. Halm in *Monumenta Germaniae historica, Auctores antiquissimi*, I (1877); F. Pauly in *Corpus scriptorum ecclesiastic. Latin.*, VIII (1883).—*De gubernatione Dei* (tr. E. M. Sanford, 1930).

G. Sternberg, *Das Christentum des 5. Jahrh. im Spiegel . . . des S.* (1909); C. Brakman, 'Observationes grammaticae et criticae in Salvianum' in *Mnemosyne* (1924). J.A.W. (J.D.)

**Samaniego**, FÉLIX MARÍA (\*Laguardia, Álava 12 X 1745; †*ibid.* 11 VIII 1801), Spanish fabulist of noble family, much influenced by French encyclopaedism. He wasted his remarkable wit in the useless polemics of the period. His *Fábulas morales* (1781) are still widely read. Aesop\*, Phaedrus\*, Juan Ruiz\*, La\* Fontaine and Gay\* are the



models he copied or translated with notable ability.

*Poesías* in Biblioteca de Aut. Esp., LXI; *Obras inéditas o poco conocidas* (ed. E. Fernández de Navarrete, Vitoria, 1866).

Julián de Apráiz, 'El centenario de S.' in *Ilustración Esp. y Amer.* (1901).

R.M.N. (J.E.V.)

AL-Samau'al, 6th-century pre-Islamic Arabic poet of Jewish religion. According to a famous story, the fugitive Imru' al-Qais left in al-Samau'al's charge his coat of mail, which al-Samau'al refused to deliver to the enemies of Imru' al-Qais, even when they killed his son. Hence the proverb: 'More loyal than al-Samau'al'. S.M.S.

Samba: see Shikitei SAMBA.

Samuel ha-Nagid, otherwise SAMUEL BEN JOSEPH IBN NAGDELA or NAGRELA (\*Cordova 993; †Granada 1055), Spanish-Hebrew poet. A businessman, he possessed a remarkable Arabic style and in 1027 became Vizier to King Habus of Granada. He encouraged, taught and financially supported many poets, and is responsible for the standards of linguistic purity which mark the poetry of the 'Golden Age'. His own poems are notable for elegance rather than poetic beauty or depth; they largely follow Arab models. His special genre was didactic poetry. He also wrote an introduction to the TALMUD (*Mevo' ha-Talmud*, 1st ed. Constantinople, 1510; *Clavis Talmudica*, tr. C. l'Empereur, 1633); and works on grammar.

*Dwan* (ed. D. S. Sassoon, 1934); *Kol Shirei Shemuel ha-N.* (ed. A. M. Haberman and M. Abramson, 2 vols, 1947).

J. M. Millás Vallicrosa, *La poesía sagrada hebraicoespañola* (1940). C.R.

Sanā'ī, MAJDŪD, ABU'L-MAJD (\*Ghazna; †*ibid.* ?1150), Persian poet. At first a panegyrist of the Ghaznavid house, he suddenly abandoned court life for asceticism. His *Ḥadiqa* is a mystical poem on religion and ethics. His *Divān* contains odes, short lyrics and other genres.

*Ḥadiqat al-Ḥaqīqa* (Lucknow, 1878; 1st book tr. and intro. J. Stephenson, Calcutta, 1911); *Sair al-'Ibād ilā'l-Ma'ād* (Tehran, 1937); *Divān* (*ibid.*, 1941).

J. Rypka, *History of Iranian Literature* (1968). E.Y.

Sánchez, FLORENCIO (\*Montevideo 1875; †23 II 1910), Uruguayan playwright. Chief dramatist of the River Plate region (he worked mainly in Buenos Aires), he left a repertory of some two dozen plays, dealing with local problems, of the realist-thesis type of Ibsen\*. His main theme is the conflict between the traditional and the modern.

*La gringa* (school ed. J. T. Lister and R.

Richardson, New York, 1927); *Teatro completo* (intro. V. Martínez Cuitino, 1951).—*Representative Plays* (tr. W. K. Jones, 1961).

Ruth Richardson, *F. S. and the Argentine Theatre* (1933); D. Corti, *F. S.* (with biblio.; 1937). E.Sa. (J.F.)

Sánchez, MIGUEL (\*?Valladolid; †after 1615), Spanish poet and dramatist. Only two poems by him have survived, a fine religious ode and a ballad, which is quoted in *Don Quixote*, II, xxvi. Two plays by him are also extant. Lope de Vega\* praised him as a predecessor; his contemporaries called him 'el divino'.

Biblioteca de Aut. Esp., X, XLIII, XXXV; *La isla bárbara* and *La guarda cuidadosa* (ed. H. A. Rennert, Boston, 1896). E.M.W.

Sánchez, TOMÁS ANTONIO (\*Ruisenada, Santander 1723; †Madrid 1802), Spanish scholar and poet. Sánchez was the first to publish editions of the *Cantar de Mio Cid* (1779), the poetry of Berceo\* (1780), the *Libro de Alexandre* (1782) and the work of the Arcipreste de Hita (Ruiz\*; 1790).

*Colección de poesías castellanas anteriores al siglo XV* (4 vols, 1779–90). J.E.V.

Sánchez Calavera (or wrongly Talavera), FERRÁN (*fl.* early 15th century), Spanish court poet who wrote on various themes. A converted Jew, he argued poetically with López\* de Ayala about predestination and took a pessimistic and critical view of religious and social questions. His most famous poem, on the death of Ruy Díaz de Mendoza, probably influenced Jorge Manrique's\* *Coplas*. (See also Baena\*.) E.M.W. (A.D.D.)

Sánchez de Badajoz, DIEGO (†?Talavera ?1549), Spanish dramatist. He was priest at Talavera near Badajoz from 1533 to 1549. His 28 plays consist of a strange mixture of traditional religious allegory, anti-clerical satire and coarse buffoonery. They were published by his nephew in 1554.

*Recopilación en metro* (facs. 1929; ed. F. Weber de Kurlat *et al.*, Buenos Aires, 1968).

J. López Prudencio, *D. S. de B.* (1915); B. W. Wardropper, *Introducción al teatro religioso del siglo de oro* (1953). E.M.W. (A.D.D.)

Sánchez de Badajoz, GARCÍ (\*Écija c. 1480; ∞María de Orellana; †after 1534), Spanish poet. He is said to have died mad through an unfortunate love affair. His poems, chiefly lovers' complaints feelingly expressed, were much appreciated by later poets including Herrera\* and Lope de Vega\*. E.M.W. (A.D.D.)

P. Gallagher, *The Life and Works of G. S. de B.* (London, 1968); N. G. Round, 'G. S. de B. and the revaluation of *cancionero* poetry' in *Forum for Mod. Lang. Stud.*, VI (1970). A.D.D.

Sánchez de las Brozas, FRANCISCO, known as EL BROENSE (\*Las Brozas, Cáceres 1523; †Valladolid 1601), Spanish humanist. He was Professor of Greek at Salamanca. His outspoken criticism of the Vulgate caused his arrest by the Inquisition in 1600. He died before the case was completed. He wrote many treatises on classical subjects, edited Virgil's eclogues, Ovid's *Ibis* and Persius's. He wrote commentaries on Epictetus, Garcilaso and Juan de Mena.

*De arte dicendi* (1556); *Verae Brevesque grammaticae latinae institutiones* (Lyons, 1562); *Opera poetica*, *Obras de Garcilaso*, *Obras de Juan de Mena* (Geneva, 1765).

*Colección de documentos inéditos para la historia de España*, II (1843; cont. the Inquisitorial process); *Procesos inquisitoriales contra F. S. de L. B.* (ed. A. Tovar and M. de la Pinta Llorente, 1941).—Marqués de Morante, *Biografía del M. F. S.* (1859); M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, III (1889); A. F. G. Bell, *F. S., El Broense* (Oxford, 1925). E.M.W.

Sánchez de Vercial, CLEMENTE: see Exenplos, LIBRO DE LOS.

Sánchez Ferlosio, RAFAEL (\*Rome 4 XII 1927; †Carmen María Gaité), Spanish novelist whose first work, *Industrias y andanzas de Alfahul* (1951), is only now beginning to receive the attention it deserves. *El Jarama* (1956) is his major work, an apparently objective documentary novel which combines realism with a moving use of poetic imagery.

E. C. Riley, 'Sobre el arte de S. F.: aspectos de *El Jarama*' in *Filología*, IX (1963). J.E.V.

Sanchuniathon: see FORGERIES, LITERARY.

Sanctis, FRANCESCO DE: see De Sanctis, FRANCESCO.

Sand, GEORGE, pseud. of AMANDINE-AUORE-LUCIE DUPIN (\*Nohant 1 VII 1804; †1822 Baron Casimir Dudevant [o/o 1830]; †ibid. 8 VI 1876), French novelist. After her early marriage and divorce, George Sand became notorious for her many stormy love affairs (Sandeau\*, who was responsible for her assumed name of Sand, Musset\*, with whom she broke after their stay in Venice and who made use of their intrigue in his *Nuits*, Chopin—and many others). She was a strong feminist and openly contemptuous of middle-class conventions. In old age, 'all passion spent', she became known as the 'kind lady of Nohant', and was on terms of affectionate friendship with Flaubert\*. Her many novels are written with a disconcerting facility, and are varied in their inspiration: romantic tales of forbidden passion and social revolt, violently individualistic in tone (*Indiana*, 1832; *Lélia*, 1833); novels with sociological and humanitarian themes, strongly

influenced by Pierre Leroux (*Le compagnon du tour de France*, 1840; *Consuelo*, 1842–43); stories of the countryside (*La mare au Diable*, 1846); provincial idylls (*Le Marquis de Villemer*, 1861); and personal narratives (*Elle et Lui*, 1859). But in whatever she wrote there sounded an unchanging note of optimistic idealism and human sympathy.

NOVELS: *Rose et Blanche* (1831); *Valentine* (1832); *Jacques* (1834); *Mauprat* (1837); *Spiridon* (1839); *La Comtesse de Rudolstadt* (9 vols, 1843–45); *Jeanne* (8 vols, 1844); *Le meunier d'Angibault* (3 vols, 1845); *La mare au Diable* (2 vols, 1846); *The Devil's Pool*, tr. J. M. and E. Sedgwick, 1895; *François le Champi* (2 vols, 1846; *François the Waif*, tr. G. Masson, 1889); *Le péché de M. Antoine* (1847); *La petite Fadette* (2 vols, 1849); *Les maîtres sonneurs* (1852); *Les beaux messieurs de Bois Doré* (1858); *Jean de la Roche* (1860); *Mlle de la Quintinie* (1863); *La confession d'une jeune fille* (1865); *Monsieur Sylvestre* (1866); *Mlle de Merquem* (1868).—PLAYS: *François le Champi* (1849); *Les beaux messieurs de Bois Doré* (1862); *Le Marquis de Villemer* (1864).—VARIOUS: *Le secrétaire intime* (1834); *Lettres d'un voyageur* (1834; 1836); *Histoire de ma vie* (1854; 1855).—*Correspondance* (6 vols, 1882–84); *Lettres à Musset et Sainte-Beuve* (1897); *Souvenirs et idées* (1904); *Journal intime* (1926).—*Œuvres complètes* (ed. M. Levy, 105 vols, 1868).

E. Caro, G. S. (1887); R. Downie, G. S. (1909); S. de Lovenjoul, *Étude bibliographique* (1914); C. Maurras, *Les amants de Venise* (1915); M. J. Howe, *The Intimate Journal of G. S.* (1929); M. Louise Pailleron, G. S. (2 vols, 1938–43); M. Toesca, *Une autre G. S.* (1945); M. L'Hopital, *La notion d'artiste chez G. S.* (1945); M. Paz, *La vie d'un grand homme: G. S.* (1947); J. Larnac, G. S. *révolutionnaire* (1948); A. Blanc, *Notre amie G. S.* (1950); A. Maurois, *Lélia ou la vie de G. S.* (1952; Eng. tr. G. Hopkins, 1953); P. Salomon, G. S. (1955); E. Thomas, G. S. (1959). M.G.; J.P.R.

Sandburg, CARL (\*Galesburg, Ill. 6 I 1878; †1908 Lillian Steichen; †22 VII 1967), American poet and biographer. The son of a Swedish immigrant, he grew up in a prairie town and roved from one job to the next. His poetry of the sprawling prairies and Mid-West industrial cities is written in loose rhythms, homely diction interspersed with exalted lyrical passages. He collected material for 30 years for his great biography of Lincoln.

VERSE: *Chicago Poems* (1916); *Cornhuskers* (1918); *Smoke and Steel* (1920); *Slabs of the Sunburnt West* (1922); *The People, Yes* (1936); *Harvest Poems* (1960); *Wind Song* (1960); *Honey and Salt* (1963).—*Selected Poems of C. S.* (ed. Rebecca West, 1926).—BIOGRAPHY: *Abraham Lincoln: The Prairie Years* (1926); *Abraham*

*Lincoln: The War Years* (1939).—*Always the Young Strangers* (1953; autobiog.).

K. W. Detzer, C. S.: *A Study in Personality and Background* (1941). H.L.C. (D.E.Mo.)

Sandeau, JULES (\*Aubusson 19 II 1811; †Paris 24 IV 1883), French novelist and dramatist. Sandeau began his career as a student of law. He developed a close intimacy (1831–33) with Aurore Dudevant, who took from him her pen-name of George Sand\*. They wrote in collaboration *Rose et Blanche* (1831). His own work ranges from the Romanticism of *Madame de Sommerville* (1834) to the discreet realism of *Mademoiselle de la Seiglière* (1848), his best book. He collaborated with Émile Augier\* in the theatre (*Le gendre de Monsieur Poirier*, 1854; and other plays).

*Les revenants* (1836); *Mlle de Kérourat* (1840); *Le Docteur Herbeau* (1841); *Valcreuse* (1846); *Sacs et parchemins* (1851); *La maison du Penarvan* (1858); *Un début dans la magistrature* (1862).

M. Silver, J. S., *l'homme et la vie* (1937).  
M.G.; J.P.R.

Sandel, CORA, pseud. of SARA MARGARETHE FABRICIUS (\*Kristiania 20 XII 1880; †1913 Anders Jönsson [o/o 1922]), Norwegian novelist. She spent her teens and early womanhood in Tromsø in north Norway. Later she studied painting, spent many years in Paris, and from 1921 lived mainly in Sweden. Before her début as a novelist at the age of 46 she had contributed articles and sketches to the Norwegian press, but nothing which seemed to presage the immediate success of *Alberte og Jacob* (1926; *Alberte and Jacob*, tr. E. Rokkan, 1962). Later she wrote two further novels with the same central character, *Alberte og friheten* (1931; *Alberta and Freedom*, tr. *idem*, 1965) and *Bare Alberte* (1939; *Alberta Alone*, tr. *idem*, 1965), to make the trilogy one of the most important works in Norwegian literature of the inter-war years. Alberte, the artistically gifted heroine of the series, who dreams of becoming a writer, is clearly based on Cora Sandel herself, but both in period (the action takes place some 20 years earlier) and in perspective (often bitter-sweet and ironical) there is distance between the authoress and her subject. Cora Sandel's literary qualities include a lively capacity for creating milieu, an intimate but pregnant style, and a memorable insight into the psychology of the talented, but complex-ridden and unfulfilled woman. The type also recurs in her short stories, and in her novel (one of her best) *Kranes konditor* (1945; *Krane's Café*, tr. E. Rokkan, 1968), which also achieved great success in a version dramatized by Helge Krog\*.

*En blå sofa og andre noveller* (1927); *Carmen og Maja og andre noveller* (1932); *Mange takk doktor* (1935); *Dyr jeg har kjent* (1945); *Figurer på mørk bunn* (1949); *Kjøp ikke Dondi* (1958;

*Leech*, tr. E. Rokkan, 1960); *Vårt vanskelige liv. Noveller i utvalg* (ed. O. Solumsmoen, 1960).—*Samlede verker* (6 vols, 1950–51).

O. Solumsmoen, C. S.—*en dikter i ånd og sannhet* (1957). R.G.P.

Sandemose, AKSEL (\*Nykøbing 19 III 1899; †3rd 1962 Karen Holbek; †Copenhagen 6 VIII 1965), Norwegian novelist, born NIELSEN of a Danish father and a Norwegian mother (a variation of whose name Sandermosen he adopted in 1921). At 15 he ran away to sea and for some years lived a jack-of-all-trades existence. His first novels and short stories, written in Danish, deal with life at sea, with Scandinavian pioneers in Canada, and with the workings of primitive, instinctive minds. In 1929 he settled in Norway and from then on wrote in Norwegian. His novel *En sjemann går i land* (1931) makes use of a background similar to that of his earlier work, but is much more typical of the later Sandemose in its exploration of love-hate relationships and the psychology of murder. The 'hero' of the novel, Espen Arnakke, who has many features in common with Sandemose himself, reappears in later novels. In *En flyktning krysser sitt spor* (1933; *A Fugitive Crosses His Tracks*, tr. E. Gay-Tift, 1936)—one of the most remarkable Norwegian novels of the 1930s—Eспен recounts his childhood in a search for the reasons which led him to commit murder, including a savage attack on the restrictiveness of the small town, called Jante, where he was brought up. In form the novel is a series of explorations, rather than a chronological sequence, in which thought associations, psychology, symbolism, even mysticism all play their part to form a remarkable conglomeration representing the shaping forces of Espen's inner life. *Der stod en benk i haven* (1937) and *Brudulje* (1938) deal with other periods of Espen's life. Sandemose's digressive technique is also seen to advantage in *Vi pynter oss med horn* (1936; *Horns for Our Adornment*, tr. E. Gay-Tift, 1939), an exploration of primitive minds on board ship, and in *Det svundne er en drøm* (in Swed., 1944; in Norwegian, 1946). In the latter work different levels of time, place and consciousness are interwoven in a labyrinthine manner in the exploration of an apparent murder mystery in which the novel's first person is somehow involved. In his later novels Sandemose further varied the love-hate and murder themes. Between 1951 and 1955 he published a one-man periodical *Årstidene*.

*Fortællinger fra Labrador* (1923); *Ungdomssynd* (1924); *Storme ved Jævnøgn* (1924); *Mænd fra Atlanten* (1924); *Klabautermand* (1927; rev. 1932); *Ross Dane* (1928); *Sandemose forteller* (1937); *September* (1939); *Fortællinger fra andre tider* (1940); *Tjærehandleren* (1945); *Alice Atkinson og hennes elskere* (1949); *En palmegrønn øy* (1950); *Reisen til Kjørkelvik* (1954); *Varulven* (1958); *The Werewolf*,

tr. G. Lannestock, 1966); *Murene rundt Jeriko* (1960); *Felicias bryllup* (1961); *Mytteriet på barken Zuidersee* (1963); *Dans, dans, Roselill* (1965).—*Verker i utvalg* (8 vols, 1965–66).

J. Væth, *A. S. og Jante* (1966); C.-E. Nordberg, *S. En biografi* (1967). R.G.P.

**Sandgren, GUSTAV** (\*Västra Stenby 20 VIII 1904), Swedish novelist, poet and dramatist. One of Fem Unga ('Five Young Men') who, influenced by Freud\*, D. H. Lawrence\* and Walt Whitman\*, produced vitalistic, primitivistic literature. From a working-class home and self-taught, Sandgren deliberately offended moral and literary conventions.

*Du bittra bröd* (1935); *David blir människa* (1943); *Liv ge oss svar* (1949); *Livsresa* (1965).

A. Lundkvist, *Jag minns mitt gröna 30-tal* (1959). I.S.

**Sandoval, PRUDENCIO DE** (\*Valladolid 1553; †Estella 1621), Spanish historian. He was a Benedictine and became Bishop of Túy and of Pamplona. His history of Charles V is his most famous work; he also wrote chronicles of the reigns of Alfonso VII and of the monarchs who preceded him. His work is inaccurate.

*Historia de la vida y hechos del emperador Carlos V* (1604–06; ed. C. Seco Serrano, 3 vols, Biblioteca de Aut. Esp., LXXX–LXXXII); *Historia de los cinco reyes* (1615); *Chronica del emperador Alfonso VII* (1600).

A. Morel-Fatio, *Historiographie de Charles V* (Paris, 1913). E.M.W. (J.E.V.)

**Sandys, GEORGE** (\*Bishopthorpe 2 III 1578; †Boxhey 1644), English traveller and translator. Sandys travelled widely in Europe and spent some time in America as treasurer of the Virginia Company. He is chiefly known for his translation of Ovid's\* *Metamorphoses*, which marks an important stage in the development of the heroic couplet.

*Ovid's Metamorphosis Englished* (1626); *Paraphrase upon the Psalms, etc.* (1636); *Christ's Passion, a Tragedy* (from the Lat. of Grotius; 1640).—*The Poetical Works of G. S.* (ed. R. Hooper, 2 vols, 1872). J.B.B.

**Sanetomo**: see **Minamoto no Sanetomo**.

**Sangiro**, pseud. of **ANDRIES ALBERTUS PIENAAR** (\*Pretoria 23 VIII 1894), Afrikaans prose-writer. Sangiro is the depicter of South African animal life. He has a fluent, sonorous and witty style and has played an important part in the development of Afrikaans prose. Some of his works have been translated into different European languages.

*Uit Oerwoud en Vlakte* (1921; *Adventures of a Lion Family*, tr. B. and E. D. Lewis, 1923);

*Op Safari* (1925); *Diamantkoors* (1926); *Simba* (1944).

P. J. and G. S. Nienaber, *Die Afrikaanse Dierverhaal* (1942). G.D. (N.D.C.)

**San José, FRAY JERÓNIMO DE** (\*Mallén, Saragossa ?1587; †Saragossa 1654), Spanish historian, biographer, letter-writer and poet. He studied with Bartolomé Leonardo de Argensola\* and became a Carmelite. He wrote an interesting treatise on historiography, some entertaining letters, a history of his order, a life of St John\* of the Cross and a number of religious poems.

*Historia del Carmen descalzo* (1637); 'Dibujo del venerable varón fray Juan de la Cruz' in *Obras del venerable y místico doctor F. Juan de la Cruz* (1630 etc.); *Genio de la historia* (1651; 1768); *Poesías* (1877); *Cartas* (ed. J. M. Blecua in *Archivo de filología aragonesa*, I, 1945). E.M.W.

**Śaṅkarācārya** (\*Malabar c. A.D. 788; †Kedārnāth 820), the greatest exponent of the Vedānta system of philosophy, was a Brahmin by caste, and a devotee of Shiva, of whom he is popularly regarded as an incarnation. He preached the doctrine of unqualified monism (*advaita*): nothing exists save the universal spirit (Brahman), and the phenomenal world is an illusion (*māyā*). He founded four monasteries (*maṭhas*) at the four extremities of India for the propagation of his teaching, which is contained in his commentaries on the *Upanishads*, the *Brahmasūtras* and the *Bhagavadgītā*.

*The Vedānta-Sūtras With the Commentary by Śaṅkarācārya* (tr. H. Thibaut in *Sacred Books of the East*, XXXIV, 1890, and XXVIII, 1896).—P. Deussen, *Das System des Vedānta* (1920).

H.G.R. (J.E.B.G.)

**Sannazaro, JACOPO**, pseud. **ACTIUS SYNCERUS** (\*Naples 28 VII 1456/58; †*ibid.* 24 IV 1530), Italian poet and humanist. The most important influences of his youth were the years spent in the country with his mother after his father's early death (1470) and his contact, when he returned to Naples (c. 1475), with that select body of humanists who, under the jovial leadership of Pontano\*, constituted the Neapolitan academy. He served the Aragonese faithfully and even sold his goods to accompany Frederick into exile in France in 1501. On his return to Naples in 1504 he settled down in his villa at Mergellina to a life of tranquil study, broken only by his championship of the beautiful Cassandra Marchese who had been repudiated by her husband and whose friendship he cherished until his death.

His Latin and Italian writings possessed, for his contemporaries, the most important attributes of a work of art: he created an idyllic world of nature by means of literary reminiscence. This is especially true of his famous pastoral romance, *L'Arcadia*

which exemplifies that complete absorption of classical culture typical of writers of the full Renaissance. Composed when Sannazaro was still a young man (bet. 1480 and 1496; 1st pub. 1501, complete ed. 1504), its success was immediate and lasting. It consists of 12 eclogues interspersed with 12 prose passages, describing the life of the shepherds of Arcadia and introducing some personal interest and added urgency of feeling in the character of Sincero, the author. Its originality lay in the framework of continuous narrative which enabled the singers to achieve an individuality of their own and opened the way for the pastoral drama and the pastoral novel, for Tasso\*, Guarini\*, Cervantes\*, Honoré d'Urfé\*, Spenser\* and Sir Philip Sidney\*. Both prose and poetry are polished, dignified and musical, and have the power to create that atmosphere of tranquil melancholy whose charm still has some appeal for us.

Sannazaro's other Italian writings are of minor importance: three *rappresentazioni* acted at court, *gliomeri* (poetic monologues) and a collection of Petrarchan *Rime*. More interesting are his Latin works, especially the *Piscatoriae*, five bucolic eclogues in which the shepherds of Arcadia are replaced by the fishermen of Mergellina. He also wrote three books of *Epigrammata* and three of *Elegiae* and a short religious poem *De partu Virginis* in which classical mythology and the Christian story are fused, not in an epic, but in an act of contemplation.

It is difficult to establish an exact chronol. for the pub. of S.'s works. Best coll. eds: *Opera omnia Latine scripta* (ed. Aldus, 1535); *Opera Latine scripta* (ed. J. A. Volpi, 1719; fuller ed. J. Brookhusius, Amsterdam, 1728); *Opere volgari* (ed. Volpi, 1723, cont. life by G. B. Crispo and the *Farsa* of 4 Mar. 1492; ed. A. Mauro, 1961).—*Arcadia* (ed. P. Summontio, 1504; crit. ed. E. Carrara, 1926, with biblio.); *Piscatoriae* (1526; Eng. tr. Rooke, 1726; crit. ed. W. P. Mustard, Baltimore, 1914); *De partu Virginis* (1526; crit. ed. A. Altamura, 1948); *Rime* (1530).

Comprehensive biblio. in V. Rossi, *Il Quattrocento* (1960) and G. M. Monti, 'Intorno al S. e ad un suo imitatore' in *Archivum romanicum*, XI (1927); E. Pèrcopo, 'Vita di J. S.' [1894], ed. G. Brognoligo in *Archivio storico per le provincie Napoletane*, LVI (1931).—E. Carrara, *La poesia pastorale* (1910); S. A. Sainati, *La lirica latina del rinascimento* (1919); M. I. Gerhardt, *La Pastorale* (in Fr.; Assen, 1950); A. Altamura, *J. S.* (1951); G. Folena, *La crisi linguistica del Quattrocento e l'Arcadia del S.* (1952); F. Tateo, *Tradizione e realtà nell'umanesimo italiano* (1967); M. Corti, 'Il codice bucolico e l'Arcadia di J. S.' in *Strumenti crit.*, VI (1968). CDr. (J.G.-R.)

**San Pedro**, DIEGO DE (fl. late 15th century), Spanish romance-writer and poet. Little is known

of his life. He wrote two romances of courtly love, *Arnalte y Lucenda* and *La cárcel de Amor*, which derive from the Italian tradition (Boccaccio's\* *Fiammetta*, Enea Silvio Piccolomini\*), from Rodríguez\* del Padrón, the romances of chivalry and *cancionero* poetry. In them we find the idealization of the faithful lover, who either commits suicide or retires in despair from the world. The prose is highly rhetorical in the first, but severely pruned in the second. Both books were translated into French, Italian and English. San Pedro also wrote a verse narrative of the Crucifixion, whose great popularity continued into the 19th century; he stresses the horrific aspects.

E.M.W. (A.D.D.)

*Obras* (ed. S. Gili Gaya, 1950; ed. K. Whinnom and D. S. Severin, 3 vols, 1972- ).—*The Castel of Love* (tr. Lord Berners, ?1540); *The prette and wittie historie of Arnalte and Lucenda* (tr. C. Holyband, 1575).

B. W. Wardropper, 'Allegory and the role of El Autor in the *Cárcel de Amor*' in *Philol. Quart.*, XXXI (1952); K. Whinnom, 'D. de S. P.'s stylistic reform' in *Bull. Hispanic Stud.*, XXXVII (1960); A. D. Deyermund, 'El hombre salvaje en la novela sentimental' in *Filología*, X (1964); J. L. Varela, 'Revisión de la novela sentimental' in *Revista de Filol. Esp.*, XLVIII (1965); F. Márquez Villanueva, 'C. de A., novela política' in *Rev. de Occidente*, XIV (1966); P. Waley, 'Love and honour in the *Novelas sentimentales* of D. de S. P. and Juan de Flores' in *Bull. Hispanic Stud.*, XLIII (1966); R. Langbehn-Rohland, *Zur Interpretation der Romane des D. de S. P.* (Heidelberg, 1970). A.D.D.

**Santa Cruz de Dueñas**, MELCHOR DE (\*Dueñas; fl. mid-16th century), Spanish writer of anecdotes. His *Floresta* (1574) is a very amusing compilation which contains stories of all classes of men. It was often reprinted and frequently quoted by later writers, and read in England and France.

*Floresta española*, I (ed. P. Oyanzuren, 1910); ed. Soc. de Bibliófilos Esp., XXIX (1953).

E.M.W. (J.E.V.)

**Santa Cruz y Espejo**, FRANCISCO JAVIER EUGENIO DE (\*Quito 21 II 1747; †ibid. 27 XII 1795), Ecuadorean satirical writer. A doctor and notable scientific spirit, Espejo is one of the outstanding representatives of Spanish rationalism and an important precursor of political independence. In the *Nuevo Luciano*, he goes to the root of the deficiencies of Spanish culture, and he shows similar independence of thought in his other critical essays.

*El nuevo Luciano de Quito* (circulated in MS 1779; ed. P. A. Espinosa Pólit, 1943); *La ciencia blancardina* (a reply to some criticisms of *Nuevo Luciano*; MS 1780); *Cartas riobambenses* (MSS;

1787).—*Escritos de E.* (ed. F. González Suárez, 3 vols, 1912–23); *Obras de E.* (ed. A. Muñoz Vernaza, 1913). E.Sa.

**Santa María**, PABLO DE, originally SOLOMON HA-LEVI (\*Burgos 1350; †*ibid.* 1435), Spanish theologian and historian. His education was Jewish but St Vincent Ferrer's preaching converted him to Christianity (1390). He took Orders in Paris and became Bishop of Burgos (where he had been Chief Rabbi) in 1416. Besides a historical compilation (1412) and the allegorical-historical poem *Edades del mundo* (1418) in Spanish, he wrote several works in which he used his rabbinical knowledge for Christian Biblical exegesis.

*Additiones notabiles ad has postillas Nicolai de Lyra in totam Scripturam* (Venice, 1483); *Scrutinium Scripturarum* (Rome, 1470; Burgos, 1591); R. Foulché-Delbosc, *Cancionero castellano del siglo XV* (Nueva Biblioteca de Aut. Esp., XXII).

F. Cantera Burgos, *Alvar García de S. M. y su familia de conversos* (1951). E.M.W. (A.D.D.)

**Santa María Egipcíaca**, VIDA DE, 13th-century Spanish poem in irregular octosyllabic couplets. This story of a beautiful prostitute who repents and leads an ascetic life in the desert is inspired by that of Mary Magdalene. It is effectively told, and poetic traditions are used to point the moral lesson. The source is a French poem, in general faithfully followed. There are four prose versions of the story: 10th-century Hispano-Latin, 14th-century Portuguese, and 14th- and 15th-century Castilian.

Ed. M. S. de Andrés Castellanos (1964); *Poemas hagiográficos de carácter juglaresco* (ed. M. Alvar, 1967); *Estoria de S. M. E.* (ed. R. M. Walker, Exeter, 1972).

A. T. Baker, 'La Vie de Sainte Marie l'Égyptienne' in *Rev. des langues romanes*, LIX (1916–17); J. W. Rees, 'Notes on the text of the V. S. M. E.' in *Hispanic Studies in Honour of I. González Llubera* (1959); J. R. Craddock, 'Apuntes para el estudio de la leyenda de S. M. E. en España' in *Homenaje a Rodríguez-Moñino*, I (1966). A.D.D.

**Santayana**, GEORGE (\*Madrid 16 XII 1863; †Rome 27 IX 1952), Spanish-American philosopher. He was the son of Spanish parents and retained his Spanish nationality, but was brought up in Boston and wrote in English. He studied philosophy at Harvard, in Germany and in England; he taught at Harvard from 1889 to 1912. His writings began with poetry, *Sonnets and Other Verses* (1894) and an examination of aesthetics, *The Sense of Beauty* (1896). His main work, however, has been philosophical, written in a rich poetic style. In the five volumes of *The Life of Reason* (1905–06), he develops his naturalistic doctrine that matter is the only

reality and shows the limitations of reason in the various branches of man's activity. In his later series, *The Realms of Being*, he investigates the four realms of matter, essence, spirit and truth. His works dealing with the conflict of materialism and idealism in American life are *Philosophical Opinion in America* (1918) and *Character and Opinion in the United States* (1920). His single novel, *The Last Puritan* (1935), the story of a Puritan character 'at enmity with joy', became a best-seller.

*Three Philosophical Poets: Lucretius, Dante, and Goethe* (1910); *Egotism in German Philosophy* (1916); *Soliloquies in England and Later Soliloquies* (1922); *Scepticism and Animal Faith* (1923); *Dialogues in Limbo* (1925); *Platonism and the Spiritual Life* (1927); *The Realm of Essence* (1927); *The Realm of Matter* (1930); *The Realm of Truth* (1937); *The Realm of Spirit* (1940); *The Idea of Christ in the Gospels* (1946); *Domination and Powers* (1951).—*The Works of G. S.* (14 vols, 1936–37).—*Persons and Places* (autobiog.; 1946).

V. M. Ames, *Proust and S.: The Aesthetic Way of Life* (1937); G. W. Howgate, *G. S.* (1938); P. A. Schilpp, *The Philosophy of G. S.* (1940).

H.L.C. (D.E.Mo.)

**Santeul** (less correct Santeuil), JEAN-BAPTISTE DE (\*Paris 12 V 1630; †Dijon 5 VIII 1697), French Latin poet. The most eminent member of the Paris PLÉIADE (with La Rue, Ménage\*, Du\* Perrier, Rapin\*, Commire\* and Petit), Latin translator of Corneille\*, he became the unofficial poet laureate of Louis XIV, whose exploits in war and peace he celebrated. In a sonnet he described the Great Fire of London as a retaliation for the execution of Charles I. His hymns secured him lasting fame as a poet, but gave rise to bitter polemics for they were thought to be too pagan. Bossuet\* intervened on his behalf; and Saint-Simon\*, La\* Bruyère and others were among his friends.

*Opera omnia* (3 vols, 1729).

L. A. Montalant-Bougleux, *J.-B. S. ou la poésie latine sous Louis XIV* (1855); C. A. Sainte-Beuve, *Causeries du Lundi*, XII (Paris, n.d.); J. A. Vissac, *De la poésie latine en France au siècle de Louis XIV* (1862). P.T.

**Šantić**, ALEKSA (\*Mostar 27 V 1868; †*ibid.* 2 II 1924), Serbian poet, and a prominent writer of the nationalist movement before the First World War. His earlier poetry was influenced by that of Zmaj\* and V. Ilić\* but his own individuality was to emerge in subjective, emotional and patriotic verses which won him wide popularity.

*Pesme* (1891 etc.); *Hasanaginica* (1911).—*Sabrana dela* (coll. works; 3 vols, 1957); *Izabrana dela* (ed. Dj. Gavella, 1965).

V. Djurić, *A. S.* (1963).

V.J.

**Santillana**, ÍÑIGO LÓPEZ DE MENDOZA, MARQUÉS DE (\*Carrión de los Condes 19 VIII 1398; ∞1416 Catalina de Figueroa; †Guadalajara 25 III 1458), Spanish poet. He was a turbulent nobleman who combined warfare and intrigue with reading and poetry. He captured Huelma from the Moors and plotted against John II's favourite, Álvaro de Luna\*. Homer\*, Plato\*, Virgil\* and Seneca's\* tragedies were translated for him, and he imitated Horace's\* *Beatus ille*. His *Comedieta de Ponza* (1436) is a panegyric on Alfonso V of Aragon; this and other allegorical poems, like the *Infierno de los enamorados*, show Italian influence. He was the first Castilian poet to try to naturalize the sonnet in Spain; the result was not successful. He continued the Galician and Provençal traditions in his shorter poems. His *serranillas*—poems about encounters with mountain girls—are courtly and charming. He also essayed didactic poems in his *Didálogo de Blas contra Fortuna* (1448) and *Proverbios* (1437). He wrote a prose discourse on poetry in a letter to Pedro\*, Constable of Portugal (1449); it is the first sustained attempt at descriptive criticism in Spanish. A collection of proverbs is also attributed to him.

*Obras* (ed. J. Amador de los Ríos, 1852); *Canciones y decires* (ed. V. García de Diego, 1913); *Letter of the Marquis of Santillana to Don Peter* (ed. A. R. Pastor and E. Prestage, 1927); *Prose and Verse* (ed. J. B. Trend, 1940).—*The proverbes of Sir J. Lopez de Mendoza* (tr. B. Googe, 1579).

M. Schiff, *La bibliothèque du Marquis de Santillana* (1905); R. Lapesa, *Los decires narrativos del M. de S.* (1954) and *La obra literaria del M. de S.* (1957); F. Street, 'Some reflections on S.'s *Prohemio e carta*' in *Mod. Lang. Rev.*, LII (1957); J. Delgado, *El M. de S.* (Buenos Aires, 1968). E.M.W. (A.D.D.)

**Sant Jordi**, JORDI DE (\*Valencia c. 1395; †*ibid.* c. 1424), Catalan poet. In the company of Andreu Febrer, translator of the *Divina Commedia*, he took part in Alfonso V's first expedition against Sardinia and Corsica; he was taken prisoner in 1423. His few surviving poems continue the Provençal tradition in language and metre, but are also influenced by Petrarch\*. The poet reasons about his love and his captivity, often achieving considerable precision and concentration. His humorous account of his troubles (*Enuigs*) is excellent. Sant Jordi is a worthy second to Ausiàs March\* in the Valencian poetic group of the 15th century.

*Obres poètiques* (crit. ed. J. Massó Torrents, 1902; ed. M. de Riquer, Granada, 1955).

G.W.R.

**Santō Kyōden**, pseud. of IWASE SEI, also called IWASE NOBUYOSHI (\*Edo [=Tokyo] 12 IX 1761; ∞1790 Kikuzono [†1792], ∞II 1800 Yuri;

†*ibid.* 27 X 1816), Japanese novelist and writer. The son of a merchant, he passed a profligate youth and started work in a shop; but as early as 1778 he took up writing short stories, specializing in illustrated 'rake's guides' to the *demi-monde*, with which he was obviously very familiar (both his wives had been prostitutes, but both marriages proved highly successful). His writings became popular, but a police prosecution in 1791 led him to abandon pornography, and he turned to publishing romantic novels free of coarseness. The popularity of his books continued unabated and in the remaining 25 years of his life he produced several dozen novels and essays. His fiction-writing after 1791 set a new pattern in that his plots, instead of being based on traditional stories, were almost entirely imaginary. He was in fact the first modern Japanese novelist and set a pattern which was closely followed by his pupils Bakin\*, Ryūtei\* Tanekiko etc. His plots were usually exciting, sensational and closely-packed, but his style is straightforward and clear.

E.B.C.

**SHORT STORIES:** *Edo-umare uwaki no kabayaki* (1785; summary and discussion in B. Lewin, *Japanische Chrestomathie*, I, 1965).—**NOVELS:** *Chūshin suikoden* (1798; a version of the story of the 47 Rōnin; see Takeda\* Izumo); *Udonge monogatari* (1804); *Sakurahime zenden akebono zōshi* (1805); *Das Web des Yoshiharu*, tr. B. Lewin, 1956); *Mukashigatari inazuma hyōshi* (1805; summary in K. Florenz, *Geschichte der japanischen Litteratur*, 1906); *Honchō suibodai* (1806); *Sōchōki* (1813).—**ESSAYS:** *Kinsei kiseki kō* (1804); *Kottōshū* (1815). E.B.C. (D.E.M.)

**Santob de Carrión**, otherwise RABBI ŠEM TOB IBN ARDUTIEL BEN ISAAC (fl. mid-14th century), Spanish poet. He lived at Soria and probably at Carrión. He may have been involved in the persecutions of Alfonso XI. In Hebrew he wrote a hymn for Yom Kippur, a poetic debate between pen and scissors (1345), a liturgical translation from the Arabic and a Cabbalistic treatise. He dedicated to Peter the Cruel his *Proverbios morales*, a poem of 725 alexandrine couplets with internal rhyme. Its sources are chiefly Biblical, Talmudic and Arabic, but Santob draws also on Latin and Spanish works, proverbs and everyday life. This gnomic poetry is wise and moral, with simple effective imagery and more than a spice of humour.

*Proverbios morales* (ed. I. González Llubera, Cambridge, 1947).

A. Castro, *La realidad histórica de España* (rev. ed., Mexico, 1962); J. H. Klausner, 'The historical and social milieu of S.'s *Proverbios morales*' in *Hispania* (U.S.A.), XLVIII (1965). E.M.W. (A.D.D.)

**Santos**, FRANCISCO (\*Madrid; fl. 17th century),

Spanish novelist and descriptive writer. He wrote in the picaresque tradition, but the emphasis falls on the background, not on the anti-hero. His most famous work, *Día y noche de Madrid*, is really a series of interesting essays on the seamy side of Madrid life.

*Obras* (3 vols, 1723); *Día y noche de Madrid* in Biblioteca de Aut. Esp., XXXIII; *Costumbristas españoles*, I (ed. E. Correa Calderón, 1950); *El arca de Noé y campana de Belilla* (ed. F. Gutiérrez, 1959).

A. Valbuena Prat, *La novela picaresca española* (1946). E.M.W.

Sanudo, MARINO, THE YOUNGER (\*Venice 22 VI 1466; †*ibid.* 4 IV 1536), Italian historian. For his famous *Diarii*, covering the period 1496 to 1533, he was allowed access to Venetian official documents and letters.

*I Diarii* (58 vols, 1879–1903); *Vite dei Dogi* (ed. G. Monticolo in *Rerum Italicarum scriptores*, XXII.4, 1900).

G. Cozzi, 'M. S. il giov.: dalla cronica alla storia' in *Rivista storica ital.*, LXXX (1968). C.Dr. (J.G.-R.)

Sanz del Río, JULIÁN (\*Torrearevalo, Soria 1814; †Madrid 1869), Professor of philosophy at Madrid University. He gave life to *krausismo*, the important intellectual movement which exercised so deep an influence on Spanish thought, education and life till 1936. Rather than embodying the philosophical ideas of Krause, *krausismo* came to mean a liberal, non-confessional but strongly ethical attitude to life. Opposed by orthodox Catholicism, its influence is seen in the moral asceticism and vigour of its great followers (Giner\* de los Ríos; Cossío\*).

*Lecciones para el sistema de la filosofía analítica de Krause* (1850); *Ideal de la humanidad por la vida* (1860); *Filosofía de la muerte* (1877).

J. B. Trend, *The Origins of Modern Spain* (1934); L'Abbé Pierre Jobit, *Les éducateurs de l'Espagne contemporaine*, II (1936); V. Cacho Viu, *La Institución libre de enseñanza* (1962).

R.M.N. (J.E.V.)

Sanz y Sánchez, EULOGIO FLORENTINO (\*Arévalo, Ávila 11 III 1822; †Madrid 29 IV 1881), Spanish writer. At 23 he scored a great success with *Don Francisco de Quevedo*, a sober Romantic play on the famous writer and on Philip IV's court (pub. 1848). A poet of distinction, his excellent translations of Heine\* had a deep influence on Spanish lyricists.

Narciso Alonso Cortés, *Quevedo en el teatro y otras cosas* (1930).—E. Carrère, 'De la vida de un poeta' in *Ilustración Esp. y Amer.*, LXXXV (1908); F. Zarza y Roldán, *Folleto biográfico*

de . . . don E. F. S. . . . (1910); J. M. Díez Taboada in *Rev. de Literatura*, XIII (1958).

R.M.N. (J.E.V.)

Sappho, Greek lyric poetess contemporary with Alcaeus\*, who flourished in Lesbos c. 600 B.C. In her best-preserved poems she describes the physical effects of sexual passion and the pain of unrequited love. (It is impossible to be certain whether she was a 'lesbian' in the modern sense.) She also composed poems on heroic subjects and wedding-songs, including one which celebrates the marriage of Hector and Andromache. The Sapphic stanza is named after her.

E. Lobel and D. L. Page, *Poetarum Lesbiorum fragmenta* (2nd ed. 1963; complete text); D. L. Page, *S. and Alcaeus* (1955; principal frags with tr. and comm.).—U. von Wilamowitz-Moellendorf, *S. und Simonides* (1913); C. M. Bowra, *Greek Lyric Poetry* (2nd ed. 1961). J.T.H.

Sarashina Nikki ('Sarashina Diary'), Japanese literary diary, written in 1059–60 by the daughter (\*1009; personal name unknown) of Fujiwara Takasue. It is a delicate account of a journey from Shimōsa to Kyoto (the capital) in 1021, a later journey from Kyoto to Sarashina, and of various miscellaneous events of interest.

*As I Crossed a Bridge of Dreams* (tr. I. I. Morris, 1971); Ger. tr. U. Kemper (ed. H. Hammitzsch, 1966). E.B.C. (D.E.M.)

Sarbiewski (SARBIWIVUS), MACIEJ KAZIMIERZ (\*Sarbiew 24 II 1595; †Warsaw 2 IV 1640), Polish-Latin poet. A teacher at Jesuit schools, imitating Horace\* and Pindar\*, this 'Horatius Christianus' wrote often in a baroque style. There were 58 editions of his works between 1625 and 1892.

*Lyricorum libri IV Epodon liber unus alterque Epigrammatum* (1631); *Lyricorum libri V* in 1647 ed.); *Translations from Casimir S.* (J. Kitchener, 1821); sel. poems tr. J. Bowring in *Specimens of the Polish Poets* (1827).—*Poemata omnia* (ed. T. Walla, 1892).

F. M. Müller, *De M. C. S. Polono S. J. Horatii imitatore* (1917); T. Sinko, *Poetyka S.* (1918); J. Oko, *M. K. S. poeta uwieczniony* (1923; popular); Z. Szmydtowa, *O księdze I Poetyki S.* (1949).

S.S. (P.H.)

Sardou, VICTORIEN (\*Paris 5 IX 1831; †*ibid.* 8 XI 1908), French dramatist. In spite of much unfavourable criticism, Sardou, a disciple of Scribe\*, became one of the most popular dramatists of his time and was elected to the French Academy in 1877. His plays, though superficial, are spectacular and often dramatically effective. He was a meticulous producer and often wrote with certain great players (Sarah Bernhardt, Réjane, Henry Irving) in mind. 'Sardoodledom' was Shaw's\*



word for Sardou and his influence in the theatre.

*Les pattes de mouche* (1860); *Patrie* (1869); *Fédora* (1882); *Théodora* (1884); *La Tosca* (1887); *Madame Sans-Gêne* (with E. Moreau; 1893); *Robespierre* (1899); *Dante* (1902).—*Théâtre complet* (11 vols, 1950).

J. A. Hart, *S. and the S. Plays* (1913); G. Mouly, *La vie prodigieuse de V. S.* (1931); A. Nicoll, *World Drama* (1949). T.W.

**Sargeson, FRANK** (\*Hamilton 23 III 1903), New Zealand short-story writer, novelist, playwright. Sargeson stories, usually of working-class people, told through a vernacular, began to appear in the 1930s. He became the most influential New Zealand writer through this mode, while himself altering his style to suit an enlarging social range and increasingly complex method of narration, changing from short stories to novels. As he grew older he became more inventive, moving from naturalistic writing to his recent fantastic works. His later fiction is intensely bound to literature of the main English tradition, New Zealand in its location but international and calculatedly historical in its provenance.

*Conversation With My Uncle and Other Sketches* (1939); *A Man and His Wife* (1940); *When the Wind Blows* (1945; this became Pt I of *I Saw in My Dream*, 1949); *That Summer and Other Stories* (1946); *I for One* (1st pub. in Landfall, 1952; 1954); *Memoirs of a Peon* (1965); *The Hangover* (1967); *Joy of the Worm* (1969); *Man of England Now* (3 novellas; 1972).—Ed., *Speaking for Ourselves* (1945).—*Wrestling With the Angel* (two plays; 1964).—*Collected Stories* (N.Z. ed. with intro. Bill Pearson, biblio. and gloss., 1964). K.Sm.

**Sargidzhan, AMIR**: see **Borodin, SERGEY PETROVICH**.

**Sarmiento, DOMINGO FAUSTINO** (\*El Carrascal 14 II 1811; †Asunción 11 IX 1888), Argentinian writer, prolific essayist and pamphleteer, deeply involved in the struggle against Rosas. He was fiercely polemical, a clear and able writer, determined to use his native speech with as little regard for academic standards as possible. By temperament an individualist, he succumbed to the full flood of Romanticism introduced by Echeverría\*. Twice exiled to Chile, he founded the Normal school in that country and also contributed to newspapers. He defended Romanticism and provoked a heated polemic with the classical-minded Bello\*, a man of much sounder understanding but less vehement personality. In 1845, he published the work for which he is now best known, *Facundo* (orig. *Civilización y barbarie*; *Life in the Argentine Republic*, tr. Mrs. H. Mann, 1868), in which he analysed the reasons for the defeat in Argentina of 'Civilisation' by barbaric

*caudillos* such as Facundo Quiroga. He also traced the rise to power of Rosas. On the defeat of Rosas, Sarmiento returned to the Argentine and in 1868 was elected President, serving one term of office.

*Recuerdos de provincia* (1850).—*Obras* (52 vols, 1903; Paris, 1910).

J. G. Guerra, *D. F. S., su vida y sus obras* (1910); R. Rojas, *Bibliografía de S.* (1911); P. Soldán, *D. F. S.* (1911); L. Lugones, *Historia de S.* (1911); N. Pinilla, *La polémica del Romanticismo* (1943); A. W. Bunkley, *The Life of S.* (1952); *A S. Anthology* (tr. S. E. Grummor, ed. and intro. A. W. Bunkley, Princeton, 1948).

E.Sa. (J.F.)

**Saroyan, WILLIAM** (\*Fresno, Calif. 31 VIII 1908; ∞1943 Carol Marcus [o/o 1949]), American short-story writer and playwright. In the early 1930s his short stories—without plot, without directed action, without denouement—became a huge success. A prolific writer, he has written many whimsical and symbolic plays such as *The Time of Your Life* (1939).

**SHORT STORIES**: *The Daring Young Man on the Flying Trapeze, and Other Stories* (1934); *Little Children* (1937); *A Native American* (1938); *My Name Is Aram* (1940); *Saroyan's Fables* (1941); *The Human Comedy* (1943); *The Bicycle Rider in Beverly Hills* (1953); *The Whole Vovald* (1956); *After Thirty Years: The Daring Young Man on the Flying Trapeze* (1964); *Letters From 74 Rue Taitbout or Don't Go But If You Must Say Hello to Everybody* (1969).—**PLAYS**: *My Heart's in the Highlands* (1940); *Jim Dandy* (1947).—**NOVELS**: *Mama I Love You* (1956); *Papa You're Crazy* (1957).—*Short Drive, Sweet Chariot* (autobiog.; 1966). H.L.C. (G.A.K.)

**Sarpi, PIETRO** (\*Venice 14 VIII 1552; †*ibid.* 7 I 1623), Italian ecclesiastical historian; he changed his Christian name to PAOLO when he took Holy Orders. Sarpi was the Venetian Republic's adviser, in spite of excommunications and interdicts, in its successful resistance to Pope Paul V. In his history of the Council of Trent he showed great lucidity and a masterly command of his subject; his condemnation of Papal absolutism and his indignation at ecclesiastical corruption pervade this work.

*Trattato dell' Interdetto di Paolo V* (1606; crit. ed. M. D. Busnelli and G. Gambarin, together with several minor works, 3 vols, 1940); *Istoria del Concilio Tridentino* (London, 1619; crit. ed. G. Gambarin, 1935); *The Historie of the Council of Trent*, tr. Sir N. Brent, 1620).—*Opere* (24 vols, 1789–90); *Scritti filosofici e teologici editi e inediti* (1951); *Scritti scelti* (ed. G. Da Pozzo, 1968); *Opere* (sel.; ed. G. and L. Cozzi, 1969).

A. Robertson, *Fra P. S., the Greatest of the*

*Venetians* (1894); G. Getto, *P. S.* (1941); F. A. Yates, 'P. S.'s "History of the Council of Trent"' in *Jour. Warburg and Courtauld Inst.* (1944); L. Salvatorelli, 'Le idee religiose di Fra P. S.' in *Atti della Accad. Nazionale dei Lincei* (1953); G. Cozzi, 'Fra P. S., l'anglicanesimo e la *Historia del Concilio Tridentino*' in *Nuova rivista storica* (1956); F. Seneca, *La politica veneziana dopo l'Interdetto* (1957); F. Chabod, *La politica di P. S.* (1962). U.L.

Sarraute, NATHALIE, née TCHERNIAK (\*Ivanovo, Russia 18 VII 1900), French novelist who 'invented' the NOUVEAU ROMAN in 1938, when she published *Tropismes*. In a collection of essays, *L'ère du soupçon* (1956; Eng. tr. with *Tropismes*, 1963), she comments on this new novel form, in which main characters are omitted and small facts and gestures are amassed to create a world haunted by symbols which the reader must decipher for himself.

NOVELS: *Portrait d'un inconnu* (1948; Eng. tr. M. Jolas, 1959); *Martereau* (1953; Eng. tr. *idem*, 1964); *Le planétarium* (1959; Eng. tr. *idem*, 1961); *Les fruits d'or* (1963; Eng. tr. *idem*, 1965); *Entre la vie et la mort* (1968); *Vous les entendez* (1972).—PLAYS: *Le silence*; *Le mensonge* (1966; Eng. tr. *idem*, 1969).

M. Cranaki and Y. Belev, *N. S.* (1965); R. Micha, *N. S.* (1966); S. Sontag, *Against Interpretation* (1967); M. Tison-Braun, *N. S.* (1971). M.G.

Sarshār, RATAN NĀTH (\*1846; †1902), Urdu journalist and writer, whose voluminous major work, the *Tale of Azād* (1879), is a link between the oral romances of medieval Islamic chivalry and the novel. Its hero is little more than the mouthpiece of Sarshār's modernist reforming zeal, but dialogue and descriptive writing are excellent, and there are vivid pictures of the contemporary Lucknow scene. R.R.

Sartorius, E.: see Schneider, HEINRICH EMIL.

Sartre, JEAN-PAUL (\*Paris 21 VI 1905), French philosopher and writer. Sartre lost his father—a sailor—while he was still a child. His early years were spent at La Rochelle. He was educated at the Lycée Henri IV and at the École Normale Supérieure and placed first in the Agrégation de Philosophie. He taught at Laon and at Havre, ending up, after an interlude at the Institut Français in Berlin, in Paris. While in Berlin he made the acquaintance of modern German philosophy. After playing an active part in the Resistance, he left the teaching profession, travelled in the United States (1945), and since then has devoted the whole of his time, in close association with Simone de Beauvoir\*, to writing and to his periodical, *Les Temps Modernes*. In 1964 he was awarded, and refused, the Nobel prize,

and after *Les mots* (1964; Eng. tr. I. Clephane, 1964), he abandoned literature and devoted himself to political and ideological activity.

As a philosopher, Sartre has been the founder in France of EXISTENTIALISM. Through the medium of one long and difficult book, *L'être et le néant* (1943), and of his essays in *Les Temps Modernes* (collected under the title of *Situations*), he has reached a world-wide public. His novels are powerful, intelligent and imaginative. They show an original technique, and their style is at once vital and artistically accomplished. In his stories (from *Le mur*, 1939, to *Les chemins de la liberté*) the existentialist theme of 'man is what he makes himself' even contributes to the fictional interest. In the theatre he has been as successful with tragedy on a classic subject (*Les mouches*, 1942; *The Flies*, tr. S. Gilbert, 1946) as with symbolically realistic drama (*Huis-Clos*, 1944; *In Camera*, tr. *idem*, 1946) or with philosophic plays (*Le Diable et le bon Dieu*, 1951; *Lucifer and the Lord*, tr. K. Black, 1953). He is, as well, a penetrating critic (*Baudelaire*, 1947). He has touched on many facets of the human intelligence, and occupies a place in the front rank of contemporary thought.

PHILOSOPHY: *L'imagination* (1938; Eng. tr. F. Williams, 1962); *L'imaginaire* (1940); *Esquisse d'une théorie des émotions* (1940; Eng. tr. P. Mairet, 1962); *L'existentialisme est un humanisme* (1946; Eng. tr. *idem*, 1948); *Critique de la raison dialectique* (1960; *The Problem of Method*, tr. H. E. Barnes, 1963).—NOVELS AND STORIES: *La nausée* (1938); *Les chemins de la liberté* (4 vols, 1945 ff., incl.: *L'âge de raison*, Eng. tr. E. Sutton, 1948; *Le sursis*, *The Reprieve*, tr. *idem*, 1949; *La mort dans l'âme*, *Iron in the Soul*, tr. G. Hopkins, 1951).—PLAYS AND FILMS: *Morts sans sépulture* (1947); *Les jeux sont faits* (1947; *The Chips Are Down*, tr. L. Varese, 1951); *Les mains sales* (1948); *L'engrenage* (1948); *Kean* (1954); *Les séquestrés d'Altona* (1959; *Loser Wins*, tr. S. and G. Leeson, 1960).—*Three Plays* (tr. K. Black, 1949).—ESSAYS: *Réflexions sur la question juive* (1947); *Baudelaire* (1947; Eng. tr. M. Turnell, 1950); *Entretiens sur la politique* (1949); *Jean Genet* (1951); *Situations* (8 vols, 1947–71); *L'idiote de la famille* (Flaubert; 1971).

C. E. Magny, *Les sandales d'Empédocle* (1945); R. Campbell, *J.-P. S. ou un littérature philosophique* (1945); J. Beauffret in *Confluences* (1945); F. Jeanson, *Le problème moral et la pensée de S.* (1947; 2nd ed. 1966) and *S. par lui-même* (1956); C. Varet, *L'ontologie de S.* (1948); N. N. Greene, *J.-P. S. The Existentialist Ethic* (1963); J. Houbart, *Un père dénaturé. Essai sur la pensée philosophique de J.-P. S.* (1964); M. Warnock, *The Philosophy of S.* (1965); R. Lafarge, *La pensée philosophique de J.-P. S.* (1967); D. K. MacCall, *The Theatre of J.-P. S.* (1969); M. Contat and M. Rybalka, *Les écrits de S.* (1970).

M.G.; J.P.R.

**Sarvig, OLE** (\*Copenhagen 27 XI 1921; ∞1949 Patricia Stacey, ∞1962 Helen Aileen Dewell), Danish poet, a sophisticated and gifted exponent of the lyrical break-through of the 1940s.

VERSE: *Grønne Digte* (1943); *Jeghuset* (1944); *Mangfoldighed* (1945); *Digte* (1945); *Legende* (1946); *Min Kærlighed* (1952); *I Forstaden* (1956); *Efterskrift* (1966); *Poemes Germes* (1968); *Rekviem* (1968).—PROSE: *Tre Elegier* (1948); *Krisens Billedbog* (1950); *Midtvejs i det tyvende Århundrede* (1950); *Nattevagten* (1951); *Stenrosen* (1955); *Glimt* (1956); *De sovende* (1958); *Havet under mit Vindue* (1960); *Limbo* (1963); *Stedet som ikke er* (1966); *Stemmer i Mørket* (1970); *Prosadigte* (1971). E.B.

**Sassetti, FILIPPO** (\*Florence 26 IX 1540; †Goa 3 IX 1588), Italian merchant and writer. In addition to his critical writings on Dante\*, he wrote letters from India during the last five years of his life, including some on the Indian language.

*Discorso in difesa di Dante* (ed. M. Rossi, 1897); *Lettere . . . con la Vita di Francesco Ferrucci* (ed. E. Camerini, 1874); *Lettere scelte* (ed. G. Raya, 1932; with intro. and notes). C.Dr.

**Sassi (SASSO DE SASSI), PANFILO** (\*Modena ?1455; †Lonzano, Romagna 1527), Italian poet. Famous as an improviser, he wrote occasional verse and Petrarchan sonnets.

*Opere* (Venice, 1501).

G. Tiraboschi, *Biblioteca Modenese* (6 vols, 1781–86); A. d'Ancona, 'Del secentismo nella poesia cortigiana del secolo XV' in *Pagine sparse di letteratura e di storia* (1914). C.Dr.

**Sassoon, SIEGFRIED** (\*Brenchley, Kent 8 IX 1886; ∞1933 Hester Gatty; †Heytesbury, Wilts 1 IX 1967), English poet and memoirist. Having enjoyed a privileged youth, he was profoundly stirred by his war experiences, whose effect was seen in moving memoirs and in his earlier poetry. Many of his later verses, reflecting quietly introspective moods or response to beauty, are distinguished and individual.

MEMOIRS: *Memoirs of a Fox-Hunting Man* (1928); *Memoirs of an Infantry Officer* (1930); *Sherston's Progress* (1936).—VERSE: *Counter-Attack* (1918); *Satirical Poems* (1926); *The Heart's Journey* (1928); *Rhymed Ruminations* (1940); *Collected Poems 1908–56* (1961).—*Meredith* (biog., 1948).—AUTOBIOGRAPHY: *The Old Century and Seven More Years* (1938); *The Weald of Youth* (1942); *Siegfried's Journey 1916–20* (1945).

M. Thorpe, *S. S. (Leiden, 1966)*.—Biblio. by G. Keynes (1962). R.A.S.-J. (W.R.A.)

**Sastre, ALFONSO** (\*Madrid 20 II 1926), Spanish dramatist with an intense concern for social

issues. As a student Sastre established Arte Nuevo (1945), a group which for three years produced experimental plays. In 1950 he joined José María de Quinto in founding the Teatro de Agitación Social (T.A.S.) and, later, the Grupo de Teatro Realista (G.T.R.). His theory of the theatre is to be found in works such as *Drama y sociedad* (1956). His plays are symbolic, often ambiguous, and employ themes of violence and sudden death.

*Escuadra hacia la muerte* (1953); *La mordaza* (1954); *El cuervo* (1957); *Muerte en el barrio* (1959). J.E.V.

**Satchell, WILLIAM** (\*London 1 II 1860; †Auckland 21 X 1942), New Zealand novelist. Educated partly at Heidelberg, he migrated from a minor literary milieu to northern New Zealand. He worked at various occupations, and is remembered now for four novels in which local colour and Hardyish mysticism are mixed. His plots were improbable, his characterization uncertain.

*The Land of the Lost* (1902); *The Toll of the Bush* (1905); *The Elixir of Life* (1907); *The Greenstone Door* (1914).

P. Wilson, *The Maorilanders* (1961) and *W. S. (with chronol., crit. and sel. biblio.; 1968)*. K.Sm.

**Satire Ménippée**, an early French satirical pamphlet reflecting the hostility of the French bourgeoisie to the States-General convoked by the ultra-Catholic Ligue in 1593 to elect a new King other than Henry of Navarre. Promoted by Jean Leroy, a canon of Rouen, it has parts written by Pierre Pithou, Jean Passerat\*, Nicolas Rapin\* and others. A vigorous medley of prose and verse, it includes notably parodies of speeches by delegates to the States-General.

*Satyre Ménippée* (1594; ed. C. Read, 1876). F. Giroux, *La composition de la S. M.* (1904). G.B.

**Satō HARUO** (\*Shingū, Wakayama 9 IV 1892), Japanese novelist and poet, and translator of Chinese classical works.

*Supein-inu no ie* ('The House of a Spanish Dog', tr. G. Saito in *Modern Japanese Stories*, ed. I. I. Morris, 1961); *Den'en no yūtsu* (1919); *Tokai no yūtsu* (1922; summary of this and prec. in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Jokaisen kidan* (1925; 'The Tale of the Bridal Fan', tr. E. G. Seidensticker in *Japan Quart.*, IX.3, 1962); *Kikusui monogatari* (1935; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959).—POETRY: Sel. poems tr. in: T. Ninomiya and D. J. Enright, *The Poetry of Living Japan* (1957); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964). E.B.C. (D.E.M.)

Satomi TON, pseud. of YAMANOUCHI HIDEO (\*Yokohama 14 VII 1888), Japanese novelist, like his younger brother Arishima\* Takeo.

E.B.C.

*Haha to ko* (1914); *Kawanami no oto* (1921; 'Le bruit des vagues de la rivière', tr. S. Elisséev in *Neuf nouvelles japonaises*, 1924); *Tajō busshin* (1922-23; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature* I, 1939); *Tsubaki* (1923; 'The Camellia', tr. E. G. Seidensticker in *Modern Japanese Stories*, ed. I. I. Morris, 1961); *Migoto na shūbun* (1947; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959).

E.B.C. (D.E.M.)

Satta, SEBASTIANO (\*Nuoro 21 V 1867; †ibid. 29 XI 1914), Italian poet, regarded by Sardinians as their national bard. His poetry is often shallow and his diction stilted, but in rare moments, especially in *Canti Barbaricini* (1910), he captures the primitive epic grandeur of the island's lonely mountains and shepherds, or the anguish of Sardinia's, and the world's, poor and oppressed, as well as private griefs and solaces.

*Versi ribelli* (1893); *nella Terra dei Nuraghes* (1893); *Canti del salto e della tanca* (1924; with *Canti Barbaricini*, in *Canti*, 1955).

J.G.-R.

Sattler, OTTO (\*Emmendingen, Baden 4 III 1872; †New York 15 III 1950), German-American author. Prominently active in the trade union movement, he was best known as contributor to the New York Volkszeitung and as editor of Solidarity, official organ of the Workmen's Benefit Fund of the U.S.A.

VERSE: *New York und die Welt* (1913); *Krieg* (1914).—*Lockende Welt* (autobiog.; 1931).

[S. Schocken], 'O. S.' in *Solidarity*, Eng. ed., XLV (1950).

E.R.

Satyrus (3rd century B.C.), Greek biographer from Calliatis Pontica, best known from a papyrus fragment of his *Life of Euripides*, an anecdotal work in dialogue form which draws freely on passages in the plays and in contemporary comedy. He is also credited with a work on *Characters* (part of 'The Rake' survives). The historian Satyrus who wrote *On the Demes of Alexandria* is unlikely to be the same person.

C. Müller, *Fragmenta historicorum Graecorum*, III (1849); *Life of Euripides* in *Oxyrhynchus Papyri*, IX (1912; no. 1176); ed. G. Arrighetti (with intro. and comm.; 1964); *Demes of Alexandria* in *Oxyrhynchus Papyri*, XXVII (1962; no. 2465).

E.W.H.

Sauer (SAUR, SOWER), CHRISTOPH (\*Laasphe on the Lahn 1693; ∞Maria Christina?; †German-town, Pa. 25 IX 1758), German-American printer and editor. He printed a German Bible in 1743,

the first edition of the Scriptures printed in the Western hemisphere in a European language. He edited *Der Hoch-Deutsch Pensylvanische Geschicht-Schreiber, oder Sammlung wichtiger Nachrichten aus dem Natur- und Kirchen-Reich* (1739 ff.) and *Der Hoch-Deutsch Americanische Calendar* (1739 ff.), through which he directed the thinking of the American-German population of the 13 colonies for two decades.

G. H. Genzmer, 'Sower, Christopher' in *Dictionary of American Biography*, XVII (1935); F. Reichmann, C. S., *an Annotated Bibliography* (1943).

E.R.

Sava, Sr (\*c. 1174; †Trnovo 1235), Serbian chronicler, the first Archbishop of Serbia. His biography of his father Stefan Nemanja (the first ruler of the united Serbian provinces) contains a simple yet moving account of his death. St Sava is renowned as a promoter of education.

*Stare srpske biografije* (1924; cont. mod. Serbo-Croatian version of S.'s work); *Stefan Nemanja nach den Viten des hl. Sava und Stefans des Erstgekronten* (tr. with notes S. Hafner, 1962); V. Gligorić, *Iz naše književnosti feudalnog doba* (sel. with notes; 1968); *Stare srpske biografije* (ed. D. Bogdanović, 1969).

V.J.

Savage, RICHARD (\*c. 1697; †Bristol 1 VIII 1743), English poet and dramatist. An opportunist, distinguished largely by his association with Pope\* and Johnson\* and by an unsubstantiated claim to noble birth, Savage is at his best in satire ('Author to Be Let', for instance) but his comedies, tragedies and poems escape mediocrity by virtue of their vigour and fluency.

B.H.

PLAYS: *Love in a Veil* (1718); *Sir Thomas Overbury* (1723).—VERSE: *Miscellaneous Poems* (1726); *The Wanderer* (1729).—*Works* (2 vols, 1775); *Poetical Works* (ed. with notes C. Tracy, 1962).

S. Johnson, *An Account of the Life of Mr R. S.* (1744); S. V. Makower, R. S.: *A Mystery in Biography* (1909); C. Tracy, *The Artificial Bastard: A Biography of R. S.* (1953).

B.H. (M.Bu.)

Savard, FELIX ANTOINE (\*Quebec City 31 VIII 1896), Canadian cleric and writer. He drew upon his experiences in Abitibi for the authentic settings of his books, which are poetic novels or prose poems extolling conservative nationalist feeling and religious tradition. He also wrote sketches, reminiscences, poetry and drama.

*Ménard, maître-draveur* (1937); *Boss of the River*, tr. A. Sullivan, (1947); *L'Abatis* (1943); *La minuit* (1948); *Martin et le pauvre* (1959).

A. Major, F.-A. S. (1968).

R.Su.

Savich, OVADY, Soviet author. His main work is

his novel *Voobrazhayemy sobesednik* ('The Imaginary Interlocutor'; 1928). Its irrational character is reminiscent of both Tolstoy\* and Dostoyevsky\*.

*Po kholstyanoy zemle* (1923); *Plovuchiy ostrov* (1927); *My i oni* (anthol. about France, ed. with Ilya Ehrenburg; 1932). J.L.

Savile, GEORGE, 1ST MARQUESS OF HALIFAX (\*Thornhill, Yorks 11 XI 1633; ∞29 XII 1656 Dorothy Spencer; †London 5 IV 1695), English politician and prose-writer. Having lived in France and Italy from XII 1647 to 1650 or 1654, Halifax was involved in all the chief events from the Restoration until his death. He figures as Jotham in Dryden's\* *Absalom and Achitophel*, his greatest achievement being the triumph over Shaftesbury [Cooper\*] in the rejection of the Exclusion Bill (1680). A pleasant companion, brilliant in conversation, Halifax's prose is accurate and pungent, wittily ironical, often aphoristic as in his excellent *Character* of Charles II (not published until 1750). Associating with Pepys\*, he was interested in the navy, advocated compulsory education at the public cost, and was a Christian though sceptical.

*Life and Letters . . . With his Works* (ed. H. C. Foxcroft, 1898); *The Complete Works* (ed. J. P. Kenyon, 1969).—*Advice to a Daughter* (1688; ed. B. Dobrée, 1927); *The Character of a Trimmer* (circ. in MS, 1684; pub. 1688).—H. C. Foxcroft, *A Character of 'The Trimmer'* (1946).

B.L.J. (H.N.D.)

Savile, SIR HENRY (\*Bradley, nr Halifax 30 XI 1549; ∞c. 1592 Margaret Dacres; †Eton 19 II 1621/22), English scholar, immensely learned in profane literature. A mathematician and Greek scholar who founded Professorships of geometry and astronomy, he was Warden of Merton College, Oxford (1585) and, though not ordained, Provost of Eton (1596), where he set up a press which printed his great edition of St John\* Chrysostom.

*Four bookes of the Histories of Cornelius Tacitus* (tr.; 1591).—*Rerum Anglicarum scriptores* (1596); Xenophon, *Cyropaedia* (1613); Chrysostom, *Works* (8 vols, 1610–12). B.L.J. (T.P.M.)

Savinio, ALBERTO, pseud. of ANDREA DE CHIRICO (\*Athens 25 VIII 1891; †Rome 6 IV 1952), Italian painter, musician, novelist, essayist and playwright. By virtue of his remarkable versatility Savinio occupies a unique position in modern Italian culture. Brother of the Italian painter Giorgio de Chirico, he lived as a young man first in Germany, where he studied composition under Max Reger, and later in Paris, where he was the friend of Apollinaire\* and Max Jacob\*. He was associated with Cardarelli's\* review La

Ronda. He is an original writer, *Tutta la vita* (1945) being his most characteristic work.

J.F.C. (B.M.)

NARRATIVE: *La casa ispirata* (1925); *Achille innamorato* (1938); *Infanzia di Nivasio Dolcemare* (1941).—PLAYS: *Capitano Ulisse* (1934); *Alceste di Samuele* (1949).—VARIOUS: *Dico a te Clio* (1940); *Ascolto il tuo cuore, città* (1944). B.M.

Savinkov, BORIS: see Ropshin, V.

Saviozzo: see Serdini, SIMONE.

Savonarola, GIROLAMO (\*Ferrara 21 IX 1452; †Florence 23 V 1498), Italian preacher and reformer. Savonarola's early years were spent at Ferrara where his father was physician to the Este family. Even as a young man he was oppressed by the corruption and vanity of the world, as his two Latin poems *De ruina mundi* (1472) and *De ruina ecclesiae* (1475) testify. In 1475 he left Ferrara secretly to join the Dominican Order at Bologna, whence he was transferred in 1482 to the convent of San Marco at Florence. Then, at the centre of Renaissance culture and in the middle of what Guicciardini\* later described as a golden age, he began his series of dark prophetic sermons with their constant theme of the corruption of Christendom soon to be justly punished so that the Church might be born again to a new life. Except for the years 1487–90 he continued to preach on these lines to crowds of ecstatic followers until his death.

His religious ideals naturally led him into politics, but he unfortunately made common cause with the invader Charles VIII of France, whom he saw as God's instrument for the scourging and renewal of the Church. Savonarola was the inspiration behind the 'popular republic' set up in Florence, with Christ as spiritual king, after Piero de' Medici's surrender to the French in 1494; but after the French withdrawal from Italy Savonarola's defiance of Rome even in the face of excommunication brought about his downfall in 1498 as a result of factional intrigue, and he was burnt at the stake as a heretic.

Savonarola has been variously hailed as a prophet and martyr in the cause of religious and political reform, and condemned for unorthodoxy. His failure has been explained as an anachronistic attempt to return to the Middle Ages, but his writings, sermons, treatises and poems bear witness to the sincerity of his ideals, while the vivid fervour of his style goes far to explain the extraordinary hold which his eloquence maintained over the people of Florence.

P. Ginori Conti, *Bibliografia delle opere di S.*, I (1939); M. Ferrara, *Bibliografia savonaroliana* (1958).—*Prediche italiane ai Fiorentini* (I and II ed. F. Cognasso, 1930; III ed. R. Palmarocchi, 1933–35; covers 1494–96); *Lettere* (ed. R. Ridolfi,

1933); *Prediche e scritti* (ed. M. Ferrara, 1930, 1952; good sel., full biblio. and essay on S.'s influence on art and lit.); *Trattato circa il reggimento della città di Firenze* (ed. G. F. Romanello, 1954); *Poesie* (ed. M. Martelli, 1968).—Edizione Nazionale of S.'s works (directed R. Ridolfi, 12 vols, 1955– ).

P. Villari, *Storia di G. S.* (2nd ed., 2 vols, 1887–88; *Life and Times of S.*, tr. L. Villari, 1888); P. Luotto, *Il vero S. e il S. di L. Pastor* (1897); L. Pastor, *Geschichte der Päpste*, III (7th ed. 1924); G. Schnitzer, *S.* (2 vols, 1924); *Studi Savonaroliani* (1935); G. Spini, 'Introduzione al S.' in Belfagor, III (1948); R. Ridolfi, *Vita di G. S.* (2 vols, 1952; Eng. tr. C. Grayson, 1959); E. Garin, *Ritratti di umanisti* (1967).

C.Dr. (J.G.-R.)

**Saxo Grammaticus**, 12th-century Danish historical writer. Nothing is known of him, but it is known that his great work, *Gesta Danorum*, must have been written between 1185 and 1222. Of its 16 books the first nine cover prehistoric Danish antiquity: Christianity was now so firmly established in Denmark that even a member of the clergy (as Saxo presumably was) could afford to record these pagan legends and heroic poems. Some of them date back (e.g. the legend of Uffe) to the 4th century, and those about the *skjoldunger* (the first legendary kings) to the 7th–11th centuries. Almost identical names appear in *Beowulf*\*, which is set among the 'Sea-Danes'. One of the stories is the legend of Amleth, which was used by Shakespeare\* in *Hamlet*. These first nine books of Saxo have little historical value but are unique in their highly dramatic quality—rendered in eloquent Latin which must often have contrasted unfavourably with the brief, saga-like style of the original legends.

In Saxo's chronicle three heroic poems stand out, in which it is sometimes possible to discern the originals, the oldest known poetry of Denmark. *Bjarkemaaleet* is an incitement to war; *Ingjaldskvadet* is in praise of the old warlike spirit; *Hagbard and Signe* is a tragic, but unsentimental love story against a background of family feuds.

Saxo's purpose when he wrote his history was to demonstrate to the world that Denmark was an ancient country with old traditions. He was inspired by a patriotism centred on the King as the symbol of national unity. His history is Denmark's first contribution to world literature.

*Gesta Danorum* (1st ed. Paris, 1514; 2 vols, 1931–48; *The First Nine Books of the Danish History of S. G.*, tr. O. Elton, 1894).

*Angers-Fragmentet af et Haandskrift af S. G.* (ed. C. Bruun, 1879); A. Olrik, *Kilderne til S.s Oldhistorie* (2 vols, 1892–94); C. Weibull, *S.* (1915); C. Behrend, R. Pauli and C. S. Petersen, *Apoteker Sibbersens Saxobog* (1927); H. Schneider, *Germanische Heldensage* (2 vols, 1928–34);

V. Madsen, *Et Saxoproblem* (1930) and *Om den nye Udgave af S.'s Danmarks Historie* (1936).—J. Plumtree, *Observations on Hamlet, and on the motives which most probably induced Shakespeare to fix upon the story of Amleth from the Danish Chronicle of S. G. for the plot of that tragedy* (1796); R. G. Latham, *Two Dissertations on the Hamlet of S. G. and Shakespear* (1872); Kemp Malone, *The Literary History of Hamlet* (1923); Sir I. Gollancz, *The Sources of Hamlet* (1926).

E.B.

**Sayat-Nova**, pseud. of HARUTHIUN (\*Tiflis c. 1712; †1795), Armenian minstrel. He started life as a weaver, composed many songs in Armenian, Azeri Turkish and Georgian which he sang to his own accompaniment on the *saz*, and became the court minstrel of King Erekle II of Georgia. Retiring after his wife's death to a monastery (1770), he was killed by Shah Agha Muhammad's troops who sought to suppress a Georgian rebellion, having reputedly refused to renounce his faith with the improvised East Turkish verses *çikmanam killisadan, dönmanam Isadan* ('I shall not leave the Church, I shall not turn from Jesus'). Only 161 of his songs have been preserved, mainly love-songs. He dwells on the ambiguity and precariousness of the human condition, the ills of the world, the joys and pains of love and one's duty to love God, honour, the poor, the stranger. His imagery, derived from jewels, precious metals, silks and brocades, is somewhat artificial, perhaps typical of any 18th-century court poet. His language is the vernacular of his time and region, full of Persian and Turkish loan-words. His songs have a fresh and poignant beauty, and many (e.g. *There Is None Like Thee; Whence Comest Thou, Wandering Nightingale?*) are still frequently performed.

Ed. G. Akhverdian (Moscow, 1852).—Sel. tr. Z. C. Boyadjian, *Armenian Legends and Poems* (1916; 1958); Fr. trs: A. Tchobanian, *Les troubadours arméniens* (1906); L.-A. Marcel in *Cahiers du Sud*, CCCXLII (1957); Russ. trs: V. Y. Briusov, *Poeziya Armenii* (Moscow, 1916); S.-N. (Erevan, 1963).

S.-N. (ed. M. S. Hasrathian, Erevan, 1963).

C.J.F.D.

**Sayers**, DOROTHY LEIGH (\*Oxford 13 VI 1893; ∞1926 Atherton Fleming; †Witham, Essex 18 XII 1957), English detective novelist and playwright. She has written well-devised and exciting detective novels several of which through clever characterization and description have the merits of novels of character; also, successful plays for stage and wireless, mostly on religious themes.

DETECTIVE NOVELS: *Clouds of Witness* (1926); *Strong Poison* (1930); *The Five Red Herrings* (1931); *Murder Must Advertise* (1933); *The Nine Tailors* (1934); *Gaudy Night* (1935); *Busman's*

*Honeymoon* (1937).—PLAYS: *The Zeal of Thy House* (1937); *The Devil to Pay* (1939); *The Man Born to be King* (1943); *The Just Vengeance* (1946).—ESSAYS: *The Mind of the Maker* (1941); *Unpopular Opinions* (1946); *Introductory Papers on Dante* (1954).—Tr., Dante, *Inferno* (1949), *Purgatorio* (1955), *Paradiso* (part; 1962).

F. Wölcken, *Der literarische Mord* (1953).

R.A.S.-J. (W.R.A.)

AL-Sayyāb, BADR SHĀKIR (\*Jaykur, Iraq 1926; †Baghdad 1964), Iraqi Arab poet, who gained wide fame throughout the Arab world. He began as a romantic poet, a follower of the Egyptian 'Alī Maḥmūd Ṭāhā\*, then embraced Socialist Realism, thereby suffering as a result of his Communist activities, but subsequently became disillusioned with Communism and turned to Symbolist poetry, in which under the influence of modern English poetry, especially T. S. Eliot\*, he resorted to the use of mythology. He helped to spread the new form of Arabic verse which departs from the traditional Arabic metres.

VERSE: *Azhār dhābila* (1947); *Asāṭir* (1950); *Ḥaffār al-qubūr* (1952); *al-Mūmis al-'amyā* (1954); *al-Asliha wa'l-afāl* (1954); *Unshūdat al-maṭar* (1960); *al-Ma'bad al-ghariq* (1962); *Manzil al-aqnān* (1963); *Shanāshil ibnat al-ghalab* (1965); *Iqbāl* (1965).—*Anthologie de la littérature arabe contemporaine: La poésie* (tr. Luc Norin and Édouard Tarabay, Paris, 1967).

S. Jargy, 'Poètes arabes d'avant-garde' in *Orient*, XVIII (1961) and XXI (1962); P. Minganti, 'B. S. S.' in *Annali dell'Istituto Universitario Orientale di Napoli*, XIV (1964); M. A. Khouri and H. Algar, 'Modern Arabic poetry' in *Jour. Arabic Lit.*, I (1970).

M.M.B.

Sbarbaro, CAMILLO (\*Santa Margherita Ligure 12 I 1888; †Savona 31 X 1967), Italian poet and prose-writer, a member of La Voce group. After the metrical experiments of the Futurists and the sentimentalism of the crepuscular poets (Gozzano\*), there is a certain sobriety about Sbarbaro's poetry which paves the way for Montale\*.

POETRY: *Pianissime* (1914; rev. ed. 1954); *Rimanenze* (1955); *Primizie* (1958); *Poesie* (1961).—PROSE: *Trucioli* (1920; defn. ed. 1948); *Scampoli* (1960).

B.M.

Scaliger, JULIUS CAESAR (\*Padua or Riva 1484; ∞1529 Andiette de Roques-Lobejac; †Agen 21 X 1558), Italian humanist, critic and physician. A typical man of the Renaissance, Scaliger fought with distinction in the Franco-Italian wars, became a Franciscan Friar, returned to soldiering, then settled down as physician to the Bishop of Agen, married and had 15 children, the tenth of whom was the great classical scholar JOSEPH JUSTUS SCALIGER (1540–1609). He studied omnivorously throughout his life and engaged in

violent controversy with Erasmus\*, as the champion of the Ciceronians, with E. Dolet and Rabelais\*. All his writings are in Latin. His *Poetics libri septem* (1561), which interpreted in simplified and dogmatic form the literary theories of Aristotle\*, had a formative effect on French classical literature and particularly on tragedy (e.g. the doctrine of the unities). For nearly a century French critics knew Aristotle chiefly through Scaliger.

A. Magen, *Documents sur J. C. S. et sa famille* (1873); E. Lintilhac, *De J. C. Scaligeri poetice* (1887); G. B. Saintsbury, *History of Criticism in Europe*, II (1902); R. Bray, *Formation de la doctrine classique en France* (1927); W. F. Paterson, *Three Centuries of French Poetic Theory* (Ann Arbor, 1935).

G.B.

Scarron, Paul (~Paris 4 VII 1610; ∞1652 Françoise d'Aubigné; †*ibid.* 7 X 1660), French writer. After an exuberant youth Scarron became a cripple (1638), allegedly through plunging into the icy river Sarthe at Le Mans in carnival-time. In Paris he acquired great popularity as a broad-humoured poet and wit, married the future Mme de Maintenon and died of his infirmities. His work reflects a love of humorous exaggeration based largely on Spanish models. His *Roman comique*, one of the few realistic novels of the period, deals with the adventures of a troupe of strolling players. His parody of the *Aeneid* and his other anti-heroic poems made him the foremost French exponent of BURLESQUE. His comedies, also derived from Spain, are masterpieces of the ridiculous, expressed in ingeniously exuberant dialogue.

VERSE: *Les Œuvres burlesques* (1643–51); *Typhon ou la Gigantomachie* (1644); *Virgile travesti* (1648–59; ed. V. Fournel, 1858); *Épîtres chagrines* (1659); *Poésies diverses* (ed. M. Cauchie, 1948).—*Le Roman comique* (novel; 1651–57; ed. V. Fournel, 1857).—PLAYS: *Jodelet, ou Le Maître Valet* (1643); *Jodelet duelliste* (1645); *Don Japhet d'Arménie* (1647; ed. R. Garapon, 1967); *Le Marquis ridicule* (1655); *La Fausse Apparence* (1657).—*Œuvres* (ed. A. A. Bruzen de la Martinière, 10 vols, Amsterdam, 1737).

P. Morillot, *S. et le genre burlesque* (1888); E. Magne, *S. et son milieu* (1923); L. Giraud-Badin, *Bibliographie générale des œuvres de S.* (1924); H. C. Lancaster, *History of French Dramatic Literature in the 17th Century*, II (1932); R. Garapon, *La fantaisie verbale et le comique dans le théâtre français* (1957); F. Bar, *Le genre burlesque en France au XVII<sup>e</sup> siècle. Étude de style* (1960).

G.B.

Scève, MAURICE (\*?Lyons ?1501; †?*ibid.* c. 1560), French poet. The leader of the Lyons poets, through whom Italian Renaissance poetry first reached France, Scève was the earliest and most

accomplished French exponent of PETRARCHISM. His chief work, *Délie*, is a long collection of *dizains* (ten-line stanzas on four rhymes) hymning a platonic mistress, partly identifiable with Perrette du\* Guillet. He also wrote an eclogue, *La Saulsaye*, and *Microcosme*, a long philosophic and religious poem inspired by the Book of Genesis. Scève's subtle and difficult work was long obscured by the more accessible poetry of the PLÉIADE, which it preceded; he has enjoyed a recent revival. Little is known of his life and nothing definite of his last years.

*Délie, objet de la plus haute vertu* (1544; complete in A.-M. Schmidt, *Poètes du XVI<sup>e</sup> siècle*, 1953; crit. eds: E. Parturier, 1916; I. D. McFarlane, 1966); *Saulsaye, églogue de la vie solitaire* (1547); *Microcosme* (1562).—*Œuvres poétiques complètes* (ed. P. Guégan, 1927).

A. Baur, M. S. et la Renaissance lyonnaise (1906); H. Chamard, *Les origines de la poésie française de la Renaissance* (1920); V. L. Saulnier, M. S. (2 vols, 1948); P. Boutang, *Commentaire sur 49 dizains* (1953). E.B.

Schack, HANS EGEDE (\*Sengeløse 2 II 1820; ∞1854 Fanny Vendela Armida Hebbe; †Schlangensbad, nr Frankfurt 20 VII 1859), Danish novelist. He took his degree in law at Copenhagen and for a period took an active interest in politics. His only novel is an analysis of excessive day-dreaming, full of witty satire against contemporary literary fashion.

*Phantasterne* (1857; ed. with intro. H. Hertel, 1970); *Sandhed med Modification* (ed. with intro. idem, 1968).—*Breve* (1959).

*Omkring Phantasterne* (ed. H. Hertel, 1969). E.B.

Schade, JENS AUGUST (\*Skive 20 I 1903), Danish poet. His poetry is a highly original mixture of grotesque humorism, outspoken eroticism and cosmic surrealism. Even his prose is clearly written by a poet.

VERSE: *Den levende Violin* (1926); *Sjov i Danmark* (1928); *Hjertebogen* (1930); *Jordens Ansigt* (1932); *Kærlighed og Kildevand* (1936); *Kællingedigte* (1944); *Jordens største Lykke* (1949); *Til en uartig Pige* (1949); *Schades Højsang* (1958); *Schades erotiske Univers* (1967).—*Udvalgte Digte* (1962).—PROSE: *Den himmelske Elskov på Jorden* (1931); *En mærkelig Aften i Verdens Historie* (1933); *En eneste stor Hemmelighed* (1937); *Kommode-Tyven* (1939); *Verdenshistorier* (1940); *Kærlighedens Symfoni* (1942); *Mennesker mødes, og sød Musik opstår i Hjertet* (1944); *Jeg er tosset efter dig* (1945); *Schade-Dramatik* (2 vols, 1963–66); *Danmarksrejse* (1970).

V. Schade, *Den lyse Digter S.* (1963). E.B.

Schaeppman, JOHANNES ALOYSIUS MARIA (\*Tub-

bergen 2 III 1844; †Rome 21 I 1903), Dutch priest-poet and statesman-journalist. He wrote oratorical poetry and admired Da\* Costa.

*Parijs* (1872); *Napoleon* (1873); *Aya Sophia* (1886); *Menschen en boeken* (5 vols, 1893–1905); *Chronica over staatkunde en letteren* (3 vols, 1901–03).

J. Persijn, J. A. M. S. (3 vols, 1912–16); Seerp Anema, *Eerherstel voor S.'s Aya Sophia* (1918); G. Brom, S. (with biblio.; 1936). J.W.W.

Schäfer, WILHELM (\*Ottrau 20 I 1868; †Überlingen 19 I 1952), German writer of anecdotes, novelist and essayist. His work is characterized by a neo-classic prose style, a sense of humour and strong nationalism. He revived an old literary genre—the anecdote.

*Der Lebenstag eines Menschenfreundes* (Pestalozzi novel; 1915); *Die dreizehn Bücher der deutschen Seele* (1922); *Der Hauptmann von Köpenick* (novel; 1930); *Hundert Histröchen* (1940).—*Gesamtausgabe der Novellen* (1943); *Gesamtausgabe der Anekdoten* (3 vols, 1943).

C. Höfer, W.-S.-Bibliographie (2 vols, 1937–43); G. K. Eten, *Stil und Weltbild in S.s Anekdoten* (1938). R.W.L. (F.M.K.)

Schandorph, SOPHUS CHRISTIAN FREDERIK (\*Ringsted 8 V 1836; ∞1867 Ida Sofie Branner; †Frederiksberg 1 I 1901), Danish novelist and short-story writer; teacher in Copenhagen. His early poetry is of very little importance, but he gained a wide reputation as a leading realist, with his novels and short stories, of which only very few have survived.

*Fortællinger* (2 vols, 1901); *Romaner. Folkeudgave* (6 vols, 1904–05).

Georg Brandes, *Det moderne Gennembruds Mænd* (1883). E.B.

Schaper, EDZARD (\*Ostrowo, Posen 30 IX 1908), German novelist, journalist, author of many short stories and books on religion. Having fled from the Nazis and the Russians, who sentenced him to death for his journalistic activity, he lived in Scandinavia, accepted Finnish citizenship in 1944, before finally settling in Switzerland. Converted to Roman Catholicism in 1951, he has since established himself as one of the leading Catholic writers in German.

NOVELS: *Die sterbende Kirche* (1935, 1953); *Der Henker* (1940); *Die Freiheit des Gefangenen* (1950); *Macht und Freiheit* (1961).—SHORT STORIES: *Stern über der Grenze* (1950); *Star Over the Frontier*, tr. I. and F. McHugh, 1960; *Das Tier* (1958); *The Dancing Bear*, tr. N. Denny, 1961; *Dragonergeschichte* (1963).—OTHER WORKS: *Das Leben Jesu* (1936); *Bürger in Zeit und Ewigkeit* (autobiog.; 1956).

M. Wehrli, 'Zum Werk E. S.s' in Schweizer



Monatshefte (1950); E. Heimgartner, *Die Erzählungen E. S.'s* (1958); W. Grenzmann, 'E. S.' in *Dichtung und Glaube* (1960). F.M.K.

Schatz, Zevi (\*Romny, Ukraine 24 XII 1890; †nr Jaffa 1921), Hebrew novelist and poet. His early poetry and stories are in Russian. In Palestine, however, influenced by Brenner\*, he began writing in Hebrew. He wrote the first Hebrew poems in the modern 'Sephardic' prosody. His short stories gave first-hand accounts of the Palestinian pioneers. His longer story, *Batyah*, was adapted for the Palestinian theatre.

*Al Gevul ha-Dmama* (coll. short stories; 1929). S.A. (M.Ge.; Y.F.)

Schede (SCHEDIUS), PAUL: see Melissus, PAULUS.

Scheffauer, HERMAN GEORGE, pseud. R. L. ORCHELLA (\*San Francisco 3 II 1878; †Berlin 6 X 1927), German-American author and translator.

*Das Land Gottes* (1923); *The New Vision in the German Arts* (1924); *Das geistige Amerika von heute* (1924); *Wenn ich Deutscher wäre!* (1925); *Das Champagnerschiff* (1925). E.R.

Scheffel, JOSEF VIKTOR VON (\*Karlsruhe 16 II 1826; ∞1864 Karoline von Malsen [o/o 1867]; †ibid. 9 IV 1886), German poet and novelist. He became increasingly restless and melancholic. Having studied law, he wished to paint, but wrote three popular favourites: the narrative poem *Der Trompeter von Säckingen*, whose gaudy sweetness finally became hackneyed; *Ekkehard*, where his own emotional experience enlivened remote historical material; and *Gaudeamus*, a collection of drinking-songs.

*Der Trompeter von Säckingen* (1854; 332nd ed. 1921; Eng. tr. J. Beck and L. Lorimer, 1893); *Ekkehard* (1862; 224th ed. 1921; Eng. tr. S. Delfs, 1867); *Gaudeamus, Lieder aus dem Engern und Weitem* (1868; Eng. tr. C. G. Leland, 1872); *Bergpsalmen* (1870; Eng. tr. F. B. Brünnow, 1882).—*Gesammelte Werke* (ed. F. Panzer, 4 vols, 1919); *Lebensbild in Briefen* (ed. W. Klinke, 1948).

J. Proelss, *S.s Leben und Dichten* (1887); *Jahrbuch des S.-Bundes* (1890 ff.); W. Klinke, *S. Lebensbild in Briefen* (1947).

H.A.P. (K.W.M.)

Schehadé, GEORGES (\*Alexandria 2 XI 1907), Lebanese poet and dramatist, writing in French. His *Poésies* (I, 1938; II, 1948; III, 1949), collected into one slim volume (1952), are sparkling and richly textured. This interweaving of images inspired by Surrealism, and by the East where he has always lived, has also given rise to poetic and subtle plays whose verbal inventiveness is tempered by delicacy and gentleness.

POETRY: *Poésies V* (1970).—PLAYS: *Monsieur Bob'le* (1951); *La soirée des proverbes* (1954); *Histoire de Vasco* (1956); *Les violettes* (1960); *Le voyage* (1961); *L'émigré de Brisbane* (1965).

Cahiers de la Compagnie Renaud-Barrault, IV (1954), XVII (1956) and XXXIV (1961); G. Bounoure, *Marelles sur le parvis* (1958); L. Pronko, 'Poetry and priority, the theatre of G. S.' in *Fr. Rev.*, XXVI.5 (1958); J. P. Richard, *Onze études sur la poésie moderne* (1964); J. Silenicks, 'G. S., the transfiguration of a poetic theatre' in *Mod. Drama*, X.2 (1967). M.G.

Schein, JOHANN HERMANN (\*Grünhain 20 I 1586; †Leipzig 19 XI 1630), German composer and poet, who set his own poems to music in the Italian style and introduced native baroque elements into the poetry of the 'Gesellschaftslied' of which, with JACOB REGNART (†c. 1600) and HANS LEO HASSLER (1564–1612), he was one of the principal musical exponents.

*Venuskränzelein* (1609); *Musica boscareccia* (1621–43); *Diletti pastorali, Hirtenlust* (1624).—Complete works (ed. A. Prüfer, 7 vols, 1901–19).

A. Prüfer, *J. H. S.* (1895) and *J. H. S. und das weltliche deutsche Lied des 17. Jh.* (1908); Günther Müller, *Geschichte des deutschen Liedes* (1925); W. Brauer, 'Jacob Regnart, J. H. S. und die Anfänge des deutschen Barock' in *Dichtung und Volkstum*, XVII (1939); A. Adrio, 'J. H. S.' in F. Blume, *Die Musik in Geschichte und Gegenwart*, II (biblio.; 1963). L.W.F.

Schelling, FRIEDRICH WILHELM (\*Leonberg 27 I 1775; ∞26 VI 1803 Caroline Schlegel\*; †Ragaz 20 VIII 1854), German Romantic philosopher. He studied theology at the University of Tübingen in the renowned Tübinger Stift, together with Hölderlin\* and Hegel\*. In 1798, recommended by Goethe\* and Fichte\*, he lectured at Jena where he was closely linked with the Romantic circle. Professorships at Würzburg, Munich and Berlin followed. The philosophic spokesman of Romantic thought and ideals, Schelling has become the father of existential tendencies at work in modern art. He came near to making a religion of art, which he considered as the ultimate blend of nature and spirit. He composed verse, but his philosophy itself was the creation of poetic imagination, an organic process of inner experience and intuition which coincides with the evolutionary drive of the universe. Contemporary preoccupation with the human subconscious and the collective unconscious has led to a significant revival of Schelling's basic tenets. This is especially true of the relative importance he attaches to *being* and *thinking*: 'I am, therefore I think' as opposed to Descartes\* 'I think, therefore I am'.

*Das Verhältnis der bildenden Künste zur Natur* (1807; Eng. tr. J. E. Cabot, 1913–15); *Philosophische Untersuchungen über das Wesen der*

*menschlichen Freiheit* (1809; Eng. tr. J. Gutmann, 1936); *Zur Geschichte der neueren Philosophie* (1826 ff.); *System des transzendentalen Idealismus* (1890; facs. 1924; Eng. tr. T. Davison, 1871).—*Über die Gottheiten von Samothrake* (1815; tr. F. de Wolfe Bolman in *The Ages of the World*, 1942); *Sämtliche Werke* (ed. K. F. A. Schelling, 14 vols, 1856–61; ed. M. Schröter, 6 vols, 6 supps, 1927–56, 2nd ed. 1956– ); *Gedichte* (ed. E. Schmidt, 1913); *Briefe und Dokumente* (ed. H. Fuhrmans, 1962– ).

J. Knittermeyer, *S. und die romantische Schule* (1929); H. Fuhrmans, *S.s letzte Philosophie* (1940); K. T. Bluth, 'The revival of S.' in *Horizon*, XII.69 (1945); H. Zeltner, *S.* (1954); E. Benz, *S.* (1955); K. Jaspers, *S.* (1955); *S.-Studien* (ed. A. M. Koktanek, 1965).—G. Schneeberger, *F. W. J. von S. Bibliographie* (1954). H.A.P. (K.W.M.)

Schendel, ARTHUR FRANCOIS EMILE VAN (\*Djakarta 5 III 1874; ∞1902 Bertha Jacoba Zimmermann, ∞1908 Annie de Boers; †Amsterdam 11 IX 1946), Dutch poet, story writer and primarily novelist. His first novel, *Drogon* (1896), immediately proved him a master. He never followed fashionable trends. Beginning with romantic short novels set in the Italian Middle Ages, he later turned to Dutch subject-matter, when he lived in Italy: religious guilt feelings, landscape and life in a small town. His impressively numerous novels present a personal interpretation of 'the Dutch fate'. His style is straightforward and efficient, yet poetical; his psychology refined, though perhaps slightly too restrained, lacking any kind of biological directness.

PROSE: *Een zwerver verliefd* (1904); *Een zwerver verdwaald* (1907); *De schoone jacht* (1908); *De berg van droomen* (1913); *Verhalen* (1917); *Der liefde bloesems* (1921); *Angiolino en de lente* (1923); *Merona, een edelman* (1927); *Fratilamur* (1928); *Florentijnsche verhalen* (1929); *Het fregat-schip Johanna Maria* (1930; Eng. tr. Brian Downs, 1935); *Jan Compagnie* (1932); *De waterman* (1933; Eng. tr. Neline C. Clegg, 1963); *Herinneringen van een dommen jongen* (1934); *Een Hollandsch drama* (1935); *The House in Haarlem*, tr. M. S. Stephens, 1939); *Nachtgedaanten* (1938); *De wereld een dansfeest* (1938); *Anders en eender* (1939); *De zeven tuinen* (1939); *Mijnheer Oberon en mevrouw* (1940); *Het spel der natuur* (1942); *Het oude huis* (1946); *Voorbijgaande schaduwen* (1948); *Een zindelijke wereld* (1950); *De pleziervaart* (1951).—*Pandorra* (play; 1919); *De Nederlanden* (verse; 1945); *Herdenkingen* (verse with prose; 1950).

Menno ter Braak, *In gesprek met de vorigen* (1938); J. Greshoff, *Over A. van S.* (1942); R. Pulinckx, *A. van S.* (1944); F. Batten et al., *Lof van A. van S.* (1945); G. H. 's-Gravesande, *A. van S.* (with biblio.; 1949); G. Stuiveling, *Steekproeven* (1950); J. Noë, *A. van S.* (1961);

F. W. van Heerikhuizen, *Het werk van A. van S.* (1961); H. P. A. van Eyck, *Mededelingsvormen bij A. van S.* (1965). J.J.O.

Scherenberg, CHRISTIAN FRIEDRICH (\*Stettin 5 V 1798; †Zehlendorf, Berlin 9 IX 1881), German poet. After a varied career as an actor, man-of-affairs and official he became the centre and hero of the Berlin literary society, Tunnel über der Spree. As the representative type and personification of the inspired poet he was made immortal in Theodor Fontane's\* *S. und das literarische Berlin 1840–60* (1885). He reached the summit of his poetic achievement with his verse-play *Waterloo* (1848). But even before he reached old age he was unjustly forgotten or, at least, overlooked. As a minor but highly-gifted poet he deserves resurrection and recognition even in our time.

*Vermischte Gedichte* (1845); *Ligny* (1846); *Leuthen* (1852); *Abukir, die Schlacht am Nil* (1856); *Hohenfriedberg* (1868).—*Ausgewählte Dichtungen* (ed. H. Spiero, 1914); *Metrical Translations and Poems* (sel. tr. F. H. Hedge and A. L. Wister, 1888).

R. Ulich, *S.* (1915). H.A.P. (K.W.M.)

Scherfig, HANS (\*Copenhagen 8 IV 1905; ∞1931 Elisabeth Karlinsky), Danish novelist and essayist. He was an artist long before he began to write, and the charming jungle fantasies in his paintings have gained much admiration. He is the elegant satirist among contemporary Danish novelists, and all his novels, always disguised as detective stories, are full of acid satire. Thus *Det forsømte Foraar* (1940) is a witty attack on the stupidity of secondary-school education, and *Idealister* (1945; *The Idealists*, tr. N. Walford, 1949) ridicules the many idealistic sects, each with its own easy remedy for improving the world. In his essays he expresses an intellectual Communism.

NOVELS: *Den døde Mand* (1937); *Den forsvundne Fuldmægtig* (1938); *Skorpionen* (1953); *Frydenholm* (1962); *Den fortabte Abe* (1964).—ESSAYS: *Danmark i Lys og Skygge* (1947); *Biologisk Besættelse* (1948); *Hellas* (1949); *Rejse i Sovjetunionen* (1951); *Paa vej ind i vandmanden* (1951); *Den gloende Drage over Roskilde* (1959); *Tre Digtere* (1963); *En Boggave* (1965); *Naturens Verden* (1965); *Dammen* (1971); *Morgenrødens Land* (1971). E.B.

Schermer, LUCAS (\*Haarlem 5 IX 1688; †ibid. 10 II 1711), Dutch poet. During his unfinished studies and subsequent years of illness he wrote traditional pastorals, country songs and occasional poems with mythological figures, repeatedly distinguished by passages of poetical beauty.

J.W.W.

PLAYS: *Atalante in den hof van Kalidon* (1711); *Meleager en Atalante* (1712; ed. C. M. Geerars,

1966).—*Gedichten* (verse; with biog. P. Vlamming, 1712).

W. Kloos, *Een daad van eenvoudige rechtvaardigheid* (1909); M. M. Prinsen, *De idylle in de 18e eeuw* (1934). J.W.W. (J.Sm.)

Schickele, RENÉ (\*Oberehnheim, Alsace 4 VIII 1883; †Sanary, France 31 I 1940), German novelist, poet and essayist. Part French, part German, prophet of a united Europe, he fought against war and national prejudice with French *esprit* and German *Gründlichkeit*. His best-known work is the novel trilogy *Das Erbe am Rhein* (3 vols, 1926–31; tr. H. Waller, I, *Maria Capponi*, II, *The Heart of Alsace*, 1928–29).

*Werke* (ed. H. Kesten, 3 vols, 1960–61).

R.W.L. (K.W.M.)

Schildt, ERNST RUNAR (\*Helsingfors 26 X 1888; †*ibid.* 29 IX 1925), Finnish-Swedish prose writer and dramatist. Of middle-class origin, he inherited melancholic tendencies from his father, and committed suicide in spite of considerable success as an author. Even in his earliest stories he showed notable mastery of form and style (e.g. *Den segrande Eros*, 1912), modelled on Hjalmar Söderberg\*, and, as he matured, while retaining these powers, he treated a wider range of subjects with increasing depth.

STORIES: *Asmodeus och de tretton själarna* (1915); *Regnbågen* (1916); *Rönnbruden* (1917); *Perdita* (1918); *Hemkomsten* (1919); *Häxskogen* (1920).—PLAYS: *Galgmannen* (1922; 'The Gallows Man', tr. in *Scandinavian Plays of the XXth Century*, I, 1924); *Den stora rollen* (1923); *Lyckoriddaren* (1923).—*Samlade skrifter* (6 vols, 1926).

G. Castrén, R. S. (1927); H. Söderhjelm, *Författareprofilen* (1938); H. Cederlöf, *Stilstudier i R. S.s novellistik* (1967). B.M.E.M. (I.S.)

Schiller, JOHANN CHRISTOPH FRIEDRICH (\*Marbach 10 XI 1759; ∞1790 Charlotte von Lengefeld; †Weimar 9 V 1805), German dramatist. Schiller wished to enter the Church but was conscripted in 1773 into Duke Karl Eugen of Württemberg's military academy, where he remained until 1780. *Die Räuber* (1781) expresses the tension of this long restraint. It aroused the anger of Karl Eugen, who forbade Schiller (now a regimental doctor in Stuttgart) to write further. Schiller therefore fled in 1782 to Mannheim, then to Bauerbach. After a winter at Bauerbach, where he wrote *Kabale und Liebe* (1784) and began *Don Carlos* (1787), Schiller returned to Mannheim as salaried dramatist in 1783. From a hopeless love affair he escaped in 1785 to Leipzig, where Gottfried Körner, father of the poet Theodor Körner\*, offered him hospitality. After finishing *Don Carlos* Schiller visited Weimar and in 1789 accepted a Chair of history at Jena University. After a severe illness (1791) he received a substantial grant from

Prince Augustenburg and Count Schimmellmann which he utilized to study Kant's\* philosophy. In 1794, after years of antipathy, a friendship began between Schiller and Goethe\*, who encouraged Schiller to resume creative writing. The later plays followed quickly and Schiller was working on *Demetrius* (unfinished, 1805) when he died. His last years, outwardly uneventful, were a triumph of will-power and intellect over disease and physical weakness.

Schiller's career falls into three periods. He was a writer of STURM UND DRANG (1781–84), expressing social criticism in quasi-realistic terms. From 1785 to 1796 he was mainly a historian and a philosopher. From 1796 until his death Schiller wrote mature verse plays, all exhibiting tense dramatic situations, noble rhetoric, sharp characterization and an exalted conception of the drama. In philosophy he was largely Kantian, but in aesthetics he maintained that psychological equilibrium is the aim of art. His historical works, though conscientious, reveal the rhetorical dramatist.

PLAYS: *Die Verschwörung des Fiesco* (1782); *Wallenstein* (1798); *Maria Stuart* (1800); *Die Jungfrau von Orléans* (1801); *Die Braut von Messina* (1803); *Wilhelm Tell* (1804).—VERSE: *Anthologie auf das Jahr 1782* (1781); *Xenien* (with Goethe; 1796); *Gedichte* (2 vols, 1800–03).—NOVELS: *Der Verbrecher aus Infamie* (1786; as *Der Verbrecher aus verlorener Ehre*, 1802); *Der Geisterseher* (1787–89).—HISTORICAL: *Geschichte des Abfalls der vereinigten Niederlande* (1788); *Geschichte des dreissigjährigen Krieges* (1790–92); *Belagerung von Antwerpen* (1794).—PHILOSOPHICAL: *Über den Grund des Vergnügens an tragischen Gegenständen* (1792); *Über die tragische Kunst* (1792); *Über Anmut und Würde* (1793); *Über das Pathetische* (1793); *Über die ästhetische Erziehung des Menschen* (1795); *Über naive und sentimentalische Dichtung* (1795–96); *Über das Erhabene* (1801); *Über den Gebrauch des Chors in der Tragödie* (1803).—WORKS: *Sämtliche Werke* (ed. C. G. Körner, 12 vols, 1812–15); *Säkular-Ausgabe* (ed. E. von der Hellen, 16 vols, 1904–05); *Horen-Ausgabe* (ed. C. Schüddekopf and C. Höfer, 22 vols, 1910–26); *Nationalausgabe* (ed. J. Petersen and G. Fricke, 44 vols, 1943–; 16 pub. by 1969); *Sämtliche Werke* (ed. G. Fricke and H. G. Göpfert, 5 vols, 1958–).—LETTERS: *Schillers Briefe* (ed. F. Jonas, 7 vols, 1892–96); *Briefwechsel zwischen Goethe und S.* (ed. G. Gräf and A. Leitzmann, 3 vols, 1912); *Schillers Briefwechsel mit Körner* (ed. K. Goedeke and L. Geiger, 1893); *Briefwechsel zwischen S. und Wilhelm von Humboldt* (ed. A. Leitzmann, 1900).

C. G. Körner, *S.s Leben* (1812); T. Carlyle, *The Life of F. S.* (1925); C. von Wolzogen, *S.s Leben* (1830); K. Berger, *S.* (2 vols, 1905–09); J. G. Robertson, *S. After a Century* (1906);

L. Bellermann, *S.s. Dramen* (2 vols, 1911); E. Kühnemann, *S.* (1927); F. Strich, *S.* (1928); H. Cysarz, *S.* (1934); R. Buchwald, *S.* (2 vols, 1937; new ed. 1959); W. Witte, *S.* (1949); H. B. Garland, *S.* (1949) and *S. the Dramatic Writer* (1969); B. von Wiese, *S.* (1959); G. Storz, *Der Dichter F. S.* (1959); E. Staiger, *S.* (1967).

H.B.G.

Schimmel, HENDRIK JAN (\*The Hague 30 VI 1823; ∞1865 Anna M. Kalff, ∞1873 Louise M. A. Kalff; †Bussum 14 XI 1906), Dutch novelist, playwright, critic and poet; founder of *Het Nederlandsch Tooneel* (1875), of outstanding importance because of his dramas and his leading role in theatrical matters. After a hard youth he ended as director of the *Amsterdamsche Crediet Mij.* Between 1851 and 1867 he was co-director of *De Gids*, from 1854 editor also of *Nederland* and from 1891 of *Elsevier's Maandschrift*. His first dramas were characterized by Romantic pathos; finally he found a more realistic style in his historical plays, based on pungent dialogue. His fame mainly rests on his historical novels, not always sound psychologically but clever and well-balanced, based on detailed study of the period.

VERSE: *Verspreide gedichten* (1852); *Nieuwe gedichten* (1857); *Herfstloover* (1871).—PLAYS: *Twee Tudors* (1847); *Joan Woutersz* (1847); *Giovanni di Procida* (1848); *Oranje en Nederland* (1849); *Napoleon Bonaparte* (1851); *Schuld en boete* (1852); *Het kind van staat* (1859); *Struensee* (1868); *De kat van de Tower* (1880); *Dramatische werken* (3 vols, 1884–85).—NOVELS: *Bonaparte en zijn tijd* (1853); *De eerste dag eens nieuwen levens* (2 vols, 1855); *Een Haagsche Joffer* (1856); *Mary Hollis* (3 vols, 1860; Eng. tr. A. V. W. Bikkers, 1872); *My lady Carlisle* (4 vols, 1864); *Het gezin van baas van Ommeren* (2 vols, 1870); *Sinjeur Semeyns* (3 vols, 1875); *De Kaptein van de lijfgarde* (1888; tr. *The Lifeguardsman*, 1896).

E. J. Potgieter, 'Hollandsche dramatische poëzie' in *Studien en Schetsen*, I (1879); C. Busken Huet, *Litterarische Fantasiën en Kritieken*, II, XV (1881–88); H. Robbers, *H. J. S.* (1907); J. Prinsen J.Lzn., *De oude en de nieuwe historische roman in Nederland* (1919); B. Hunningher, *Het dramatische werk van H. J. S.* (1931); Jkvr. C. M. de Beaufort, *De historische romans en novellen van H. J. S.* (1943). J.W.W.

Schlaf, JOHANNES (\*Querfurt 21 VI 1862; †*ibid.* 1 II 1941), German playwright and novelist; pioneer of German Naturalism of which, in co-operation with Arno Holz\*, he wrote the first model works. He soon lost interest, however, always starting on new ideas, never coming to a conclusion. His short works like *In Dingsda* (1892) and *Frühling* (1896), idyllic sketches in lyric prose, are his best.

PLAYS: *Die Familie Selicke* (with A. Holz; 1890); *Meister Ölze* (1892).—NOVELS: *Das dritte Reich* (1900); *Am toten Punkt* (1909); *Mutter Lise* (1914); *Die Wandlung* (1922).—VERSE: *Heldunkel* (1899); *Sommerlied* (1905).—*Aus meinem Leben* (autobiog.; 1941); *Grashalme* (tr. of W. Whitman, *Leaves of Grass*; 1968).

*J. S. Leben und Werk* (ed. L. Bäte et al., 1933); L. Hempe, *J. S.-Bibliographie* (1938); S. Berger, *J. S.* (1941). R.W.L. (K.W.M.)

Schlegel, AUGUST WILHELM VON (\*Hanover 6 IX 1767; ∞1796 Caroline Böhmer [o/o 1803], ∞1818 Sophie Paulus; †Bonn 12 V 1845), German translator, critic, poet and Orientalist. A nephew of J. E. Schlegel\*, he was fostered at Göttingen by Bürger\* and, after tutoring in Amsterdam, went to Jena (1796), where he wrote for Schiller's\* *Horen* till quarrels followed. After a period of Berlin lectures he became Mme de Staël's\* literary adviser and moved chiefly in her orbit till her death in 1817. He studied Sanskrit in Paris (1816–17) and as Professor in Bonn (1818) founded a Sanskrit press. With interpretative rather than creative gifts, he systematized and popularized—where his brother originated—Romantic theory. His major contributions to literature were his translations of Shakespeare\* (1797–1810; 4 vols, 1967).

*Über dramatische Kunst und Literatur* (3 vols, 1809–11; Eng. J. Black, 1815); *Poetische Werke* (2 vols, 1811); *Kritische Schriften* (2 vols, 1828); *Sämtliche Werke* (ed. E. Böcking, 12 vols, 1846–47); *Œuvres écrites en français* (3 vols, 1846); *Vorlesungen über schöne Literatur und Kunst* (ed. J. Minor, 1884); *Briefe von und an A. W. Schlegel* (ed. J. Körner, 2 vols, 1930); *Kritische Schriften und Briefe* (ed. E. Lohner, 1962–).

B. von Brentano, *A. W. S.* (1943, 1949); P. de Pange, *S. et Mme de Staël* (1938; Ger. tr. 1940, 6th ed. 1949); G. Toynbee, *A. W. S.'s Lectures on German Literature* (ed. H. G. Fiedler, 1944); M. E. Atkinson, *A. W. S. as a Translator of Shakespeare* (1958). H.A.P. (K.W.M.)

Schlegel, CAROLINE (\*Göttingen 2 IX 1763; ∞1784 J. F. W. Böhmer [†1788], ∞1796 A. W. Schlegel [o/o 1803], ∞26 VI 1803 F. W. Schelling; †Maulbronn 7 IX 1809), German Romantic, daughter of the Orientalist J. D. Michaelis. Widowed at 25, she became entangled with revolutionaries in Mainz, fell into difficulties, married A. W. Schlegel\* out of gratitude for his protection, but left him for Schelling\*. She inspired Schlegel's Shakespeare\* translations, collaborated in the *Athenäum* etc., but her brilliance chiefly spent itself in conversation and letter-writing.

*Caroline: Briefe aus der Frühromantik* (ed. E. Schmidt, 2 vols, 1913); *Caroline. Leben in ihren Briefen* (ed. R. Huch, 1914).

M. Schauer, *C. S.-Schelling* (1922); T. von Düring, *K. S.* (1942); K. Kern, *Vom Genius der Liebe: Frauenschicksale der Romantik* (1939); G. F. Ritchie, *C. S.-Schelling in Wahrheit und Dichtung* (1968). H.A.P. (K.W.M.)

Schlegel, DOROTHEA, née MENDELSSOHN (\*Berlin 24 X 1763; ∞1783 Simon Veit [o/o 1799], ∞1804 Friedrich Schlegel; †Frankfurt-am-Main 3 VIII 1839), German Romantic, daughter of Moses Mendelssohn\*. A moving spirit among the early Romantics, she left Simon Veit for F. Schlegel\*, whom she married 1804; jointly converted to Roman Catholicism 1808. Her one novel remained unfinished, but her spirited letters have made her one of the great women letter-writers.

*Florentin* (1801); *Sammlung romantischer Dichtungen des Mittelalters* (ed., with F. Schlegel; 2 vols, 1804); *Lothar und Maller, eine Rittergeschichte* (1805); *Briefe von und an F. und D. S.* (ed. J. Körner, 1926); *Krisenjahre der Frühromantik* (ed. *idem*, 2 vols, 1936-37).

J. M. Raich, *D. von S.* (2 vols, 1881); F. Deibel, *D. S. als Schriftstellerin* (1905); H. Finke, *Über Friedrich und D. S.* (1918). H.A.P. (K.W.M.)

Schlegel, FRIEDRICH VON (\*Hanover 10 III 1772; ∞1804 Dorothea Veit; †Dresden 12 I 1829), German writer, critic and Orientalist, younger brother of A. W. Schlegel\*. Having escaped from a business career, he studied classical antiquity at Leipzig, showing outstanding brilliance. Alternating between Berlin and Jena (1796-1800), his ideas inspired the Romantics. He edited *Das Athenäum* (1798-1800) with his brother, and stimulated others. His tragedy *Alarcos* (1802) and his erotic novel *Lucinde* (1799) showed his own creative weakness, though his verse had more life than his brother's. Disagreement between their wives separated the brothers after 1800. In Paris (1802) F. Schlegel mastered Sanskrit, making important contributions to comparative philology and Oriental studies, and in 1808 became a Roman Catholic, thereafter living in Vienna. He was a key figure in the development of the modern spirit. Even at an early stage he turned his attention to all European and extra-European literatures, realized their interdependence, produced the first standard work on the language and wisdom of the Indian and founded modern literary criticism and literary history in Germany. His later studies of general and art history, philosophy, theology and science impelled him to strive for European integration.

*Lucinde* (1799; Eng. tr. P. B. Thomas, 1913-15); *Über die neuere Geschichte* (1811; Eng. tr. L. Purcell and R. H. Whitelock, 1849); *Geschichte der alten und neuen Literatur* (2 vols, 1815; Eng. tr. J. G. Lockhart, 1818); *Philosophie der Geschichte* (2 vols, 1829; Eng. tr. J. B. Robertson, 1835).—*Sämtliche Werke* (15 vols, 1846); *Kritische Ausgabe*

(ed. E. Behler *et al.*, 35 vols, 1958- ).—*F. S. und Novalis* (letters; ed. M. Preitz, 1957).

J. Körner, *F. S.s philosophische Lehrjahre* (1935); E. Behler, *F. S.* (1966); W. Weiland, *Der junge F. S.* (1968). H.A.P. (K.W.M.)

Schlegel, JOHANN ELIAS (\*Meissen 17 I 1719; †Sorø, Denmark 13 VIII 1749), German dramatist. Schlegel was among Gottsched's\* followers at Leipzig, but afterwards joined the opposing faction ('Bremer Beiträger'). In 1748 he became a teacher at the Danish Ritterakademie. His tragedies are on the French model as approved by Gottsched, but in his criticism he shows an unexpected appreciation of Shakespearean drama.

TRAGEDIES: *Hermann* (1741); *Canut* (1743).—COMEDIES: *Der geschäftige Müßiggänger* (1741); *Der Triumph der guten Frauen* (1748).—CRITICAL: *Vergleichung Shakespeares und Andreas Gryphs* (1742); *Gedanken zur Aufnahme des dänischen Theaters* (1749).—*Werke* (5 vols, 1761-70; sel. ed. F. Muncker in J. Kürschner, *Dt. Nat.-Lit.*, XLIV, 1889); *Ästhetische und dramaturgische Schriften* (ed. J. von Antoniewicz, 1887).

E. Wolff, *J. E. S.* (1889); E. M. Wilkinson, *J. E. S. as a German Pioneer in Aesthetics* (1945); J. Salzbrunn, *J. E. S.* (1957). H.B.G.

Schleiermacher, FRIEDRICH DANIEL ERNST (\*Breslau 21 XI 1768; ∞Henriette von Willich-Mühlenfels; †Berlin 12 II 1834), German theologian. Brought up a Moravian, he broke away in 1786 and studied theology and philosophy at Halle; was preacher at the Berlin Charité 1796, when he was influenced by F. Schlegel\*; Professor in Halle (1804) and Berlin (1810). His defence of Schlegel's *Lucinde* shows how intimately he was linked with the Romantics. In *Über die Religion* he formulated the Romantic view of religion as an essentially personal matter—the poetry of the soul—where Christian doctrine was of lesser importance. His influential eloquence did much to bring about the end of the ENLIGHTENMENT.

*Über die Religion* (1799; Eng. tr. J. Oman, 1892); *Monologen* (1800; Eng. tr. H. L. Friess, 1926); *Die Weihnachtsfeier* (1806; Eng. tr. W. Hastie, 1890).—*Sämtliche Werke* (30 vols, 1834-64); *Briefwechsel mit seiner Braut* (ed. H. Meisner, 1919).

W. Dilthey, *S.s Leben* (1870; ed. H. Mulert, 1922); H. Meisner, *S. als Mensch. Familien- und Freundesbriefe* (2 vols, 1922) and *S.s Lehrjahre* (ed. H. Mulert, 1934); A. von Ungern-Sternberg, *Freiheit und Wirklichkeit* (1931); B. Bartelheimer, *S. und die gegenwärtige S.-Kritik* (1931); J. A. Chapman, *An Introduction to S.* (1932); R. Odebrecht, *S.s System der Ästhetik* (1932); H. Mulert, *S. und die Gegenwart* (1934); R. Brandt, *The Philosophy of F. S.* (1941); P. H. Jørgensen, *Die Ethik S.s* (1959); R. Niebuhr, *S. on Christ and Religion* (1964). H.A.P. (K.W.M.)

**Schlumberger, JEAN** (\*Guebwiller 26 V 1877; †Paris 25 X 1968), French novelist and essayist. By birth an Alsatian Protestant, Schlumberger was a friend of Gide\*, whose psychological curiosity and moral preoccupations he shared. But with him this state of mental disquiet usually falls into a pattern of tranquillity, thanks to a moral sense, which relates him to the 'heroic' tradition of Corneille\*. His style is quiet and disciplined, and the natural nobility of his character shows itself at its best in his finest novel, *Saint-Saturnin* (1931), the tragic story of a family.

NOVELS: *L'inquiète paternité* (1913); *Un homme heureux* (1921); *L'enfant qui s'accuse* (1927); *Les yeux de 18 ans* (1928); *Histoire de 4 potiers* (1935).—ESSAYS: *Plaisir à Corneille* (1936); *Jalons* (1941); *Nouveaux jalons* (1943); *Passim* (1955); *Madeleine et André Gide* (1956).

M. Delcourt, J. S. (1945); C. E. Magny, *Histoire du roman français depuis 1918* (1950). M.G.; J.P.R.

**Schmidt, ARNO** (\*Hamburg 18 I 1910), German novelist, essayist, critic, translator. He is the most radical and most controversial of Germany's avant-garde traditionalists. According to him the ENLIGHTENMENT, ROMANTICISM, and EXPRESSIONISM provide a source for his own formal experiments. He is a master of language games, cherishes mathematical puzzles and philological oddities, and in his most effective writings combines a naive belief in the all-powerful magic of language with a calculated contempt for his readers. He has translated works by Fenimore Cooper\*, Poe\*, Faulkner\*, Pietro di Donato, and Peter Fleming.

NOVELS: *Aus dem Leben eines Fauns* (1953); *Das steinerne Herz* (1956); *Die Gelehrtenrepublik* (1957); *Nobodaddy's Kinder* (trilogy; 1963).—OTHER WORKS: *Kosmas* (1955); *Fouqué* (biog.; 1958); *Berechnungen I und II* (1959); *Trommler beim Zaren* (1966); *Der Triton mit dem Sonnenschirm* (radio-essays; 1969).

K. Schumann, 'Dichtung oder Bluff?' in Eckart, XXVII (1958); K. Schauder, 'A. S.s experimentelle Prosa' in *Neue deutsche Hefte*, XCIX (1964); M. Reich-Ranicki, 'A. S.s Werk oder Eine Selfmadeworld in Halbtrauer' in *Literatur der kleinen Schritte* (1967). F.M.K.

**Schmidt-Barrien, HEINRICH** (\*Uthlede nr Bremen 19 I 1902), Low German writer and playwright. He writes psychological novels of suspense, his best being the story of an East Prussian refugee woman (*De frömde Fro*, 1952), and satirical comedies. He has adapted some of his works as radio plays and talks. He has been a strong advocate of poetry and of the theoretical value of Low German as a poetic language.

SHORT NOVELS: *De Windmüller* (1948); *De*

*Spaasmaker* (1960); *De Moorkeerl* (1968).—PLAYS: *Klocken von guntsiet* (1953); *Nachtvagels* (1964); *Wi armen Armen* (1964). G.C.

**Schmidt Degener, F.** (\*Rotterdam 10 XII 1881; †Amsterdam 21 XI 1941), Dutch poet and essayist. His poetry shows affinities with that of his friend Paul Valéry\*. He wrote essays on literature (Flaubert\*, J. H. Leopold\*) and art (Rembrandt, Jan Steen). He was director of the Amsterdam State Museum, the Rijksmuseum.

ESSAYS: *Phoenix* (1942); *Het blijvend beeld der Hollandse kunst* (1949); *Rembrandt* (1950).—*De poort van Ishtar* (play and coll. verse; 1945).

J.J.O.

**Schmitthenner, ADOLF** (\*Neckarbischofsheim 24 V 1854; †Heidelberg 22 I 1907), German novelist. *Das deutsche Herz* (1908) was his contribution to the historical novel, a vogue which was then just coming to an end. His short stories, however, with their fine and roguish descriptions of people, are of more lasting appeal. R.W.L.

*Novellen* (1896); *Leonie* (1899); *Neue Novellen* (1907); *Vergessene Kinder* (1910); *Treuherzige Geschichten* (1912).—*Das Tagebuch meines Urgrossvaters* (ed. H. Daur, 1908).

E. Frommel, A. S. (1924). R.W.L. (K.W.M.)

**Schnabel, JOHANN GOTTFRIED**, pseud. GISANDER (\*Sandersdorf nr Bitterfeld 7 XI 1692; †after 1750), German novelist. Schnabel is known to have served as a surgeon in the War of the Spanish Succession and then to have settled in Stolberg. His novel *Die Insel Felsenburg* (4 vols, 1731–43), influenced by *Robinson Crusoe*, embodies in its combination of individualistic adventurousness and middle-class quietism two important aspects of the age.

*Der im Irrgarten der Liebe herumtaumelnde Cavalier* (1738).—A. Stern, *Der Dichter der Insel Felsenburg* (1893); F. Brüggemann, *Utopie und Robinsonade* (1914). H.B.G.

**Schnauffer, KARL HEINRICH** (\*Heimsheim, Württemberg 4 VII 1822; ∞V 1851 Elise Wilhelmine Moos; †Baltimore, Ohio 4 IX 1854), German-American poet, influenced by Béranger\* and Freiligrath\*. He founded the Baltimore Wecker.

VERSE: *Todtenkränze* (1850); *Lieder und Gedichte aus dem Nachlasse* (1879).—2 poems tr. in L. D. Smith, *Flowers from Foreign Fields* (1895).—*König Karl I. oder Cromwell und die englische Revolution* (drama; 1854).

A. E. Zucker in *Dictionary of American Biography*, XVI (1935); D. Cunz, 'Carl H. S.s literarische Versuche' in *Pub. Mod. Lang. Assoc. Amer.*, LIX (1944). E.R.

**Schneider, HEINRICH EMIL**, pseud. E. SARTORIUS

(\*Mühlberg, Elbe 29 I 1839; †Hoboken, N.J. 1928), German-American poet, successively bookseller, pastor and journalist.

VERSE: *Aus der Tornistermappe eines preussischen Freiwilligen* (1864); *Das Wort der Wahrheit* (1879); *Die Psalmen in Sonetten* (1881); *Das Lied vom Prinzen Friedrich Carl* (1885); *Von St Louis nach Bremen* (1885); *Gedichte* (1886).—DRAMA: *Isabella auf dem Nürnberger Reichstag* (1880); *Ulfila* (1882).—STORIES: *Aus den Jugenderinnerungen eines alten Holzpantoffels* (1882).—*Waldpot von Bassenheim* (epic; 1884).—*Memoiren eines Kosmopoliten* (1887). E.R.

Schneider, REINHOLD (\*Baden-Baden 13 V 1903; †Freiburg im Breisgau 6 IV 1958), German poet, essayist and short-story writer. A Roman Catholic, he tried to interpret history in relation to God. Sonnet, short story and essay were his favourite forms; history (including the present) and literature (with striking reinterpretations of classic authors) his main subjects.

VERSE: *Sonette* (1939); *Die neuen Türme* (1946); *Apokalypse* (1946); *Herz am Erdsäume* (1947); *Sonette* (1955).—'Poems', tr. E. Peters in *Ger. Life and Letters*, III (1949).—ESSAYS: *Auf Wegen deutscher Geschichte* (1934); *Der Dichter vor der Geschichte* (1943); *Dämonie und Verklärung* (1948); *Gelebtes Wort* (1961).—*Ausgewählte Werke* (sel. works; 4 vols, 1953).

L. Bossle, *Utopie und Wirklichkeit im politischen Denken von R. S.* (1965); B. Scherer, *Tragik vor dem Kreuz: Leben und Geisteswelt R. S.* (1966).

R.W.L. (F.M.K.)

Schneur, SALKIND ZALMAN (\*Sklov 1886; †20 II 1959), Hebrew and Yiddish author and critic, considered the greatest Hebrew poet of his day. His formal education was very short since, at 14, he was already among the young poet-apprentices in Bialik's\* circle in Odessa. His early poems appeared in various Hebrew periodicals in Odessa. He soon left for Warsaw and Vilna, the two literary centres of that time. About 1908 he went to Switzerland, where he started his series *Beharim*, and then to Paris, where he read philosophy and literature at the Sorbonne. But his restless temperament drew him to travel and he toured Europe and North Africa. At the outbreak of the First World War he was interned in Berlin as a citizen of an enemy country; he succeeded, however, in escaping to Scandinavia and thence to America. His best-known poems include 'Pirkay Yaar' ('The Chapter by the Forest') and 'Vilna'.

*Im Shkiatt Hachamah* (Warsaw, 1907); *Vilna* (New York, 1920; 2nd illustr. ed., Berlin, 1923); *Bamayzar* (Warsaw, 1923); *Gesharim* (Berlin, 1924); *Noach Pandra* (novel; Eng. tr. J. Leftwich, 1936).—Complete works (10 vols, Tel Aviv, in progr.). S.A. (M.Ge.; Y.F.)

Schnitzler, ARTHUR (\*Vienna 15 V 1862; †*ibid.* 21 X 1931), Austrian playwright and novelist. The futility of life, the decadent mood of *fin-de-siècle* Vienna, physical love and its subconscious aspects are expressed with wit and melancholy in his dramatic sketches and some of his short stories. Schnitzler is a skilful psychologist and subtle moralist.

PLAYS: *Anatol* (1893; Eng. tr. H. Granville-Barker, 1911); *Liebelei* (1896; *The Reckoning*, tr. G. I. Colbron, 1907); *Reigen* (1900; *Hands Around*, tr. L. D. Edwards and F. L. Glaser, 1920; filmed as *La Ronde*, 1950); *Professor Bernhardt* (1912; Eng. tr. 1927).—NOVELS: *Der Weg ins Freie* (1908; *The Road to the Open*, tr. H. B. Samuel, 1923); *Therese* (1928; *Theresa: The Chronicle of a Woman's Life*, tr. W. A. Drake, 1928).—SHORT STORIES: *Dr Graesler*, *Badezeit* (1917; Eng. tr. E. C. Slade, 1923); *Casanova's Heimfahrt* (1918; *Casanova's Homecoming*, tr. E. and C. Paul, 1921); *Fräulein Else* (1924; Eng. tr. F. H. Lyon, 1925); *Traumnovelle* (1925; *Rhapsody: A Dream Novel*, tr. O. P. Schinnerer, 1927).—COLLECTED WORKS: *Gesammelte Werke* (11 vols, 1912–28); *Gesammelte Schriften* (6 vols, 1928–29); *Gesammelte Erzählungen* (1950); *Meisterdramen* (1955); *Die erzählenden Schriften* (2 vols, 1961); *Die dramatischen Werke* (2 vols, 1962).—*Jugend in Wien* (autobiog.; ed. T. Nickl and H. Schnitzler, 1968).

J. Körner, *A. S.s Gestalten und Probleme* (1921); W. Heine, *Der Kampf um den Reigen* (1922); Olga Schnitzler, *Spiegelbild der Freundschaft* (1962); C. E. Schorske, 'Politics and the psyche in *fin-de-siècle* Vienna: S. and Hofmannsthal' in *Amer. Hist. Rev.*, LXVI (1961); H. Politzer, 'A. S.: poetry of psychology' in *Mod. Lang. Notes*, LXXVIII (1963); G. Baumann, A. S. (1965); R. H. Allen, *An Annotated A. S. Bibliography* (1966); G. Just, *Ironie und Sentimentalität in den erzählenden Dichtungen A. S.s* (1968). R.W.L. (F.M.K.)

Schnurre, WOLFDIETRICH (\*Frankfurt 22 VIII 1920), German writer and satirist. He served in the army (1939–45) and then returned to Berlin where he had grown up. In 1947 he helped to found the Gruppe 47, remaining a member until 1951. His writing has avant-garde and somewhat experimental tendencies, his satire is biting, and he has frequently attacked the 'cold war' and in particular the Berlin Wall.

VERSE: *Kassiber* (1956); *Abendländler* (1957).—RADIO PLAYS: *Stimmen über dem Fluss* (1953); *Das Haus am See* (1954); *Spreezimmer möbliert* (1955); *Die Gläsernen* (1960).—NOVELS: *Als Vaters Bart noch rot war* (1958); *Das Los unserer Stadt* (1959).—*Man sollte dagegen sein* (stories; 1960).

G. von Wilpert, *Deutsches Dichterlexikon* (1963); H. Kunisch, *Handbuch der deutschen Gegenwartsliteratur* (1967). D.E.

**Scholz, Wilhelm von** (\*Berlin 15 VII 1874), German playwright, novelist and poet. He took, with Paul Ernst\*, a leading part in the neo-classic revival of the German drama, influenced by Hebbel\* and Maeterlinck\*. For him fate, not character, was the important part of a tragedy and was interpreted in mystic terms, as in his most successful play *Der Wettlauf mit dem Schatten* (1921). His less esoteric prose works were of more general and more lasting appeal.

PLAYS: *Meroë* (1906); *Die Feinde* (1917); *Die gläserne Frau* (1924); *Welttheater. Vier Schauspiele nach Calderon* (1943).—STORIES: *Die Unwirklichen* (1916); *Die Gefährten* (1937); *Das Inwendige* (sel. stories; 1959).—NOVELS: *Perpetua* (1926); *Theodor Dorn* (1966).—VERSE: *Spiel in Lüften* (1936); *Ausgewählte Gedichte* (1953).—AUTOBIOGRAPHY: *Mein Leben* (1934); *Lebenslandschaft* (1943); *Mein Theater* (1964).—ESSAYS: *Gedanken zum Drama* (2 vols, 1905, 1915); *Der Zufall, eine Vorform des Schicksals* (1924).—*Gesammelte Werke* (5 vols, 1919–24).

A. M. Reis, *W. von S. Studien zu seiner Weltanschauung* (1939).  
R.W.L. (F.M.K.)

**Schonaeus** (Schoon or de Schoone), CORNELIS (\*Gouda 1541; †Haarlem 23 XI 1611), Dutch educationist, neo-Latin poet and playwright, studied at Louvain and became teacher at the Latin school at Haarlem in 1569, making it famous as its headmaster (from 1575). In addition to a Latin grammar he wrote, in the manner of Terence\*, a number of *dramata scholastica*, namely on sacred subjects (e.g. *Tobaeus*, *Nehemias*, *Saulus conversus*, *Naäman*, *Josephus*, *Susanna*, *Daniël*, *Triumphus Christi*) and farces (e.g. *Cunae*, *Vitulus*, *Dyscoli*). The great success of these plays, some of which were repeatedly reprinted and translated into Dutch and German, earned him the name of 'Terentius Christianus'.

C. J. Gonnet, 'C. S. en eenige zijner Haarlemsche vrienden' in *Bijdrage v. de Geschiedenis v. h. Bisdome Haarlem* (1881); A. H. Garrer, S., *Bijdrage tot de geschiedenis der Latijnsche school te Haarlem* (1889); J. A. Worp, *Geschiedenis van het Drama en het tooneel in Nederland*, I (1904); G. Ellinger, *Geschichte der neulateinischen Lyrik in den Niederlanden* (1933).  
J.J.M. (A.v.E.)

**Schoolmester, DE:** see Linde Jansz, Gerrit van de.

**Schoonhoven, Jan van** (†Groenendaal, nr Brussels 1431), Dutch writer. Entering the monastery of the Canons Regular at Groenendaal c. 1377, he later became its sub-prior. He defended his Prior, Jan van Ruusbroec\*, against Gerson's\* accusation of atheism and pantheism. He also wrote a number of tracts (including the famous *De passione Domini*) and several letters, including some to his cousin Simon which became famous.

J.J.M.

Works listed in J. G. R. Acquoy, *Het klooster te Windesheim en zijn invloed*, II (1875–80); nearly all of them still exist in MSS, scattered over the Netherlands, England and Germany; the same applies to the many trs, esp. in Dutch and Ger. One complete letter to Simon in *De Katholiek* (1884–85) and the Middle Dutch tr. of *Sermoen van de Gulden Berch* in *Bijdrage v. de Geschiedenis v. h. Bisdome Haarlem*, XXX (1906).

W. de Vreese in *Biographie Nationale de Belgique*, XXI (1913); Dom J. Huyben in *Ons Geestelijk Erf*, VI (1932); W. de Roy, *ibid.* (1945); A. Combes, *Essai sur la critique de Ruysbroeck par Gerson*, I: *Introduction critique et dossier documentaire* (1945); A. Ampe in *Rev. d'histoire ecclésiastique*, LV (1960).

J.J.M. (A.v.E.)

**Schopenhauer, Arthur** (\*Danzig 22 I 1788; †Frankfurt-am-Main 20 IX 1860), German philosopher. His mother was the novelist Johanna Schopenhauer. He spent much of his boyhood in France and England, went into business, but after his father's suicide (1805) resumed his studies: in Berlin (1811) he found Fichte\* disappointing. He worked out his own philosophy in Dresden (1814–18), became a tutor in Berlin (1820), was unnoticed and soon gave up, after 1831 living in misogynistic seclusion at Frankfurt. His system—in which will is at once the mainspring of the universe and essentially wicked—attracted little attention till the 1850s, when its unrelieved pessimism was in tune with the prevailing mood. His style and modernity, together with the special place he accorded to the arts, increased its appeal, and its influence—notably upon Wagner\*, Nietzsche\*, Thomas Mann\*, Gide\*—was of incalculable significance.

*Die Welt als Wille und Vorstellung* (1818; Eng. tr. R. B. Haldane and J. Kemp, 3 vols, 1883; Eng. tr. E. F. J. Payne, 2 vols, 1958); *Über den Willen in der Natur* (1836; Eng. tr. 1900); *Parerga und Paralipomena* (1851; Eng. tr. T. B. Saunders, 1891).—*Kritische Gesamtausgabe* (ed. P. Deussen, 15 vols, 1911 ff.); *Reisetagebücher 1802–04* (ed. C. von Gwinner, 1923); *Der junge S., Aphorismen und Tagebuchblätter* (ed. A. Hübscher, 1938).—SELECTED TRANSLATIONS: *The Basis of Morality* (tr. A. B. Bullock, 1903); *Selected Essays of S.* (tr. T. B. Saunders, 1951); *Essays on the Freedom of the Will* (tr. K. Kolenda, 1960); *The Will to Live. Selected Writings of A. S.* (ed. R. Taylor, 1962).

H. Zimmern, A. S. *His Life and Philosophy* (1876, 1932); V. J. McGill, S. (New York, 1931); W. Schneider, S. (1937); Thomas Mann, S. (1938); F. Copleston, A. S., *Philosopher of Pessimism* (1946); H. M. Wolff, A. S.—*hundert Jahre später* (1960); P. Gardiner, S. (Eng. tr. 1963).—S.-Jahrb. (1912 ff.).  
H.A.P. (K.W.M.)

**Schottel, Justus Georg** (\*Einbeck 23 VI 1612;



†Wolfenbüttel 25 X 1676), German writer, linguist and diplomat at the court of Brunswick-Wolfenbüttel. His philological works sum up the theories of the period and formulate rules. He is aware of the importance of earlier linguistic periods and follows the usage of Luther\* and Opitz\*. His approach is basically mechanistic and classificatory, but his work was the basis of future work in German grammar and philology. His poetry, though neat and characteristic of the period, is of minor importance.

*Lamentatio Germaniae Exspirantis* (verse; 1640; ed. E. Voss in *Jour. Germanic Philol.*, VII, 1907); *Teutsche Sprachkunst* (1641); *Der Teutschen Sprach Einleitung* (1642); *Friedens Sieg* (drama; 1642; ed. F. Koldewey, 1900); *Fruchtbringender Lustgarte* (1647; repr. ed. M. Burkhard, 1967); *Ausführliche Arbeit von der Teutschen Haupt Sprache* (his main work; 1663; repr. ed. W. Hecht, 1967); *Sittenkunst oder Wollebenskunst* (1669); *Horrendum bellum grammaticale Teutonum antiquissimum* (1673); *Manuductio ad Orthographiam et etymologiam in lingua Germanica* (1676).

A. Schmarow, *Leibniz und S.* (1877); M. H. Jellinek, *Geschichte der neuhochdeutschen Grammatik* (1913); P. Hankamer, *Die Sprache, ihr Begriff und ihre Deutung im 16. und 17. Jh.* (1927); F. Gundolf, 'S.' in *Festschrift F. Panzer* (1930); B. Marckwardt, *Geschichte der deutschen Poetik*, I (1937); B. Walter-Schulze-Möbius, *Friedenssehnsucht und Kriegsabschluss in der deutschen Dichtung zum 1650* (diss. Breslau, 1940). L.W.F.

Schreiber, LADY CHARLOTTE ELIZABETH, daughter of the 9th Earl of Lindsey (\*Uffington House, Lincs 19 V 1812; ∞29 VII 1833 Josiah John Guest, ∞10 IV 1855 Charles Schreiber; †Canford Manor, Dorset 15 I 1895), English translator and collector, who achieved literary fame with her publication of the *MABINOGION*. This took place after her marriage to Guest, the Merthyr industrialist, had brought her into touch with Welsh literature. She was assisted in her translation of this Welsh classic by Tegid, Carnhuanawc and other Welsh writers; and she achieved a very happy rendering.

*Fans and Fan Leaves, collected and described* (2 vols, 1888-90); *Playing Cards of Various Ages and Countries* (3 vols, 1892-95).—*Journal, 1869-85* (ed. M. J. Guest, 2 vols, 1911); *Extracts From the Journal of Lady C. S., 1833-52* (ed. Earl of Bessborough, 1950); *Extracts . . . , 1853-91* (ed. *idem*, 1952).

D. R. Phillips, *Lady Charlotte Guest and the Mabinogion* (1921). C.P.

Schreiner, OLIVE EMILIE ALBERTINA (\*Wittebergen Mission Station, Cape Province 24 III 1855; ∞1894 Samuel Cron Cronwright; †Cape Town 11 XII 1920), South African novelist and

short-story writer. The daughter of a missionary, for several years she earned her living as a governess in South Africa, but she lived in England from 1881 to 1889. The publication of *The Story of an African Farm* in 1883 brought her fame and the friendship of many notable people, including especially Havelock Ellis\*.

NOVELS: *Trooper Peter Halket of Mashonaland* (1897); *From Man to Man* (1926); *Undine* (1928).—SHORT STORIES: *Dreams* (1891); *Dream Life and Real Life* (1893); *Stories, Dreams and Allegories* (1920).—POLITICAL AND SOCIAL WRITINGS: *An English South African's View of the Situation* (1899); *A Letter on the Jew* (1906); *Closer Union* (1909); *Woman and Labour* (1911); *Thoughts on South Africa* (1923).—*The Letters of O. S.* (1924).

S. C. Cronwright-Schreiner, *The Life of O. S.* (1924); V. Buchanan Gould, *Not Without Honor* (1948); J. Meintjes, *O. S. Portrait of a South African Woman* (1965). E.R.S. (U.La.)

Schröder, RUDOLF ALEXANDER (\*Bremen 26 I 1878; †Bad Wiessee 22 VIII 1962), German poet, translator and essayist. A friend and collaborator of O. J. Bierbaum\*, Rudolf Borchardt\*, H. von Hofmannsthal\*, and co-founder of the periodical *Die Insel* (1899-1902), basis of the distinguished Inselverlag. A scholar and outstanding critic, he has been called 'the last of German humanists'. His translations from Greek, Latin, French and English have opened new vistas. Protestant faith informs his creative work which comprises *Die weltlichen Gedichte* (1940) and *Die geistlichen Gedichte* (1949), the latter containing re-creations of 16th-century hymn forms.

VERSE: *Empedokles* (1900); *Sprüche in Reimen* (1900); *Elysium* (1906); *Mitte des Lebens* (1930); *Ballade vom Wandersmann* (1937); *Kreuzgespräch* (1939); *Der Mann und das Jahr* (1946); *Auf dem Heimweg* (1946); *Weihnachtslieder* (1946); *Gute Nacht* (1947).—ESSAYS: *Dichtung und Dichter der Kirche* (1936); *Reden und Aufsätze* (2 vols, 1939); *Christentum und Humanismus* (1946).—AUTOBIOGRAPHY: *Aus Kindheit und Jugend* (1935); *Abendstunde. Ein Selbstbildnis in Gesprächen* (ed. L. Besch, 1960); *Freundeswort. Briefwechsel mit S. Stehmann* (1962).—*Gesammelte Werke* (1952- ).

*Werke und Tage. Festschrift* (1938); L. Denkhäus, R. A. S. (1947); K. Berger, *Die Dichtung R. A. S.* (1954); R. Adolf, R. A. S. (1958).—*S.-Bibliographie* (1952). R.W.L. (K.W.M.)

Schubart, CHRISTIAN FRIEDRICH DANIEL (\*Ober-sontheim 24 III 1739; †Stuttgart 10 X 1791), German poet. Schubart, after a wild youth, became in 1769 organist in Ludwigsburg, but his conduct led to banishment. In Augsburg he published *Die deutsche Chronik* (1774-77), a forerunner of the modern newspaper. In 1777 he was enticed to Württemberg and imprisoned at

Hohenasperg without trial for ten years because of a libel on the Duke. On his release he was restored to favour. Apart from realistic rural poetry, Schubart wrote *Die Fürstengruft*, a poem condemning the abuse of despotic power.

*Sämtliche Gedichte* (2 vols, 1785–86); *Gesammelte Schriften* (8 vols, 1839–40); sel. ed. A. Sauer in J. Kürschner, *Dt. Nat.-Lit.*, LXXXI (1883); sel. ed. K. Gaiser (with biog.; 1929).

K. M. Klob, S. (1908); T. Jäger, C. S. (1913).  
H.B.G.

**Schück, JOHN HENRIK EMIL** (\*Stockholm 2 XI 1855; †*ibid.* 3 X 1947), Swedish cultural and literary historian; lecturer at Uppsala 1882, Professor at Lund 1890, at Uppsala 1898, retired 1920, Rector Uppsala University 1905–18, member of the Swedish Academy 1913. An extremely industrious and productive writer, he exercised influence by writing rather than by teaching. He employed the historical approach to literary and cultural problems, laying especial stress upon background.

*Illustrerad svensk litteraturhistoria* (with K. Warburg; 1896; 3rd ed. 1926–30, in which S. rewrote all W.'s parts; still the standard authority); *Gustaf III* (1904); *En äventyrare* (L. Wivallius; 1918); *Shakespeare och hans tid* (2 vols, 1916); *Messenius* (1920); *Allmän litteraturhistoria* (6 vols, 1919–25); *Elis Schröderheim* (1942).

N. Afzelius, *Bibliografi över H. S.* (1936).

B.M.E.M.; A.H.J.K. (I.S.)

**Schuere, JACOB VAN DER**, 17th-century Flemish writer, settled at Haarlem, where he taught French, was a friend of Carel van Mander\* and contributor to *Nederduytschen Helicon* (1610) with 19 poems. He also wrote *Bewerking van de Tristium ofte truerdichten van P. Ovidius Nazo* (1612).

J. te Winkel, 'Over den Nederduytschen Helicon' in *Tijdschr. v. Nederl. Taal- en Lett.*, XVIII (1899).  
A.M.B.W.

**Schulman, KALMAN** (\*Bykhov, Byelorussia 19 VIII 1819; †Vilna 15 I 1899), Hebrew historian and author. As an original writer Schulman is unimportant but he has done useful work with his adaptations and translations. His translation of *Les Mystères de Paris* by Eugène Sue\* introduced the Romantic movement into Jewish literature.

S.A. (M.Ge.; Y.F.)

**Schupp, JOHANN BALTHASAR** (\*Giessen 1 III 1610; †Hamburg 26 X 1661), German poet, chiefly known for his religious verse and anti-courtly polemical, didactic and satirical writings. He was a Lutheran preacher with wide knowledge of the world and a representative of the Landgrave of Hesse at the Münster peace conference (1647).

His work shows simple, sincere piety and a straightforward and forceful, though often over-estimated, prose style.

*Morgen- und Abendlieder* (1643); *Lehrreiche Schriften* (1663); *Der Freund in der Not* (1657; ed. W. Braune, 1878); *Streitschriften* (sel. ed. C. Vogt, 2 vols, 1910–11); *Corinna* (ed. *idem*, 1911).

J. Lühmann, J. B. S., *Beiträge zu einer Würdigung* (1908); C. Vogt, 'Zur Lebensgeschichte J. B. S.' in *Euphoriion*, XVI (1909), XXI (1914); H. E. Wichert, J. B. S. and the Baroque Satire in Germany (New York, 1952; good).  
L.W.F.

**Schurek, PAUL** (\*Hamburg 2 I 1890; †*ibid.* 22 V 1962), Low German playwright. His comedies successfully achieve the 'Low German folk-comedy' demanded by Bossdorf\*. Their setting is usually the small-town lower middle class, the world of the 'little man'. Beside the tradition of the Low German comedy, Molière\*, Holberg\*, Gogol\* and Ernst Barlach\* have stimulated Schurek.

PLAYS: *Stratenmusik* (1921); *Snider Nörig* (1927); *Lünkenalarm* (1929); *Pott will heitraden* (1932); *Kasper kummt na Huus* (1932); *Tulipantjes* (1936); *Ulen speegel* (1957).—STORIES: *Düvel un Dichter* (1920); *Snaksche Geschichten* (1922).—NOVELS: *De rode Heben* (1921); *Das Leben geht weiter* (1940).—VARIOUS: *Begegnungen mit Barlach* (1946).

G. Cordes, 'Tragik und Humor in der Mundartdichtung' in *Euphoriion*, LXI (1967).  
G.C.

**Schurer, FEDDE** (\*Drachten 25 VII 1898; †Heerenveen 19 III 1968), Frisian poet. He advocated the use of Frisian in law-courts. During the Second World War he published illegally poems to aid the Resistance movement. Editor-in-chief of the daily newspaper *Friese Koerier* (1946–63); Member of the Dutch Parliament for the Labour Party (1956–63). In 1945 he founded the literary periodical *De Tsjerne*. A virtuoso and many-sided lyrical, religious and satiric poet, he translated the Psalms and poems of Heine\*, Rilke\* and John Donne\*. His lyrical Biblical drama *Simson* (1947) enriched Frisian dramatic literature.

*Fersen* (1925); *Utflecht* (1930; 2nd ed. 1936); *Op alle winen* (1936); *Fan twa wallen* (1940); *Vox Humana* (1949); *Fingerprinten* (1955); *Efter it nijs* (1966); *De gitaer by it boek* (1966; 1969).—*De bisleine spegel* (autobiog.; 1969).

A. Wadman, *Frieslands Dichters* (1949); E. Howard Harris, *The Literature of Friesland* (1956); J. Piebenga, *Koarte Skiednis fan de Fryske Skriftekennisse* (2nd ed. 1957).

W.E.C. (K.D.)

**Schurman, ANNA MARIA VAN:** see **Schuurmans, ANNA MARIA.**

Schütze, MARTIN (\*Mecklenburg 21 XII 1866; †Woodstock, N.Y. 19 VII 1950), German-American scholar and poet. He anticipated and corrected much of the New Criticism.

VERSE: *Crux Aetatis and Other Poems* (1904); *Songs and Poems* (1914).—TRAGEDIES: *Hero and Leander* (1908); *Judith* (1910).—CRITICISM: *Studies in German Romanticism* (1907); *Academic Illusions in the Field of Letters and Arts* (1933).

H. Bluhm in Monatshefte für dt. Unterricht (Wisc.), XL (1950). E.R.

Schuermans, ANNA MARIA (\*Cologne 1607; †Wieuwerd 1678), Dutch philologist, in her time a linguistic wonder, admired by Cats\* and Huygens\*, a religious zealot, pupil of Voetius, follower of Jean de Labadie.

Uitbreiding over de drie eerste Capittels van Genesis and Geestelijk huwelijk van Chr. met de Gelovigen (1732); Heylige Gesangen (1675; from the Fr.); Bedenckingen over de toekomst van Christi Koninkryck.—*Opuscula* (ed. F. Spanheim, 1648).

G. D. J. Schotel, A. M. van S. (1853); P. Tschackert, A. M. van S., der Stern von Utrecht, die Jüngerin Labadies (1876); H. Birch, A. van S. (London, 1909); A. M. H. Douma, A. M. van S. (1924). A.M.B.W.

Schwab, GUSTAV BENJAMIN (\*Stuttgart 19 VI 1792; †ibid. 4 XI 1850), German poet, studied theology at Tübingen, where he formed a life-long friendship with Uhland\* and Kerner\*. Sociable and attractive, he formed the link between the Swabian circle and the outer world, fostered Lenau\* and edited the Musenalmanach with Chamisso\* (1833–38). He realized that as a poet he was at best a talented follower of Uhland. A few of his songs and ballads are widely known, and his classical legends are read in German nurseries. K.W.M.

Neues deutsches allgemeines Commers- und Liederbuch (1815); Gedichte (2 vols, 1828–29); Deutsche Volksbücher (3 vols, 1836–37); Die schönsten Geschichten und Sagen (2 vols, 1836–37); Wanderungen durch Schwaben (1837); Schillers Leben (3 vols, 1840); Die schönsten Sagen des klassischen Altertums (3 vols, 1838–40).

W. Schulze, S. als Balladendichter (1914); G. Storz, Schwäbische Romantik (1967).

H.A.P. (K.W.M.)

Schwartz, DELMORE (\*Brooklyn, N.Y. 8 XII 1913; †11 VII 1966), American poet, critic and short-story writer. An inventive poet whose early promise was not fulfilled through an over-allusive and indulgent tone in his later work.

In Dreams Begin Responsibilities (1938); Shenandoah (1941); The World Is a Wedding (1947); Vaudeville for a Princess (1950); Summer Know-

ledge: New and Selected Poems (1959); Successful Love and Other Stories (1962). G.A.K.

Schwarzmann, LEV ISAAKOVICH: see Shestov, LEV.

Schwieger, JACOB: see Stieler, KASPAR VON.

Scott, ALEXANDER (\*c. 1520; †c. 1585), Scottish poet, whose work is preserved in the Bannatyne MS. A melodious and ingenious lyrical in the medieval genres; 'the Anacreon of old Scottish poetry' (Pinkerton\*).

Poems (ed. A. K. Donald, 1902; ed. A. Scott, 1953). J.K.

Scott, DUNCAN CAMPBELL (\*Ottawa 2 VIII 1862; ∞1894 Belle Warner Botsford [†1929], ∞1931 Elise Aylen; †19 XII 1947), Canadian poet and story writer whose work in the Government Department of Indian Affairs (1879–1932) provided material for sensitive, often profound, and realistic portrayals of the North American Indian; noted also for the descriptive and rhythmic qualities of his work.

Magic House (1893); Labour and the Angel (1898); New World Lyrics and Ballads (1905); Poems (1926); Circle of Affection (1947).—STORIES: In the Village of Viger (1896); Witching of Elspie (1923).

D. Pacey, 'D. C. S.' in Ten Canadian Poets (1958); A. J. M. Smith, 'D. C. S.' in Our Living Tradition (ed. R. L. McDougall, 1959). R.Su.

Scott, FRANCIS REGINALD (\*Quebec City I VIII 1899; ∞1928 Marian Mildred Dale), Canadian poet and authority on constitutional law, Professor (from 1928) and Dean (1961–64) of McGill University law faculty, Chairman of the C.C.F. (Socialist Party) in Canada (1942–50). With A. J. M. Smith\* he was a moving force in the emergence of modern Canadian poetry; his work is noted for brilliant wit, sensitivity to social justice and keen satire.

Overture (1945); Events and Signals (1954); Eye of the Needle (1957); Signature (1964); Selected Poems (1966).—St-Denis-Garneau and Anne Hébert (tr.; 1962).—PROSE: Canada Today (1938); Canada and the United States (1941).

R. Skelton, 'Poet of the middle slopes' and A. J. M. Smith, 'F. R. S. and some of his poetry' in Canad. Lit., XXXI (1967). R.Su.

Scott, GABRIEL (\*Leith, Scotland 8 III 1874; ∞[2nd] 1918 Birgit Gabrielsen; †Arendal 9 VII 1958), Norwegian novelist, poet and playwright. A prolific writer, who has become especially identified with Sørlandet (southern Norway), Scott is noted for his historical novels, Jernbyrden (1915) and Enok Rubens levnedsløb (1917). In Kilden

his idyllic quality, which elsewhere is rather pale and facile, is expressed in lyric prose of a high order. A mystical-religious element is also apparent in much of Scott's production, especially in the historical novel *Helgenen* (1936; rev. 1946). It also includes excellent short stories and novels of folk life and very popular children's stories.

VERSE: *Digte* (1894); *Siv* (1903); *Sverdliljer* (1912); *Arringer* (1945).—PLAYS: *Himmeluret* (1905); *Babels taarn* (1910).—NOVELS AND VARIOUS: *Jagt journalen* (1901); *Tante Pose* (1904); *Hollænder-Jonas* (1908); *Kari kveldsmat* (1913); *Kari: A Story of Kari Supper From Lindeland, Norway*, tr. A. Barstad, 1931; *Jernbyrden* (1915; rev. 1945); *The Burden of Iron*, tr. K. Mielthe and W. Katzin, 1935; *Kilden* (1918); *Markus, the Fisherman*, tr. S. and R. Bateson, 1931; *Vindholmens beskrivelse* (1919); *Det gyldne evangelium* (1921); *The Golden Gospel*, tr. W. Worster, 1928; *Hyrden* (1927); *Stien eller Kristofer med kvisten* (1925; rev. 1946); *Sven morgendugg* (1926; rev. 1946); *Fant* (2 vols, 1928–30); *Josefa* (1930); *Barkefletteren* (1931); *Alkejægeren* (1933); *Skipper Terkelsens levnedsløb* (1935); *Helgenen* (1936; rev. 1946); *Ferdinand* (1937); *De vergeløse* (1938); *En drøm om en drøm* (3 vols, 1940–47); *Fergemennene* (1952).—*Utvælgte romaner* (8 vols, 1961–62).

A. Beisland, G. S.: *En Sørlands dikter* (1949).  
R.G.P.

Scott, MICHAEL (\*Cowlairs, Glasgow 30 X 1789; ∞1818 Margaret Bogle; †Glasgow 7 XI 1835), Scottish journalist. Scott sought his fortune in Jamaica in 1806 and returned to Glasgow in 1822. He contributed 'Tom Cringle's Log', a tale of the Caribbean, to Blackwood's Magazine in 1829–33; and 'The Cruise of the Midge' to the same journal in 1834–35. Both were republished in 1836.

Sir G. Douglas, *The Blackwood Group* (1897).  
J.K.

Scott, SIR WALTER (\*Edinburgh 15 VIII 1771; ∞1797 Charlotte Margaret Carpenter [†16 V 1826]; †Abbotsford 21 IX 1832), Scottish novelist, poet and historian. Scott was educated at the High School and University, Edinburgh, and called to the Bar in 1792. In the next years he made many journeys into the Borders collecting ballads and legends; and in 1799 was made Sheriff of Selkirkshire. In 1812 he went to live at Abbotsford, Melrose, where he gradually developed a farm-house into a small mansion. He was created baronet in 1819. Ballantyne's printing business, in which he had been a partner since 1809, crashed in 1826; and for the rest of his life Scott worked with great courage to clear his heavy debts. In the collection of texts, critical and historical introductions, and the erudite commentary of the *Minstrelsy of the Scottish Border*

(3 vols, 1802–03; ed. T. F. Henderson, 1902), Scott laid the foundations of ballad scholarship; he produced a valuable edition of *Swift* (1814), and his *Dryden* (1808) remains the most delightful if not the most reliable edition; in his *Lives of the Novelists* there is much first-rate criticism. Despite verbal and structural faults, his narrative poems contain much beautiful description of nature, fine sentiment, and above all the flash and spirit of battle action; some of the introductory verse epistles in *Marmion* are excellent in their kind; and he reaches greatness in his lyrics, particularly those in the novels. Scott is pre-eminent among British novelists in the range of his sympathies, in his blend of realistic character-sketch and high adventure, in a powerful historical imagination firmly based on immense learning, in a capacity for exciting action, in the supernatural and macabre, pathos and kindly humour. He inherited the machinery and character-conventions of the 18th century; his plots are often clumsy and confused; his type-figures are bloodless and uninteresting offspring of the romance and the sentimental novel. But in the delineation of eccentrics and comic characters, and the men and women of the Scottish peasantry, he is brilliantly successful in both description and dialogue. Scott created the historical novel, strongly affected historical writing and approach at home and influenced 19th-century French fiction. His best work is in the literary re-creation of the 17th- and 18th-century Scottish scene.

*The Chase; William and Helen* (tr. from Bürger; 1796); *Goetz of Berlichingen* (tr. from Goethe; 1799); *Apology for Tales of Terror* (1799); *The Eve of St John* (1800); *The Lay of the Last Minstrel* (1805); *Ballads and Lyrical Pieces* (1806); *Marmion; A Tale of Flodden Field* (1808); *The Lady of the Lake* (1810); *Don Roderick* (1811); *Rokeby* (1813); *The Bridal of Triermain* (1813); *Waverley* (1814); *Border Antiquities of England and Scotland* (1814–17); essays on 'Chivalry' and 'Romance' contrib. to *Encyclopædia Britannica* (1814, 1822); *Guy Mannering* (1815); *The Lord of the Isles* (1815); *Paul's Letters to his Kinsfolk* (1815); *The Antiquary* (1816); *The Black Dwarf* (1816); *Old Mortality* (1816); *Harold the Dauntless* (1817); *Rob Roy* (1818); *The Heart of Midlothian* (1818); *The Bride of Lammermoor* (1819); *A Legend of Montrose* (1819); *Ivanhoe* (1820); *The Monastery* (1820); *The Abbot* (1820); *Miscellaneous Poems* (1820); *Kenilworth* (1821); *Lives of the Novelists* (Ballantyne's Novelists' Lib., 1821–24; repr. World's Classics, 1906); *The Pirate* (1822); *The Fortunes of Nigel* (1822); *Peveril of the Peak* (1822); *Halidon Hill* (1822); *Quentin Durward* (1823); *Redgauntlet* (1824); *St Ronan's Well* (1824); *The Betrothed* (1825); *The Talisman* (1825); *Woodstock* (1826); *The Highland Widow*, *Two Drovers*, and *The Surgeon's Daughter* (*Chronicles of the Canongate*, I, 1827); *The Life of*

*Napoleon Buonaparte* (1827); *Miscellaneous Prose Works* (1827); *Tales of a Grandfather* (4 vols, 1828-30); *St Valentine's Day; or The Fair Maid of Perth* (*Chronicles of the Canongate*, II, 1828); *Anne of Geierstein* (1829); *History of Scotland* (1829-30); *Letters on Demonology and Witchcraft* (1830); *Essays on Ballad Poetry* (1830); *Count Robert of Paris* (1832); *Castle Dangerous* (1832); *Poems* (1854).—Standard ed. of the *Waverley Novels* is perhaps the Border Edition (with intro. and notes by Andrew Lang, 48 vols, 1892-94).—*Journal* (ed. D. Douglas, 2 vols, 1890; re-ed. J. G. Tait, 3 vols, 1939-46, 1 vol. 1950; ed. E. Anderson, 1972).—*Letters* (ed. H. J. C. Grierson *et al.*, 12 vols, 1932-37; centenary ed.); corresp. with Maturin (ed. F. C. Ratchford and W. H. McCarthy, 1937).—Biblio. of the poems in *Trans. Edinburgh Biblio. Soc.* (1937); J. C. Corson, *Bibliography of Sir W. S.* (1943).

James Hogg, *The Domestic Manners and Private Life of Sir W. S.* (1834); J. G. Lockhart, *Memoirs of the Life of Sir W. S., Bart* (7 vols, 1837-38); Andrew Lang, *Life of Sir W. S.* (1906); A. Caplan, *The Bibliography of Sir W. S.* (1928).—Some recent criticism: G. Lukács, *The Historical Novel* (Eng. tr. 1961); D. Davie, *The Poetry of Sir W. S.* (1961); I. Jack, *English Literature 1815-1832* (1963); C. O. Parsons, *Witchcraft and Demonology in S.'s Fiction* (1964); A. M. Clark, *Sir W. S.: The Formative Years* (1969); A. O. J. Cockshut, *The Achievement of W. S.* (1969); R. C. Gordon, *Under Which King? . . . The Scottish Waverley Novels* (1969). J.K.

Scribe, AUGUSTIN EUGÈNE (\*Paris 24 XII 1791; †*ibid.* 20 II 1861), French dramatist, elected to the French Academy in 1854. Working mostly in collaboration, Scribe turned out plays and opera libretti on a wholesale scale. By creating the 'well-made play', constructing plot and organizing action to perfection (though sometimes at the expense of character), often using contemporary themes and always well-written, up-to-date dialogue, Scribe exercised a widespread influence on European drama by providing playwrights with a formula adaptable to many different subjects.

PLAYS: *Une nuit de la garde nationale* (1815); *Une chatte* (1842); *Un verre d'eau* (1842); *Adrienne Lecouvreur* (in collab. with Legouvé; 1849); *Bertrand et Raton* (1849).—OPERA LIBRETTI: *La muette de Portici* (1828); *Fra Diavolo* (1830); *Robert le Diable* (1831); *La Juive* (1835); *Les Huguenots* (1836).—*Œuvres complètes* (76 vols, 1874-85).

E. Legouvé, *E. S.* (1874); L. Allard, *La comédie de mœurs en France au XIXe siècle*, I: *De Picard à S.* (1923); N. C. Arvin, *E. S. and the French Theatre* (1924). T.W.

Scriviarius, PETRUS (\*Haarlem 12 I 1576; †Leiden

30 IV 1660), Dutch scholar and poet in Latin and Dutch, friend of Heinsius\*, lived as a man of leisure at Leiden. He edited classical authors and translated poetry by Heinsius (for whose *Nederduytsche Poëmata* he wrote the introduction). He was a purist in language and his influence on the younger generation was great.

*Saturnalia* (Lat. eulogy on tobacco; 1630); *Beschrijvinghe van Oud-Bataviën* (1612); *Laure-Kranz voor Laurens Koster v. Haarlem* (incl. in S. Ampzing, *Lof der stad Haarlem*, 1628); *Het oude Goudsche Kronyksken* (1663).

S. Doeksen, *Gedichten van P. S.* (with biog.; 1738). A.M.B.W.

Scudéry, GEORGES DE (\*Le Havre 22 VIII 1601; †Paris 14 V 1667), French writer. The elder brother of Madeleine de Scudéry\*, he wrote independently light love-poetry, an epic poem (*Alaric*), and numerous plays, including pastorals, comedies, tragedies, and tragi-comedies, nearly all mediocre. His *Observations sur le Cid* (1637) criticized Corneille's\* play in the name of Aristotle\* and verisimilitude and led to the intervention of the French Academy in the discussion.

PLAYS: *La comédie des comédiens* (1632); *La Mort de César* (1635); *L'Amour tyrannique* (1639); *Arminius* (1644).—VERSE: *Poésies diverses* (1649); *Alaric, ou Rome vaincue* (1654).—*Apologie du théâtre* (crit.; 1639).

C. Clerc, *Un Matamore des lettres*, G. de S. (1929). G.B.

Scudéry, MADELEINE DE (\*Le Havre 1607; †Paris 2 VI 1701), French novelist. Of upper middle-class origin, she became a social force towards 1650, when she succeeded Mme de Rambouillet as the leading Parisian literary hostess. Her multi-volume novels, with their pseudo-historical characters, refined still further the cult of sentimental analysis established by d'Urfé\* in *L'Astrée*; they were also popular for the veiled portraits of contemporaries which they contained. Her brother Georges, under whose name they appeared, collaborated in them to an undetermined extent; but the dominant hand was certainly Madeleine's.

*Ibrahim ou L'illustre Bassa* (4 vols, 1641); *Artamène ou le Grand Cyrus* (10 vols, 1649-53); *Clélie, histoire romaine* (10 vols, 1654-60); *Isabelle Grimaldi* (n.d.; ed. E. Seillière, 1923).

M. Magendie, *Le roman français au 17e siècle* (1932); C. Aragonnès, *M. de S. reine du Tendre* (1934); A. Adam, *Histoire de la littérature française au XVIIe siècle*, II (1951). G.B.

Scully, WILLIAM CHARLES (\*Dublin 29 X 1855; †Kimberley 1943), South African poet, novelist and short-story writer. Scully went to South Africa in 1867 and was successively shepherd, diamond digger, civil servant and magistrate. His work, which has never been adequately appreciated,

shows deep understanding of the complex structure of South Africa.

VERSE: *The Wreck of the 'Grosvenor'* (Lovedale, 1886); *Poems* (1892).—SHORT STORIES: *Kafir Stories* (1895); *The White Hecatomb* (1897); *By Veldt and Kopje* (1907).—NOVELS: *Between Sun and Sand* (1898); *A Vendetta of the Desert* (1898); *The Harrow* (1921); *Daniel Vananda* (1923).—AUTOBIOGRAPHY: *Reminiscences of a South African Pioneer* (1912); *Further Reminiscences of a South African Pioneer* (1913).—*Lodges in the Wilderness* (travel; 1914).  
E.R.S.

Scylitzes: see John Scylitzes.

Sdan, formerly Stock, Dov (\*Brody, Galicia 1902), Hebrew author. He started writing in Polish but soon changed to Hebrew. He published a collection of Hebrew songs in 1921. He is an authority on Yiddish and Yiddish literature. His first prose book *Mimkhas Hayaldut* (1938) became a classic.

*Bemaagal Haneurim* (1946); *Avnei Bochan* (essays; 1951); *Avnei Safah* (1957); *Al Shay Agnon* (1959); *Galgai Hamoadim* (1964).

S.A. (M.Ge.; Y.F.)

Seafarer: see Exeter Book.

Sealsfield, CHARLES, pseud. of KARL ANTON POSTL (\*Poppitz nr Znaim, Moravia 3 III 1793; †nr Solothurn, Switzerland 26 V 1864), German novelist. Giving up his vocation as a priest, he left for America in 1823 and there adopted his new name. Sealsfield's well-written 'ethnographical' novels and travel books present an accurate picture of American life before the Civil War from a consistently democratic point of view.

NOVELS: *Der Legitime und die Republikaner* (1833; tr. 'The Americans and the Aborigines' in Blackwood's Mag., LIX, 1846); *Der Virey und die Aristokraten* (1834; tr. 'The Viceroy and the Aristocracy', *ibid.*, LVII, 1845); *Pflanzerleben* (1836; tr. *ibid.*, LIV, 1843); *Die deutsch-amerikanischen Wahlverwandtschaften* (1839; tr. *Rambleton*, 1844); *Das Kajütenbuch* (1841; tr. *The Cabin Book*, 1844).—VARIOUS: *The United States of North America As They Are . . .* (1827); *The Americans As They Are . . .* (1828).—*Gesammelte Werke* (18 vols, 1844–46).

A. B. Faust, C. S. . . . *His Influence Upon American Literature* (1892); B. A. Uhlendorf, 'C. S., ethnic and national problems in his works' in Jahrb. Dt.-Amer. hist. Ges. Illinois, XX–XXI (1920–21); W. P. Dallmann, *The Spirit of America as Interpreted in the Works of C. S.* (1935); O. Heller and Th. H. Leon, C. S.: *Bibliography* (1939); E. Castle, *Der grosse Unbekannte, das Leben von C. S.* (1952).  
E.R.

Se'ami MOTOKIYO: see Ze'ami MOTOKIYO.

Sebastian, MIHAIL (\*Brăila 1907; †Bucharest 1945), Rumanian dramatist and novelist. After studies in France he returned to Rumania and engaged in journalism. His first comedy was performed in 1938. Of Jewish family, he was forbidden to publish during the war years and worked as a schoolmaster. His early death in a motor accident deprived Rumanian literature of its most promising dramatic talent since Caragiale\*. In his plays fantasy illuminates reality and the dreamers possess a wisdom denied to the worldlings.

NOVELS AND STORIES: *Oraşul cu salcimi* (1931); *Femei* (1931); *Fragmente dintr-un carnet găsit* (1932); *De două mii de ani* (1934); *Cum am devenit huligan* (1935); *Accidentul* (1940).—PLAYS: *Jocul de-a vacanţa* (1936); *Steaua fără nume* (1943); *Insula* (unfinished; 1944); *Ultima oră* (1944); *Nopti fără lună* (based on John Steinbeck's *The Moon is Down*; 1945).

B. Elvin, *Teatrul lui M. S.* (1955); V. Mindra, intro. to *Opere alese* (1962); C. Baltazar, *Contemporan cu ei* (1962).  
F.J.B.

Sebillet (less correctly Sibilet), THOMAS (\*?Paris 1512; †*ibid.* 1589), French critic and translator, notably of the *Iphigenia at Aulis* of Euripides\* (1549). His chief work, an *Art Poétique* expounding the literary doctrines of Marot\* and his generation, was attacked in Du\* Bellay's *Deffence et Illustration de la langue française*.

*Art Poétique François* (1548; ed. F. Gaiffe, 1910, 1932); H. de Noo, *T. S. et son Art Poétique François rapprochés de la Deffence et Illustration* (Utrecht, 1927).  
G.B.

Secundus, JANUS, or JOANNES NICOLAI or EVERARDI (\*The Hague 14 XI 1511; †Doornik 24 IX 1536), neo-Latin poet, son of Nicolaas Everardi (from 1528 President of the Great Council at Malines) and Elisabeth de Blioul. He read law at Bourges and was secretary first to Cardinal Joannes Tavera, Archbishop of Toledo, and later to George van Egmond, Bishop of Utrecht. He wrote *Elegiae*, *Basia*, *Epigrammata*, *Odae*, *Epistolae*, *Funera*, *Silvae* and a travelogue, *Itineraria*. His most famous work is *Basia*, translated into many tongues; the incomparable passionate love-lyric has fascinated everyone anew through the ages.

J.J.M.

*Opera omnia* (ed. P. Burman Sr and P. Bosscha, 2 vols, 1821); Eng. ed. of *Basia* F. A. Wright (with other love poems; 1930).

D. Crane, *J. S.* (1931); G. Ellinger, *Geschichte der neulateinischen Lyrik in den Niederlanden* (1933); J. P. Guépin, *In een moeilijke houding geschreven* (1969).—Biblio. by K. Jacoby in *Philobiblon*, VIII (1935).  
J.J.M. (A.v.E.)

Sedaine, MICHEL (\*Paris 4 VII 1719; †17 V 1797), French dramatist and poet. After working as a

stonemason he succeeded as a dramatist and librettist, particularly for the light operas of Monsigny and Grétry. His *Le philosophe sans le savoir* (1765), a modern drama of family life, was almost the only successful example of the *drame bourgeois*.

*Poésies fugitives* (verse; 1750).—*La Gageure imprévue* (play; 1768).—LIBRETTI: *Rose et Colas* (1764); *Les Sabots* (1768); *Le Déserteur* (1769); *Richard Cœur de Lion* (1784).—*Œuvres* (1826).

L. Günther, *L'œuvre dramatique de S.* (1908); G. Gaiffe, *Le drame en France au XVIIIe siècle* (1910); R. Niklaus, *A Literary History of France: The XVIIIth Century* (1970). G.B.

Sedley, SIR CHARLES (\*London III 1639; ∞*ibid.* 9 II 1657 Katherine Savage; †Hampstead VIII 1701), English courtier-poet and dramatist, noted as a 'wit'. His manner of life made him notorious after the Restoration, but he later reformed. In Parliament from 1668, he was first of the Court party but became a Whig. Sedley's comedies show the grace which marks his lyrics, where as a metrist he is outstanding. His translations are often superb. B.L.J. (H.N.D.)

*The Mulberry Garden* (1668); *Antony and Cleopatra* (1677; facs. 1969; rev. as *Beauty the Conqueror*, 1702); *Bellamira* (1687); *The Grumbler* (1719).—*The Poetical and Dramatic Works* (ed. V. de S. Pinto, 2 vols, 1928).

V. de S. Pinto, *Sir C. S.* (1927).

J.R.B. (H.N.D.)

Sedulius, 5th-century Christian Latin poet. The *Carmen Paschale*, in hexameters, is a version of the history of the New Testament. The diction is simple and vivid, in contrast to the prose version, the *Paschale opus*. Also extant are two hymns in honour of Christ.

*Opera omnia* (ed. J. Huemer in *Corpus scriptorum ecclesiastic. Latin.*, X, 1885).

J. Huemer, *De Sedulii poetae vita et scriptis* (1878); F. J. E. Raby, *Christian Latin Poetry* (1927; corr. ed. 1953); F. Corsaro, *La lingua di Sedulio* (1949). A.J.D.

Sedulius Scottus, 9th-century Irish scholar, settled in Liège in 848 under the patronage of Bishop Hartgar, founding an Irish colony which had great cultural importance. His occasional poems show his Irish humour and love of good things. He became a kind of court poet to the Emperors Lothar and Charles the Bald. For the former he wrote his *Liber de rectoribus Christianis* in verse and prose. F.J.E.R.

S. Hellmann, *S. S.* (1906); *Monumenta Germaniae historica, Poeti Latini aevi Carolini*, III, 1 (1886).—J. F. Kenney, *Sources for the Early History of Ireland* (1929); R. Düchting, *S. S.: seine Dichtungen* (1968). F.J.E.R. (Tor.)

Seeberg, PETER EJNAR LAURITZEN (\*Skrydstrup 22 VI 1925; ∞1952 Hanne Ellen Ludvigsen), Danish novelist. His first novel reflects his own wartime experience in a German concentration camp. Samuel Beckett\* is an important influence in his later works.

NOVELS: *Bipersonerne* (1956); *Fugls Føde* (1957); *Hylder* (1970).—*Eftersøgningen og andre Noveller* (stories; 1962).

Th. Bredsdorff, *Sære Fortællere* (1957). E.B.

Seeböhm, FREDERIC (\*Bradford 22 XI 1833; ∞1857 Mary Exton; †Hitchin 6 II 1912); English historian, interested in social organization.

*The Oxford Reformers* (1867); *The English Village Community* (1883); *The Tribal System in Wales* (1895); *Tribal Custom in Anglo-Saxon Law* (1902). R.M.H.

Seedorff Pedersen, HANS HARTVIG OTTO (\*Aarhus 12 VIII 1892; ∞1919 Karen Else Gøthe Voeler), Danish poet, one of the first generation of post-war poets. The elegant grace and charm of many of his poems made him much more generally known and beloved than most of the others, but there is often also a certain superficiality and sometimes versification seems to come too easily to him. Eros and Bacchus are his gods, and Drachmann\* and Aarestrup\* his prophets.

*Vinløv og Vedbend* (1916); *Hyben* (1917); *Fra Danmark til Dvina* (1918); *Mod fremmede Stjerner* (1919); *De syngende Palmer* (1921); *Stjærneskud* (1921); *I Dagningen* (1927); *Sorgenfris Viser* (1928); *En lystelig Visebog* (1930); *Sorgenfri synger* (1932); *Udvalgte Digte* (3 vols, 1942; new ed. 1952).—*Gennem Barndommens Gade* (memoirs; 1958).

A. Hjort-Mouritzen, *H. H. S. Digter og Troubadour* (1950). E.B.

Seeley, SIR JOHN ROBERT (\*London 10 IX 1834; ∞1869 Mary Phillott; †Cambridge 13 I 1895), English political historian and author of *Ecce Homo* (1865; pub. anon.) which, presenting only the humanity of Christ, profoundly stirred religious circles.

*Life and Times of Stein* (1878); *Natural Religion* (1882); *The Expansion of England* (1883); *Growth of British Foreign Policy* (2 vols, 1895; with memoir by G. W. Prothero). R.M.H.

Seemann, AUGUST (\*Gross-Roge, Mecklenburg 14 IX 1872; †Yser canal 2 VII 1916), Low German lyrical poet. He tried, often successfully, to adapt the forms of Symbolism and Expressionism to the Low German language.

*Heitblicken* (1902); *Andäü* (1905); *Tweilicht* (1907); *Vierblatt* (1909); *Hänn'n* (1910); *Bevernadeln* (1913); *Dreieinigkei* (1915). G.C.

Seferis, GIORGOS (\*Smyrna 29 II 1900; ∞1941

Maria Zannou; †20 IX 1971), Greek poet and critic. Nobel prize for literature 1963. Greek Ministry of Foreign Affairs 1926–62 (ambassador to Great Britain 1957–62). One of the major poets of his generation, Seferis in his early poems experimented with a kind of 'pure' poetry in the manner of Valéry\*, and it was only with *Mythistorema* (1935), after absorbing the influences of Pound\* and Eliot\*, that he found his mature voice with a freer, more natural mode of expression, simple, undecorated and direct. It is a richly traditional voice in which Heraclitan and Stoic undertones combine with images and echoes from all phases of Greek history, ancient, Byzantine and post-Byzantine to give an ever-deepening comment on the human predicament among the inhuman conditions of the modern world. In addition to his poetry Seferis has also written a number of essays, mostly on literary themes, in which his wide learning is matched by rare critical acumen and sensibility.

*Poemata 1924–1955* (1965); *Tria kryfa poimata* (1966); *Dokimes* (essays; 1962).—*Poems* (tr. R. Warner, 1960); *Collected Poems 1924–1955* (tr. E. Keeley and P. Sherrard, 1969); *Three Secret Poems* (tr. W. Kaiser, 1969); *On the Greek Style* (essays; tr. R. Warner, 1966); *Poesie* (Ital. tr. F. M. Pontani, 1963); *Poèmes* (tr. J. Lacarrière, 1964).

A. Karantonis, *O poitis G. S.* (1931); *Yia ton Seferi* (ed. G. P. Savidis, 1961); G. K. Katsimbalis, *Vivliografia G. S.* (1961). P.O.A.S.

Ségalen, VICTOR (\*Brest 14 I 1878; †Huelgoat 21 V 1919), French poet and novelist. A ship's doctor, he spent his short life in the Pacific and the Far East, and fell under their spell. He was also influenced by Nietzsche\*, the Symbolists, and modern art. His writing is closely textured, concise, with a note of originality and reserve which transcends its framework of exoticism and introduces us to the depths of an inner world. Although his poems are more hermetic than those of Claudel\* or Saint-John\* Perse, *Stèles* (64 free-verse poems; pub. Peking, 1912; crit. ed. 1963) tends to place him on their level.

POETRY: *Peintures* (1916; 1929); *Odes* (1926; followed by *Tibet*, 1963).—NOVELS: *Les immémoriaux* (1907; 1956); *René Leys* (1921; 1950); *Équipe, voyage au pays du réel* (1929); *Lettres de Chine* (1967).

*Cahiers du Sud*, special no. (1948); H. Bouillier, *V. S.* (1961); J. L. Bédouin, *V. S.* (1964). M.G.

Šegedin, PETAR (\*Zrnovo, Korčula 8 VII 1909), Croatian novelist and prose writer. Šegedin studied at Dubrovnik and Zagreb and held a number of responsible literary positions before the war. He spent some time in Paris after the war as Yugoslav cultural attaché. He began publishing before the war in Krlježa's\* journal *Pečat* under the pen name of PETAR KRUŽIĆ, but his main works were his two

post-war novels which marked a new direction for Croatian prose in the short but bleak era of socialist realism. Both are impressive psychological studies, one of a young boy's religious fanaticism, the other of loneliness, and they also show the author's deep understanding of his native Dalmatia with the traditions and the backwardness of its society. Šegedin has also written some war stories and some dealing with the hidden traumatic after-effects of war on individuals, but nothing as penetrating as his two early novels.

NOVELS: *Djeca bozja* (1946; 1960); *Osamljenici* (1947; 1961).—STORIES: *Mrtvo more* (1953); *Proza* (1953); *Na istom putu* (1963); *Orfej u maloj bašti* (1964).—ESSAYS: *Na putu* (1953; 1962); *Eseji* (1956); *Susreti* (1962). B.J.

Segher Dengotgaf, Flemish poet who, early in the 13th century, adapted two episodes from the *Roman de Troie* by Benoît\* de Sainte Maure (*Tpaerlement van Troyen* and *Die Sevenste Strijf*) and added an introduction, *Tprieel van Troyen*.

*Oudvlaemsche Gedichten* (ed. J. P. Blommaert, 1838); ed. N. de Pauw and E. Gailliard in J. van Maerlant's *Istorie van Troyen*, III–IV (1890); *Tprieel van Troyen* (ed. G. C. de Waard and G. C. Dupuis, 2nd ed. 1966).

J. A. N. Knuttel in *De Gids* (1938); W. P. Gerritsen and F. C. van Gestel in *Handelingen 28. Nederl. Filologencongr.* (1964). J.J.M. (A.v.E.)

Seghers, ANNA, pseud. of NETTY RADVANYI (\*Mainz 19 XI 1900), German novelist and short-story writer. Since her return from exile in 1947 she has lived in East Berlin. Always a politically engaged writer, her theme is human suffering, persecution and the political upheavals of our time. Her novel *Das siebte Kreuz* (1942; Eng. tr. J. A. Galston, 1943) describes the flight of seven prisoners from a German concentration camp and the death of six of them on crosses on recapture. Another important novel, *Transit* (1943; tr. *idem*, 1945), describes the plight of German refugees.

NOVELS: *Die Rettung* (1937); *Die Toten bleiben jung* (1949; Eng. tr. 1950); *Die Entscheidung* (1959); *Das Vertrauen* (1968).—*Die Kraft der Schwachen* (9 stories; 1965).—COLLECTED WORKS: *Gesammelte Werke* (8 vols, 1951); *Der Bienenstock* (short stories; 3 vols, 1963).

P. Rilla, 'Die Erzählerin A. S.' in *Sinn und Form*, II (1950); W. Merklin, 'A. S.' in *Frankfurter Hefte*, VII (1952); J. Scholz, *A. S. Leben und Werk* (1960); S. Hermlin, 'A. S.' in *Sinn und Form*, XII (1960); F. Albrecht, *Die Erzählerin A. S. 1926–32* (1965); I. Diersen, *S.-Studien: Interpretationen von Werken aus den Jahren 1926–35* (1965); M. Triesch, 'Martyrdom and Everlasting Life: two stories by A. S.' in *Studies in Short Fiction*, III (1966); Kurt Batt, 'Unmittelbarkeit und Praxis. Zur ästhetischen Position von A. S.' in *Positionen* (ed. W. Mittenzwei, Leipzig, 1969). F.M.K.



**Segni, BERNARDO** (\*Florence 1504; †*ibid.* 13 IV 1558), Italian historian. From 1535 he worked for the Medici. A classical scholar, he made several translations from Aristotle\* and is remembered for his *Istorie Fiorentine 1527-55* and his *Vita di Niccolò Capponi* (1547)—first published together in 1723.

M. Lupo-Gentile, 'Studi sulla storiografia fiorentina alla corte di Cosimo, I' in *Annali della Reale Scuola Normale Superiore di Pisa*, XIX (1905).  
B.R.

**Segrals, JEAN REGNAULT DE** (\*Caen 22 VIII 1624; †*ibid.* 24 III 1701), French writer. He translated Virgil\* and wrote pleasant pastoral poetry. While secretary to the Duchess of Montpensier (1648-72) he collected the character-sketches composed in her *salon*, so helping to launch the vogue of 'portraits'. He signed Mme de La\* Fayette's novel, *Zafde*, in which he perhaps collaborated. His short story *Floridon* (1657) told the story of Bajazet 15 years before Racine\*.

VERSE: *Athis* (1653); *Poésies diverses* (1658); *Œuvres diverses* (Amsterdam, 1723).—PROSE: *Nouvelles françaises* (1657); *Histoire romanesque de Don Juan d'Autriche* (1659); ed., *Divers portraits* (1659) and *La Galerie des peintures* (1663; ed. E. de Barthélemy, 1860); *Segraisiana* (1721).  
W. T. Tipping, *J. R. de S.* (1933). G.B.

**Segura, MANUEL ASCENSIO** (\*Lima 1805; †*ibid.* 1871), Peruvian playwright, author of a dozen light plays in the comedy of manners style. Segura's first play was staged in 1839. Eleven are contained in *Artículos, poesías y comedias* (1886). Two others were written in collaboration with Ricardo Palma\*.  
E.Sa.

**Sei SHŌNAGON**, pseud. (\*966 or 967; †?after 1013), Japanese writer and poet. The daughter of a poet, Kiyohara no Motosuke (her personal name may have been NAKIKO), in 991 she entered the service of the Empress Sadako (†1000). Her *Makura no sōshi* (c. 1000-15) is a miscellany which was the first of many works of Japanese literature known as *zuihitsu* or 'following the pen'; it is an account of impressions and events of the years 991 to 1000, sometimes in diary form, sometimes grouped by subject. Details of her subsequent life are not recorded, though it is believed that she retired to a Buddhist nunnery.

Sei Shōnagon was familiar with Chinese literature, and her book shows a keen intellect, strong personality, epigrammatic wit and clearly-defined opinions. The wide range of the subjects mentioned gives a clear picture of contemporary court life, even though matters outside the court are rarely included. The style of the book is flexible, lively, vivid and poetical.  
E.B.C.

*The Pillow Book of S. S.* (complete tr. I. I.

Morris, 2 vols, 1967); *The Pillow-Book of S. S.* (sel. tr. A. Waley, 1928; extracts in *Anthology of Japanese Literature*, ed. D. L. Keene, 1955); *The Sketch Book of the Lady S. S.* (diff. sel. tr. N. Kobayashi, 1930); *Les notes de chevet de Sei S.* (complete tr. A. Beaujard, 1934; repr. 1966); *Das Kopfkissenbuch* (tr. M. Watanabe, 1952).

A. Beaujard, *Sei S., son temps et son œuvre* (1934); I. I. Morris, *The World of the Shining Prince* (1964).  
E.B.C. (D.E.M.)

**Seidel, HEINRICH** (\*Perlin, Mecklenburg 25 VI 1842; †Grosslichterfelde nr Berlin 7 XI 1906), German novelist. Originally an engineer, he began writing in 1874 and made it his profession in 1880. The hero, Leberecht Hühnchen, first appeared in a story in 1882 and proved such a success that he became the central figure of many new stories which finally were integrated into one novel, a work of humour, human kindness and naive optimism.

*Leberecht Hühnchen* (1900; Eng. tr. A. Werner-Spanhoofd, 1913-15).—*Gesammelte Schriften* (20 vols, 1888-1907); *Gesammelte Werke* (5 vols, 1925).  
R.W.L. (K.W.M.)

**Seidel, INA** (\*Halle 15 IX 1885; ∞Heinrich Wolfgang Seidel), novelist and poet, the representative Protestant woman writer in German. Her sufferings through illness impelled her to write poetry and inspired her best work—the novel *Das Wunschkind* (1930; *The Wish Child*, tr. G. Dunning-Gribble, 1935), a moving portrait of womanhood.

*Das Labyrinth* (1922; tr. O. Williams, 1932); *Sterne der Heimkehr* (1923); *Der Weg ohne Wahl* (1933); *Lennacker* (1938); *Gesammelte Gedichte* (1937); *Das unverwesliche Erbe* (1954); *Gedichte* (poems 1905-55; 1955); *Michaela* (1959).

C. di San Lazzaro, *I. S.* (1938); K. A. Horst, *I. S., Wesen und Werk* (with biblio.; 1956); W. Dress, *Das Problem des Protestantismus: Zu I. S.s Büchern* (1958).  
R.W.L. (F.M.K.)

**Seifert, JAROSLAV** (\*Prague 23 IX 1901), Czech poet. From his early 'proletarian' poetry *Město v slzách* ('A City in Tears'; 1920) Seifert passed to the 'poetistic' school of Nezval\*, *Na vlnách T. S. F.* ('On Wireless Waves'; 1925), only to show a maturer style in the melodious personal lyrics of *Ruce Venušiny* ('Hands of Venus'; 1936). A new and deeper note came into his poetry with the impact of the Czech national tragedy after 1938 (*Zhasněte světla*, 1938; *Světlem oděná*, 1940). In 1965, after ten years' silence, *Koncert na ostrově* expressed acceptance of the tragic reality of life.

*Dilo* (1956 ff.).

R.A.

**Sekulić, ISIDORA** (\*Mošorin, Bačka 16 II 1877; †Belgrade 5 IV 1958), Serbian writer, esteemed particularly for the realistic and aesthetic value of her critical essays.

*Saputnici* (1913); *Pisma iz Norveške* (1914); *Hronika palanačkog groblja* (1940).—ESSAYS: *Anali-tički trenuci i razmišljanja* (3 vols, 1941–43); *Mir i nemir* (1957); *Eseji* (2 vols, 1961); *Teme* (1962).  
S. Marković, I. S. (1969). V.J.

*Obras* (13 vols, 1882–94).—*Flores y espinas* (1883); *La manzana de oro* (serial novel; 6 vols, 1872).

E. Díaz de Revenga, *Estudio sobre S.* (1915).  
R.M.N. (J.E.V.)

Selander, NILS STEN EDVARD (\*Stockholm 1 VII 1891; †*ibid.* 8 IV 1957), Swedish poet, journalist and naturalist; literary and dramatic critic to Svenska Dagbladet since 1936. Best known for his lyrics, which render moods and themes from daily life in realistic, almost conversational idiom.

VERSE: *Vers och visor* (1916); *Vår Herres hage* (1923); *Sommarnatten* (1941); *Dikter från 25 år* (1945); *Avsked* (1957).—PROSE: *Mark och männis-kor* (1937); *Den gröna jorden* (1941).—ESSAYS: *Pegaser och Kåpphästar* (1950); *Det levande landskapet i Sverige* (1955); *Mark och rymd* (post-humous work; 1958).

S. Lindroth, 'Humanisten S.' in *Presens* (1936); O. Hedberg, *S. S. Inträdestal i Svenska akademien* (1957).  
B.M.E.M.; A.H.J.K. (I.S.)

Selby, HUBERT, JR (\*Brooklyn, N.Y. 23 VII 1928), American novelist. He served from 1944 to 1946 in the U.S. Merchant Marine, where he undoubtedly encountered much of the toughness to be found in his first novel, *Last Exit to Brooklyn* (1964). This book was prosecuted for obscenity in both the U.S.A. and England where it was at first not recognized that Selby's holding a mirror up to nature entailed much of his squalid circumstance and degraded language.  
D.E.Mo.

Selden, JOHN (\*Salvington 16 XII 1584; †London 30 XI 1654), English antiquary and constitutional lawyer. Selden was educated at Chichester School and Hart Hall, Oxford, and became a Bencher of the Inner Temple. He entered Parliament in 1623 and took part in many debates on constitutional matters. He won considerable renown as an Oriental scholar, particularly as an expositor of rabbinical law. His vigorous and delightful *Table Talk*, collected during the last 20 years of his life by his secretary Richard Milward, was published in 1689.  
G.K.H.

*Titles of Honour* (1614); *De Diis Syris* (1617); *History of Tithes* (1618); *Marmora Arundeliana* (1624); *Mare Clausum* (1635); *De Jure Naturali* (1640).—*Opera omnia* (ed. D. Wilkins, 3 vols, 1726); *Table Talk* (ed. Sir F. Pollock, 1927).  
G.K.H. (C.B.)

Selgas y Carrasco, José (\*Lorca, Murcia 1822; †Madrid 1882), Spanish writer. He had to abandon his studies for priesthood in order to support his family. A good journalist and a mediocre novelist, it is for his poetry that he is remembered. *Primavera* (1850) and *Estío* (1882) show a reaction against exaggerated Romanticism and there is considerable delicacy of treatment in his poems.  
R.M.N.

Selimović, MEHMED (\*Tuzla 26 IV 1910), Serbian novelist and prose writer. Before the war Selimović studied in Belgrade and worked as a teacher in Tuzla. He fought with the Partisans during the war and in 1944 was a member of the Belgrade War Crimes Committee. From 1947 he taught at the University of Sarajevo, was drama director of the Bosnian National Theatre there and since then has been chief editor with the Svjetlost publishing house. He began publishing war stories in 1951 and a novel, *Tišine*, followed in 1961, but by far his greatest achievement is the novel *Derviš i smrt* (1966). It is an admirable account of a strong man obsessed with death and vengeance and corrupted at last by power. It offers a fearsome insight into the declining Turkish administrative and religious systems in Sarajevo, and a startling psychological analysis of the workings of the Muslim mind. Like Andrić's\* novels, its thematic references to death, vengeance, oppression and the corruption of power go far outside the novel's concrete setting.

STORIES: *Prva četa* (1951); *Tudja zemlja* (1962); *Magla i mjesečina* (1965).  
B.J.

Sel'vinsky, ILYA (\*Simferopol 1899), Soviet poet and one-time leader of the 'constructivist' school of literature which aimed at organizing the pattern of a poem exclusively in accordance with its subject.

*Ulyalayeveshchina* (1927); *Zapiski poeta* (1928); *Pushtorg* (1929); *Pao-Pao* (1932); *Deklaratsiya prav* (1933); *Rytsar' Ioann* (1939); *Liriki i drama* (1947); *Izbrannye proizvedeniya* (1953).  
J.L.

Selvon, SAMUEL (DICKSON) (\*San Fernando, Trinidad 20 V 1923; ∞1947 Draupadi Persaud, ∞1963 Althea Nesta Daroux), West Indian novelist and perhaps the most popular short-story writer in Trinidad in the 1940s. He migrated to England in 1950, and his work gained in significance by being set partly in the West Indies and partly in London. His work is popular for the genial humour that allows him to interpret compassionately the peasant and illiterate levels of West Indian life. But he is equally important for the perceptiveness of that interpretation and his complete mastery of West Indian Creole as the ideal narrative medium, as shown in his first novel, *A Brighter Sun* (1952). This is a tender evocation of the emergence of a married teenage rural East Indian couple into adult life in a suburban cosmopolitan society shaken by traumatic events.

*The Lonely Londoners* (1956); *Ways of Sunlight* (1957); *The Housing Lark* (1965); *The Plains of Caroni* (1970).  
A.D.Dr.

**Semadeni, JON** (\*Vna 30 V 1910), Ræto-Romansch author. Founder (1944) of the theatrical company *La culissa* and the most important Romansch dramatist. Beginning with realistic plays he has turned, like Eliot\* and Anouilh\*, to recreating the past in terms of contemporary human problems. His prose poem, *La jürada* (with Ger. tr., 1967), daringly blends the real and the fantastic. He was joint-founder with Biert\* and Rauch\* of the satirical cabaret *La panaglia* (1953).

PLAYS: *La famiglia Rubar* (1941); *Chispar Rentsch* (1944); *La s-chürdüm dal sulai* (1949); *Ün quader chi nu quadra* (1959); *Il bal da la schocca cotschna* (1960); *L'uman derschader* (1962).

R.R.B.

**Sembène OUSMANE** (\*Zinguinchor, Senegal 8 I 1923), Francophone African novelist. Sembène has had a varied career as fisherman in Senegal, soldier during the Second World War, and docker and trade-union leader in Marseilles. His novels reflect his experiences and, rare among Francophone African writers, evoke the lives of Africans caught up in the urbanization and industrialization of Africa.

*Le docker noir* (1956); *O pays, mon beau peuple* (1957); *Les bouts de bois de Dieu* (1960); *God's Bits of Wood*, tr. F. Price, 1962; *Voltaïque* (1962); *L'Harmattan* (1964); *Vehi-Ciosane, suivi du Mandat* (1965); *The Money-Order*, with *White Genesis*, tr. C. Wake, 1972).

J. I. Gleason, *This Africa* (1965); A. C. Brench, *The Novelists' Inheritance in French Africa* (1967). C.W.

**Semënov, SERGEY ALEXANDROVICH** (\*1893), Soviet author of proletarian origin, writing documentary narratives and novels. His best-known works are *Golod* and *Natalya Tarpova* (1927), the portrait of an active Communist woman against the background of the NEP period.

*Golod* (1922); *La faim*, tr. B. Parain, 1927; *Edinitsa v millione* (1922); *Da, vinoven* (1925); *Rasprava* (1929). J.L.

**Semonides**, Greek iambic poet (late 7th century B.C.), born in Samos, lived in Amorgos. The surviving fragments have a deeply pessimistic tone; the longest compares different types of women to different animals, sow, vixen, bitch, she-ass, mare, ape, bee.

J. M. Edmonds, *Elegy and Iambus*, II (1931; with tr.). J.T.H.

**Semper, JOHANNES** (\*Tuhalaane, Viljandimaa 22 III 1892; †Tallinn 21 II 1970), Estonian poet, novelist and playwright. After studies in St Petersburg and Moscow Semper spent several years abroad. Having voiced anti-German views in the 1930s he had to flee to Russia in 1941 to escape the

Nazi occupation. He returned after the war an exponent of Socialist Realism and held senior posts in the Estonian Writers' Union. The influence of French and Russian Symbolism evident in his early poetry never wholly disappeared, and his treatment of the problems experienced by intellectuals both in their own social sphere and outside reveals a subtle appreciation of psychology. Semper's travelogues, verse and prolific translations introduced many Western European ideas into Estonian literature during the years between the two World Wars.

VERSE: *Pierrot* (1917); *Jäljed liival* (1920); *Viis meelt* (1926); *Päike rentsliis* (1930); *Tuuleratas* (1936); *Ei vaikida saa* (1943); *Kuidas elaksid?* (1958).—SHORT STORIES AND NOVELS: *Hiina kett* (1918); *Armukadedus* (1934); *Kivi kivi pääle* (1939); *Punased nelgid* (1955); *Rote Nelken*, tr. A. Baer, 1960).—PLAYS: *Murrang* (1949); *Inimesed rist-tuultes* (1960).—TRAVEL: *Risti-rästi läbi Euroopa* (1935); *Lõuna Risti all* (1937).—*Matk minevikku* (memoirs, 1969).—*Valitud teosed* (sel. works; 8 vols, 1962–70).

A. Mägi, *Estonian Literature* (1968); E. Nirk, 'J. S.' in *Estonian Literature* (1970). M.A.B.

**Sempill of Beltrees**, a family of Scottish poets. SIR JAMES (\*1566; †1626) was an intimate of James\* VI, a pupil of George Buchanan\*, and Scottish ambassador to England (1599) and France (1601); he is the author of three tracts and a verse dialogue, *The Packman's Paternoster*, or *A Picktooth for the Pope*.

His son ROBERT (c. 1595–c. 1665), who fought on the Royalist side in the Civil War, is the author of the celebrated elegy on Habbie Simson, *The Piper of Kilbarchan*, a spirited early example of a semi-humorous Scots genre.

Robert's son FRANCIS (c. 1616–82) lived a colourful life as a laird and completed the family's poetic record with a number of merry and vigorous ballads, including *Maggie Lauder*, *She Rose* and *Let Me In*, *Hallow Fair* and *The Blythsome Bridal*.

*The S. Ballads* (ed. J. Paterson, 1849). J.K.

**Šem Tob ibn Arduziel ben Isaac, RABBI**: see Santob de Carrión.

**Senancour, ÉTIENNE PRIVERT DE** (\*Paris 16 XI 1770; †Saint Cloud 10 I 1846), French writer. Senancour was a spiritual child of the 18th-century 'enlightenment'. On the outbreak of the Revolution he fled to Switzerland; after an unfortunate marriage he returned in 1804 to Paris where he led an obscure existence as a journalist. His best-known book is *Obermann*, a novel written in the form of letters, which describes, in lyrical vein, a mood of *Weltschmerz* no less deep, though more intellectually lucid, than that of Chateaubriand's\* *René*.

*Rêveries sur la nature primitive de l'homme* (1799; crit. ed. J. Merlant, 1910); *Obermann*

(1804; enlarged 2nd ed., 1833; crit. ed. G. Michaut, 1910; prec. by *Journal intime d'Obermann*, crit. ed. A. Monglond, 3 vols, 1948); *Observations sur le génie du Christianisme* (1816); *Aldomen* (ed. A. Monglond, 1925); *De l'amour* (1925).

J. Merlant, S. (1907); G. Michaut, S., *ses amis et ses ennemis* (1909); A. Monglond, *Vies pré-romantiques* (1925), *Le mariage et la vieillesse de S.* (1933) and *Le journal intime d'Obermann* (1947); A. Finot, S. *ou le myopathique* (1947).

M.G.; J.P.R.

*Sendebar* (*Libro de los engaños e los asayamientos de las mugeres*; 1253), Spanish collection of *fabliaux*: 26 very humorous tales of female deceptions, set in a frame-story. The book was translated from the Arabic by order of Prince Fadrique, brother of Alfonso\* X of Castile. There are later versions in Spanish and other European languages. (See also Johannes\* de Alta Silva).

*Versiones castellanas del S.* (ed. A. González Palencia, 1946); *Libro de los engaños* (ed. J. E. Keller, Chapel Hill, N.C., 1959; *The Book of the Wiles of Women*, tr. *idem*, *ibid.*, 1956).

D. Comparetti, *Researches Respecting the Book of Sindibad* (London, 1882); G. T. Artola, 'Sindibad in medieval Spanish' in *Mod. Lang. Notes*, LXXI (1956); B. E. Perry, 'The origin of the *Book of Sindbad*' in *Fabula*, III (1959-60).

E.M.W. (A.D.D.)

Sender, RAMÓN (\*Huesca 1902), Spanish writer. He interrupted his studies of law in favour of a literary career and fought in the Civil War as a Republican, going afterwards to America. With *Imán* (1930)—a vivid chronicle of the Moroccan campaign—he scored a great success, repeated in several subsequent books. A vigorous, realistic writer, sensitive to social problems and to their impact on man, he enjoys abroad a greater reputation than in his own country. R.M.N.

*Imán* (1930; *Earmarked for Hell*, tr. J. Cleugh, 1934); *El problema religioso en México* (1928); *El Verbo se hizo sexo* (1931); *Siete domingos rojos* (1932; *Seven Red Sundays*, tr. P. C. Mitchell, 1936); *Mr Witt en el Cantón* (1935; *Mr Witt Among the Rebels*, tr. *idem*, 1937); *Contraataque* (1938; *Counter Attack in Spain*, tr. *idem*, 1937); *The War in Spain* (tr. *idem*, 1937); *El lugar del hombre* (1939); *Epitalamio del prieto Trinidad* (1942; *Dark Wedding*, tr. E. Clark, 1943); *La Jornada* (novel in 4 parts), I: *Crónica del alba* (1942; *Chronicle of Dawn*, tr. W. R. Trask, 1945), II: *Hipogrifo violento* (1956), III: *La quinta Julieta* (1957), IV: *Los laureles de Anselmo* (1958); *El rey y la reina* (1947; tr. *The King and Queen*, 1949); *La esfera* (1947; *The Sphere*, tr. F. Giovanelli, 1950); *El verdugo afable* (1952; *The Affable Hangman*, tr. F. Hall, 1954).

F. Carrasquer, 'Imán' y la novela histórica de R. J. S. (Zaandijk, 1968; 2nd ed., London, 1970). R.M.N. (J.E.V.)

**Seneca the Elder** (\*Corduba, Spain, c. 55 B.C.; †A.D. 37/41), Roman rhetorician, father of Seneca\* the philosopher, and grandfather of Lucan\*. Towards the end of his life he wrote down from memory a collection of brilliant extracts from famous rhetoricians on standard school themes with his own observations on the speakers. Seneca is valuable not only as an interesting and incisive literary critic, but as a source of information on the rhetorical schools. His style is strong and manly, showing a transitional stage between Ciceronian orotundity and Silver-Age sententiousness.

Eds: A. Kiessling (1872; repr. 1967); H. J. Müller (1887; repr. 1963); *Suasoriae* (ed. with tr. and comm. W. A. Edward, 1928).

H. Bornecque, *Les déclamations et les déclamateurs d'après Sénèque le père* (1902; repr. 1967); A. Gwynn, *Roman Education From Cicero to Quintilian* (1926); S. F. Bonner, *Roman Declamation* (1949). J.A.W. (J.D.)

**Seneca, LUCIUS ANNAEUS, the Younger**, son of the elder Seneca (\*Corduba c. 4 B.C.; †A.D. 65). He studied rhetoric and philosophy in Rome, became quaestor under Caligula, but was banished to Corsica by Claudius in 41 for suspected complicity in the adultery of Julia Livilla. Recalled in 49, he was made praetor and entrusted with the education of Nero. For the first five years of Nero's reign he exercised a salutary restraint on the young emperor, but intrigues of his enemies brought about his dismissal (62). Being accused of complicity in Piso's conspiracy, he committed suicide. Seneca's works comprise (1) ten prose works transmitted to us under the inappropriate title of *Dialogi*, (2) some other longish prose works, (3) 124 *Epistulae morales* to Lucilius, (4) the *Apocolocyntosis* ('Pumpkinification' of Claudius), (5) nine tragedies. Of the first group the *Consolatio ad Marciam* is the most readable; of the second, the *De beneficiis* is the most imposing, although tediously detailed. The *Naturales quaestiones*, probably from Stoic sources, deals with striking natural phenomena and is unique in this genre in Latin literature. In the third group Seneca directs a young friend's philosophizing. The *Apocolocyntosis* is a skit upon Claudius' deification written to please Nero. The tragedies exhibit unnatural sentiment expressed in frigid bombast and are enlivened by scenes of exaggerated suffering and slaughter. Their influence upon Renaissance tragedy was paramount. It is easy to condemn Seneca for his inconsistencies—a millionaire who praises the simple life, a busy politician who praises retirement. But there is much in his character that claims esteem, and the hazards of life as Nero's prime minister made philosophic consistency difficult. J.A.W.

*Dialogorum libri XII* (ed. E. Hermes, 1905, repr. 1969; Bks 10-12 ed. with comm. J. D. Duff, 1915; *Moral Essays*, tr. J. W. Basore, 3 vols, 1932-35);

*De beneficiis* and *De clementia* (ed. C. Hosius, 2nd ed. 1914, repr. 1969; tr. J. W. Basore, *op. cit.*); *Naturales quaestiones* (ed. A. Gercke, 1907, repr. 1967; *Physical Science in the Time of Nero*, tr. with comm. J. Clarke and A. Geikie, 1910); *Epistulae morales* (eds. L. D. Reynolds, 2 vols, 1965; O. Hense, 2nd ed. 1914; *Select Letters*, ed. with comm. W. C. Summers, 1910; tr. R. M. Gummere, 3 vols, 1917–25; S.: *Letters From a Stoic*, sel. tr. R. Campbell, 1969); *Apocolocyntosis* (ed. F. Bücheler and W. Heraeus, with Petronius\*, 6th ed. 1922, repr. 1958; trs. A. P. Ball, with comm., 1902; W. H. D. Rouse, 1913); tragedies (eds. R. Peiper and G. Richter, 2nd ed. 1902; H. Moricca, 3 vols, 1947; *Three Tragedies of S.*, ed. with comm. H. M. Kingery, 1905, repr. 1966; tr. F. J. Miller, 2 vols, 1916–17; S.: *Four Tragedies and Octavia*, tr. E. F. Watling, 1966).

F. Holland, S. (1920); A. Bourgerie, *Sénèque prosateur* (1922); C. W. Mendell, *Our S.* (1941; repr. 1968); P. Grimal, *Sénèque, sa vie, son oeuvre, avec un exposé de sa philosophie* (1948; 3rd ed. rev. 1966).—A. D. Godley, *Senecan Tragedy* (1912); F. L. Lucas, *S. and Elizabethan Tragedy* (1922).  
J.A.W. (J.D.)

Senghor, LÉOPOLD SÉDAR (\*Joal, Senegal 9 X 1906), Francophone African poet, essayist and statesman. Educated in Dakar, at the Lycée Louis Le Grand in Paris and at the Sorbonne, where he obtained his *agrégation* in 1935, Senghor was mobilized at the outbreak of war in 1939 and was subsequently a prisoner-of-war. In 1945, he published his first volume of poetry and entered politics, rapidly rising to a position of leadership, both as *député* in the French Parliament and as leader of the majority party in Senegal. For Senghor the writing of poetry and political commitment were interdependent, the one activity constantly illuminating and justifying the other. Also linked with his career as poet-politician was the promotion of the concept of *NEGRIITUDE*. In 1960 Senghor became the President of the independent Republic of Senegal, and in 1961 he published his last volume of poems to date, all written before 1960.

Senghor has dominated the Francophone African literary scene since 1945. To some extent this has been due to his role as political leader and to the notoriety of his concept of *Négritude*, but there can be no doubt about the outstanding quality of his poetry. The theme of the new African culture with its roots in the cultural traditions of Africa runs through all his work, but his poetry is held together primarily by the figure of the poet as the spokesman of his people. Senghor seems to have found his style from the outset, adopting the Biblical *verset* line favoured by Paul Claudel\* and Saint-John\* Perse, but it has grown in suppleness and assurance as Senghor himself has become more confident in his double role as poet and political leader. His imagery is strongly visual, often sur-

realistic in effect, drawing freely on the African past and the African natural environment. Critics have often noted the combination of rhetoric and sensuality in his poetry. Senghor does not seem to have had many imitators, but his moral influence on contemporary African literature has been considerable.

VERSE: *Chants d'ombre* (1945); *Hosties noires* (1948); *Chants pour Naëtt* (1950); *Ethiopiennes* (1956); *Nocturnes* (1961; tr. J. Reed and C. Wake, 1969).—Ed., *Anthologie de la nouvelle poésie nègre et malgache* (1948).—*Poèmes* (coll.; 1964).—*Liberté I. Négritude et Humanisme* (prose; 1964).—*Selected Poems* (tr. J. Reed and C. Wake, 1964); *Prose and Poetry* (tr. *idem*, 1965).

A. Guibert, L. S. S. (1961); G. Moore, *Seven African Writers* (1962); L. Kesteloot, *Les écrivains noirs de langue française* (1962); H. de Leusse, L. S. S. l'Africain (1967); S. O. Mezu, L. S. S. et la défense et illustration de la civilisation noire (1968); E. Milcent and M. Sorde, L.-S. S. et la naissance de l'Afrique moderne (1969); I. L. Markowitz, S. and the Politics of Négritude (1970).  
C.W.

Senkovsky, OSIP IVANOVICH, occasional pseud. BARON BRAMBEUS (\*1800; †1859), Russian journalist, editor and critic of the unscrupulous time-serving variety. From 1834 he edited the important *Biblioteka dlya chteniya* ('Library for Reading'). In his lack of principles he was matched by his two *confrères*, Bulgarin\* and Grech\*—a triumvirate responsible for many an unsavoury feature of Russian journalism.

*Sobranie sochineniy* (9 vols, 1858–59).

V. Kaverin, *Istoriya Osipa Senkovskogo* (1929).  
J.L.

Šenoa, AUGUST (\*Zagreb 14 XI 1838; †*ibid.* 13 XII 1881), Croatian poet, novelist, critic, dramatist. He studied in Prague and Zagreb, devoting himself in the latter city to the theatre, journalism and literature. He became an influential mouthpiece of middle-class liberalism, Croat nationalism and Slav brotherhood, and of the belief in education and progress, but his literary authority was challenged towards the end of his life by writers of the 'young' school. He played an important part in the formative period of Croatian literature, striving to free the theatre from German influence and develop national themes and style. His best works are his historical novels, through which he sought to arouse national consciousness, and which give a vivid picture of medieval and 18th-century Croatia.

NOVELS: *Zlatarevo zlato* (1872); *Seljačka buna* (1876); *Prosjak Luka* (1879).—*Sabrana djela* (coll. works; 20 vols, 1931–35).  
V.J.

Senryū: see Karai SENRYŪ.

Sepúlveda, JUAN GINÉS DE (\*Pozoblanco, nr Córdoba 11490; †*ibid.* 11573), Spanish humanist. He studied at Córdoba, Alcalá and Bologna. His Latin was excellent and he wrote histories of Charles V and the early years of Philip II. Besides translating Aristotle's\* *Politics*, he had a famous controversy with Las\* Casas. He also attacked Erasmus\*. His minor works include many letters to other humanists.

*Opera* (4 vols, 1780); 'Democrates alter' (ed. and tr. M. Menéndez y Pelayo in Boletín de la Real Acad. de la Historia, XXI, 1892).

A. F. G. Bell, *J. G. de S.* (1924). E.M.W.

Serafimovich, ALEXANDER, pseud. of ALEXANDER SERAFIMOVICH POPOV (\*1863; †1949); Russian author of Cossack origin and one-time member of Gorky's\* Znanie group of writers. He specialized in stories, but his present reputation rests mainly on his novel, *Zhelezny potok* (1924; *The Iron Flood*, tr. anon., 1935), dealing with the Civil War in the Caucasus. The book has become a Soviet classic.

*Sochineniya* (6 vols, 1911-13); *Gorod i stepi* (1923); *Rasskazy* (1935); *Voyemnye rasskazy* (1936); *Izbrannye priozvedeniya* (1947); *Sobranie sochineniy* (10 vols, 1940-48).

A. Kurilenkov, *A. S.* (1950). J.L.

Serao, MATILDE (\*Patras, Greece 7 III 1856; †Naples 24 VII 1927), Italian journalist and novelist who wrote about 40 novels besides founding and directing a newspaper—*Il Giorno*—at Naples and contributing to many others. Her output was vast but uneven, and the execution slipshod. Some of the best novels are *Il romanzo della fanciulla* (1886), *La ballerina* (1899), *Suor Giovanna della Croce* (1901) and *Il paese di Cuccagna* (1890), where the subject-matter is drawn mainly from the humbler walks of Neapolitan life.

*M. S.* (anthol.; ed. with good intro. P. Pancrazi, 2 vols, 1944).

P. Pancrazi, *Scrittori italiani dal Carducci al D'Annunzio* (1937); A. Banti, *M. S.* (1965).—A. Vallone, 'Bibliografia di M. S.' in *Quadribo* (1939). N.K.W. (J.G.-R.)

Sercambi, GIOVANNI (\*Lucca 18 II 1348; †*ibid.* 27 V 1424), Italian writer, soldier and politician. Sercambi wrote the *Chroniche delle cose di Lucca* (1164-1423) and the *Monito*, a programme for political, military and economic government addressed to the Guinigi signoria. He also composed 155 realistic, fabulous and licentious *novelle* set in a framework suggested by the *Decameron* and varying in style between a colloquial and a literary idiom.

*Chroniche* (ed. S. Bongi, 3 vols, 1892); *Novelle* (ed. R. Renier, 1889); *Prosatori volgari del Quattrocento* (ed. C. Varese, 1955; with biblio);

G. Beretta, *Contributo all'opera novellistica di G. S. con il testo di 14 novelle inedite* (1968).

L. Di Francia, *La novellistica* (1924); G. Petrocchi, 'Il novelliere medievale del S.' in *Convivium*, I (1949); L. Russo, 'Ser Giovanni Fiorentino e G. S.' in *Belfagor*, XI (1956).

M.W.

Sardini, SIMONE, called IL SAVIOZZO (\*Siena c. 1360; †Toscanello c. 1420), Italian poet. Leaving Siena in 1389, Sardini passed a wretched life of service at various Italian courts; he committed suicide in prison. He composed love lyrics, political adulations addressed to the Visconti, bitter *disperate* cursing fortune (*Le 'nfastidite labbia*) and moralistic poems. These abound in mythological comparisons and reminiscences of the *Divina Commedia*; at times there is a psychological artfulness derived from Petrarch\*.

*Rime* (crit. ed. E. Pasquini, 1965); *Rimatori del tardo Trecento* (ed. N. Sapegno, 1967).

G. Volpi, 'La vita e le rime di S. S.' in *Giornale storico della lett. ital.*, XV (1890). M.W.

Sereni, VITTORIO (\*Luino 27 VII 1913), Italian poet and critic, a member, albeit very independent, of the second generation of 'hermetic' poets. Formerly a schoolteacher, he now works for the publishing house of Mondadori. He became known with *Diario d'Algeria* (1947), mostly written while a prisoner of war in North Africa.

*Poesie* (1942); *Gli immediati dintorni* (1962); *Gli strumenti umani* (1965). B.M.

Sergeyev-Tsensky, SERGEY NIKOLAYEVICH (\*1876; †Crimea 1945), Russian author. In his early narratives he tackled the irrational side of existence in a style full of mannerisms and verbal ornamentation. After 1917 he became more direct and disciplined, especially in his ambitious but unfinished series of novels entitled *Preobrazhenie* ('Transfiguration'), a magnificent series of 17 novels and narratives describing the eve of the First World War, the war and the period after 1917. He also wrote an excellent historical novel about the Crimean War, *Sevastopol'skaya strada* (3 vols, 1939-40).

*Sad* (1906); *Chudo* (1923); *Valya* (1926); *Michel Lermontov* (1933); *Mayak v tumane* (1935); *Iskat', vsegda iskat'* (1935); *Slovo o polkakh tsarskikh* (1935); *Brusilovskiy proryv* (1944); *Brusilov's Breakthrough*, tr. H. Altschuler, (1945); *Pushki vydvigayut* (1944).—*Izbrannoe* (1957); *Sobranie sochineniy* (12 vols, 1967).

*S.-T. v zhizni i tvorchestve* (ed. A. V. Pryamkov, 1963). J.L.

Sérgio, ANTÓNIO (\*Damão, Portuguese India 1883), Portuguese critic, historian and essayist. In his essays he brings a penetrating, well-disciplined

mind to bear on a large variety of subjects: history, literature, education, political economy etc. A humanist and a liberal, his balanced judgement and clarity of thought and expression are in strong contrast with the vagueness and misplaced lyricism that vitiated so much Portuguese criticism until very recently.

*Rimas* (1908); *Notas sobre Antero de Quental* (1909); *Ensaíos* (8 vols, 1920–58); *O desejado* (1924); *Bosquejo da história de Portugal* (1923); *A Sketch of the History of Portugal*, tr. C. J. dos Santos, (1928).

V. Magalhães de Vilhena, *A. S. e a filosofia* (1961) and *A. S.* (1964). T.P.W.

**Seriman, ZACCARIA ANGELO** (\*Venice 9 XI 1709; †*ibid.* 21 X 1784), Italian prose writer, poet, publisher and man of letters. Of wealthy Armenian merchant family settled in Venice since the 17th century; educated at the Collegio dei Nobili, Bologna. Seriman wrote the *Viaggi di Enrico Wanton* (1749–64), a witty and perceptive satire of the contemporary scene cast, in the manner of Swift\* and Desfontaines, in the popular literary form of an imaginary voyage to the *Paese delle Scimie* and the *Regno dei Cinocefali*, situated in the uncharted regions of the *Terra Australis Incognita*. His other works, all published anonymously, include a prose translation from Pope\* (*Saggio sopra l'uomo*, 1765), libretti for the *opera seria* (*Caio Marzio Coriolano*, 1747) and the *opera buffa* (*Il matrimonio per astuzia*, 1771), a cantata (*La Reggia de Calipso*, 1769), satirical almanachs (*Almanacco ad uso de' Pedanti*, 1767; *Almanacco erudito*, 1783), and the philosophical poem *Aristipppo* (1744), concerning the nature of happiness and spiritual tranquillity.

*Viaggi di Enrico Wanton* (4 vols, 1764; ed. B. Gamba, 6 vols, 1824–25).

D. M. White, *Z. S.* (1961).—G. B. Marchesi, *Romanzieri e romanzi italiani del Settecento* (1903); G. Ortolani, *Voci e visioni del Settecento veneziano* (1926); M. Parenti, *Un romanzo italiano del Settecento: Saggio bibliografico su Z. S.* (1948).

M.W.

**Serlo of Bayeux** (\*1050; †1113–22), French canon of Bayeux and Avranches, monk of Mont-St-Michel, was a noted writer of satiric epigrams and invectives.

*Anglo-Latin Satirical Poets* (ed. T. Wright, 2 vols, 1872).

W. B. Sedgwick, 'The textual criticism of medieval Latin poets' in *Speculum*, V (1930); M. Manitius, *Geschichte der lateinischen Literatur des Mittelalters*, III (1931); J. de Ghellinck, *L'essor de la littérature latine au XIIe siècle*, II (1946); F. J. E. Raby, *History of Secular Latin Poetry in the Middle Ages*, II (1957).

R.R.R.

**Serra, NARCISO SÁENZ DÍEZ** (\*Madrid 1830;

†*ibid.* 1877), Spanish playwright. After failing at the military academy he lived a gay, bohemian life. His production oscillated between Romanticism, plays of historical reconstruction, such as *El reloj de San Plácido*, and portrayal of contemporary characters and customs as in *El amor y la Gaceta*, ¡*Don Tomás!* and, above all, *La calle de la Montera* (1859).

*Leyendas, cuentos y poesías* (1877).

N. Alonso Cortés, 'N. S.' in *Rev. de la Biblioteca, Archivo y Museo del Ayuntamiento de Madrid* (1930) and *Quevedo en el teatro y otras cosas* (1930). R.M.N. (J.E.V.)

**Serra, RENATO** (\*Cesena 5 XII 1884; †Podgora 20 VII 1915), Italian critic and essayist. He contributed to *La Voce*, in which was published in IV 1915 his celebrated *Esame di coscienza di un letterato*. Serra was an independent critic who preferred to describe himself as 'a reader'.

*Scritti* (2 vols, 1938); *Epistolario* (1934).

E. Raimondi, *Il lettore di provincia*, *R. S.* (1964); S. Briosi, *R. S.* (1968). B.M.

**Service, ROBERT WILLIAM** (\*Preston, Eng. 16 I 1874; ∞1913 Germaine Bourgois; †11 IX 1958), Canadian novelist and verse writer. His rough frontier verses gained him immense popularity.

VERSES: *Songs of a Sourdough* (1907); *Rhymes of a Rolling Stone* (1912); *Ballads of a Bohemian* (1920); *Songs of a Sun-Lover* (1949).—*Complete Poetical Works* (5 vols, 1927).—NOVELS: *The Pretender* (1914); *The Roughneck* (1923); *The House of Fear* (1927). H.L.C. (D.E.Mo.)

**Servius (MAURUS S. HONORATUS)** (late 4th century A.D.), Latin grammarian whose commentary on Virgil\* is the most valuable exegetical work of antiquity that has been preserved. The commentary exists in a long and a short form; the material found only in the former being known as the Daniel Servius, after its first editor. The Daniel Servius is too learned to come from the pen of a 7th-century monk (the theory of Thilo) and is explained by Rand as being selected from the commentary of Aelius Donatus\*. Servius shows wide and varied learning, and writes a clear, although not perfectly classical, Latin. J.A.W.

Ed. G. Thilo and H. Hagen (3 vols, 1878–1902; repr. 1961); ed. E. K. Rand *et al.* (Harvard ed.), in *progr.*: II (*Aeneid*, 1–2; 1946; reviewed E. Fraenkel in *Jour. Roman Stud.*, XXXVIII–XXXIX, 1948–49), III (*Aeneid*, 3–5; 1965).

H. Georgii, *Die antike Aeneiskritik aus den Scholien und anderen Quellen hergestellt* (1891). J.A.W. (J.D.)

**Settembrini, LUIGI** (\*Naples 17 IV 1813; †*ibid.* 4 XI 1876), Italian patriot and man of letters. He held

several Chairs of literature, the one at Naples from 1861 until his death. A liberal, he spent many years in Bourbon gaols, where (before being spectacularly rescued) he translated Lucian\*, whom he saw as a kindred free-thinking spirit.

Passionately and admirably high-minded, he does not emerge as a profound thinker either in his political pamphlets or in his *Lezioni di letteratura italiana* (3 vols, 1866-72; ed. G. Innamorati, 2 vols, 1964), dominated by his concept of a continual duel between enlightened free-thinkers and religious, especially Jesuit, obscurantism. Nevertheless, Settembrini's observations on literature are often illuminating. His warmth and directness are evident in all his works, but nowhere more so than in his autobiography, *Ricordanze della mia vita*, and in his private letters.

*Protesta del popolo delle Due Sicilie* (1847); *Opere di Luciano volate in italiano* (3 vols, 1861-62); *Il Novellino di Masuccio Salernitano* (1874); *Ricordanze della mia vita* (2 vols, 1879-80; ed. with other *Scritti autobiografici*, with good intro. and biblio. M. Themelly, 1961); *Lettere dall'ergastolo* (ed. *idem*, 1962).

A. Omodeo, 'L. S.' in *Figure e passioni del Risorgimento italiano* (1945). J.G.-R.

Settle, ELKANAH (\*Dunstable 1 II 1647/48; ∞London 28 II 1673/74 Mary Warner; †London 12 II 1723/24), English poet, pamphleteer and dramatist whose clash with Dryden\* brought him as Doeg into *Absalom and Achitophel*, and who is ridiculed in various places by Pope\*. His *Cambyzes* and *Empress of Morocco* won him a reputation for heroic tragedy equal to Dryden's, but with a transference of Rochester's\* patronage he gradually lost ground. Joining the Whigs, Settle wrote *The Female Prelate*, a well-written play as such, though outrageous in its invective. Settle is a playwright who, despite his bombast and exuberant style, understood the theatre, especially the use of machines and scenery. It was probably he who adapted Shakespeare's\* *A Midsummer Night's Dream* for Henry Purcell as *The Fairy Queen* (1692; facs. 1969).

B.L.J. (H.N.D.)

*Cambyzes, King of Persia* (1671); *The Empress of Morocco* (1673; in *Five Heroic Plays*, ed. B. Dobrée, 1960); *Ibrahim, The Illustrious Bassa* (1677; 'Preface to Ibrahim', ed. H. MacDonald, repr. 1947); *Absalom Senior; or Achitophel Transpos'd* (against Dryden; 1682); *Notorious Imposter* and *Diego Redivivus* (1692; ed. S. Peterson, 1958); *The Complete Memoirs of... Will Morrell* (1694; ed. *idem* in *The Counterfeit Lady Unveiled*, 1961).

F. C. Brown, E. S.: *His Life and Works* (1910); E. G. Fletcher, 'Biblio. of E. S.' in *Notes and Queries*, CLXIV (1933); R. E. Moore, *Henry Purcell and the Restoration Theatre* (1961).

J.R.B. (H.N.D.)

Seume, JOHANN GOTTFRIED (\*Poserna nr Weissenfels 29 I 1763; †Teplitz 13 VI 1810), German writer. While a student, Seume was kidnapped into the Hessian forces leased to England for the American war. On his return he deserted, narrowly escaping execution (1783). He served in the Russian army (1793-96) and then made walking tours in Europe, the descriptions of which are his chief works.

*Gedichte* (1801); *Spaziergang nach Syrakus* (1802); *Mein Sommer im Jahre 1805* (1807).—*Werke* (12 vols, 1826); *Prosaschriften* (ed. W. Kraft, 1962).

O. Plauer and C. Reissmann, *J. G. S.* (1898); K. A. Findeisen, *J. G. S.* (1938). H.B.G.

Seuse, HEINRICH (\*Überlingen c. 1295; †Ulm 1366), Dominican mystic, author of the first German prose autobiography (completed c. 1362): a stylized account of his 'progress' and ascetic practices. More influential was his *Büchlein der ewigen Weisheit* (1328; tr. with modifications as *Horologium Sapientiae*, c. 1333): a dialogue between eternal wisdom (Christ) and the servant, of which hundreds of copies exist. His rhapsodic prose and vivid imagery (from minnesang and the Canticle) mitigate the gross sentimentality of some of his outpourings.

*Deutsche Schriften* (ed. K. Bihlmeyer, 1907, repr. 1961; modernized W. Lehmann, 1911); *Horologium Sapientiae* (ed. K. Richstätter, 1929).—*The Life of the Servant and Little Book of Eternal Wisdom* (tr. J. M. Clark, 1952 and 1953).

W. Preger, *Geschichte der dt. Mystik im MA.*, II (1893); H. Wichgraf, 'Suso's Hor. Sap. in England' in *Archiv f. d. Studium d. neueren Sprachen*, CLXIX (1936); J. M. Clark, *The Great German Mystics* (1949); E. Colledge in *Dominican Stud.*, VI (1953). F.P.P.

Séverin, FERNAND (\*Grand-Manil 4 II 1867; ∞1904 Edith Luytens; †Ghent 4 IX 1931), Belgian poet, critic and Jeune Belgique writer; Professor of literature at Ghent University. His poetry, largely classical in form, is imbued with a gentle melancholy. Nature, seen through a haze of mysticism and sentimentality, is his principal inspiration.

VERSE: *Le lys* (1888); *La solitude heureuse* (1904); *La source au fond des bois* (1924); *Poèmes* (1930).—*Théodore Weustenraad* (crit.; 1914).

P. Champagne, *Essai sur la poésie de F. S.* (1923). B.M.W. (J.C.D.)

Severyanin, IGOR, pseud. of IGOR VASILYEVICH LOTAR'EV (\*1887; †1942), Russian modernist poet and self-styled 'ego-futurist' whose volume, *Kubok gromokipyashchii* ('The Thunder-Seething Goblet'; 1913), was a poetic best-seller of the period. Gifted with rhythm and melody, he tried to create a genre of his own, called *poeza*. After a



period of intense popularity just before 1914, his talent declined. He died in exile.

*Zlatolira* (1914); *Crème de violettes* (1919); *Tragediya Titana* (1923); *Klassicheskie rozy* (1931). J.L.

Sévigé, MARIE DE RABUTIN-CHANTAL, MARQUISE DE (\*Paris 5 II 1626; ∞1644 Henri, Marquis de Sévigé; †Grignan 17 IV 1696), French letter-writer. She was the grand-daughter of Jeanne de Chantal, later canonized. Her unsatisfactory marriage ended with her husband's death in a duel (1651), and she was left, relatively impoverished, to bring up her children, the improvident Charles and the intelligent Françoise-Marguerite, who married (1669) the Comte de Grignan, Lieutenant-General of Provence. Partly for economy, partly through taste, Mme de Sévigé spent much time in the country—either at Libry with her beloved uncle, the Abbé Christophe de Coulanges, or with her daughter in Provence, or on her own estate at Les Rochers, Brittany. When in Paris she lived, after 1677, in the Hôtel Carnavalet. Cultured, vivacious, with an underlying seriousness, she belongs to the second rank of the aristocracy, having access to the court, though little influence there. Most of her letters, of which some 1,500 survive, were written to her relatives, particularly Mme de Grignan, and to such friends as De Retz\*, Pomponne and Mme de La\* Fayette. They form a fascinating running commentary on public and private life in the *grand siècle*, and are written with a warm spontaneity which only lacks a certain finesse.

*Lettres* (ed. L. Monmerqué and P. Mesnard, 14 vols and album, 1862–67; ed. G. Gailly, 3 vols, 1953–57).

C. A. Sainte-Beuve, *Portraits de femmes* (1829); J. Aldis, *Mme de S.* (London, 1907); A. Hallays, *Mme de S.* (1921); J. Lemoine, *Mme de S., sa famille et ses amis* (1927); Mme Saint-René Taillandier, *Mme de S. et sa fille* (1938). G.B.

Sewall, SAMUEL (\*Bishopstoke, England 28 III 1652; ∞1675 Hannah Hull, ∞1719 Mrs Abigail Tilley, ∞1722 Mary Shrimpton; †Boston 1 I 1730), American diarist and merchant, the 'Puritan Pepys', who kept a diary recording petty gossip as well as important affairs.

*Proposals Touching the Accomplishment of Prophecies* (1713); *Diary of S. S.* (1878–82).

N. H. Chamberlain, *S. S. and the World He Lived In* (1897); O. E. Winslow, *S. S. of Boston* (1964). H.L.C. (D.S.R.W.)

Seward, Anna (\*Eyam, Derby. 12 XII 1747; †Lichfield 25 III 1809), 'the swan of Lichfield', English versifier and letter-writer, friend of Mrs Piozzi\* and Hayley\*. R.M.H.

*Poetical Works* (ed. Walter Scott, 3 vols, 1810);

*Letters* (6 vols, 1811).—*Louisa: a poetical novel* (1784); *Variety: a collection of Essays* (1788); *Memoir of Dr Darwin* (1804).

H. Wickham, *Journal and Correspondence of T. Sedgwick Whalley* (2 vols, 1863); E. V. Lucas, *A Swan and Her Friends* (1907); M. Ashmun, *The Singing Swan* (her acquaintance with Johnson and Boswell; 1931); H. Pearson, *The Swan of Lichfield* (1936). R.M.H. (M.Bu.)

Sewall, ANNA (\*Yarmouth 30 III 1820; †IV 1878), English author whose one work, *Black Beauty* (1877), autobiography of a horse, is a widely translated children's classic.

M. Bayly, *Life and Letters of Mrs S.* (mother of Anna; 1889). R.M.H.

Sewer: see Maciejowski, IGNACY.

Sexton, ANNE HARVEY (\*Newton, Mass. 9 XI 1928; ∞1948 Alfred Sexton), American poet. Like Sylvia Plath\*, she is largely a confessional poet and her poetry covers a similar area of mental breakdown and recovery in hospital. Her use of autobiographical detail and family history reflects the use of a similar technique by Robert Lowell\* and W. D. Snodgrass\*.

*To Bedlam and Part Way Back* (1960); *All My Pretty Ones* (1962); *Live or Die* (1966); *Love Poems* (1969). G.A.K.

Sextus Empiricus (late 2nd century A.D.), Greek doctor and Sceptical philosopher. His *Outlines of Pyrrhonism* gives an account of Scepticism, with criticisms of other systems: the criticisms are enlarged in *Against the Dogmatists* and *Against the Schoolmasters* (*Adversus Mathematicos*). His own philosophy is unimportant, but he provides useful evidence on the philosophies he discusses.

Ed. R. G. Bury (with tr.; 4 vols, 1933).

C. Stough, *Greek Skepticism* (1969). D.J.F.

Seyfullina, LYDIA NIKOLAYEVNA (\*1889; †1954), Soviet author whose novels *Pravonarushitell* (1921), *Peregrinoy* (1923) and *Virineya* (1924), dealing with the various effects of the Revolution, made a strong impression in the early phase of Soviet fiction. She is a good observer of village poverty, but with melodramatic propensities and a taste for erotic realism.

*Sobranie sochineniy* (6 vols, 1926–31); *Izbrannoye* (1948). J.L.

Shaaban Robert (\*1911 Tanga [Tanzania]; †ibid. 20 VI 1962), Swahili poet, essayist and novelist (Shaaban was his personal name, Robert his father's name). He was a railway official in the East African Railways and Harbours until 1961; member of the Interterritorial Swahili Committee for Tanganyika from 1948 and chairman from 1961; secretary of the Society for the Promotion

of the Swahili Language from 1951; O.B.E. (1961). Although his father was a Christian, Shaaban returned to Islam, the religion of his Yao ancestors. He was liked by all who met him for his wisdom and courtesy. All his works are strongly philosophical in content, even his fiction.

**POETRY:** *Marudi Mema* ('Good Return'; 1952); *Insha na Mashairi* ('Essays and Poems'; Tanga, 1959); *Almasi za Afrika* (*Diamonds of Africa*, with Eng. tr. John Allen, Nairobi, 1960); *Pambo la Lugha* ('Ornament of the Language'; Johannesburg, 1960); *Utenzi wa Vita vya Uhuru* ('The Epic of the War of Freedom'; 1967); *Ashiki Kitabu Hiki* ('Love This Book'; 1968); *Mwafrika Aimba* ('The African Sings'; 1969).—**NOVELS:** *Kusadikika* ('To be Believable'; Edinburgh, 1951; repr. 1960); *Adili na Nduguze* ('Just and His Brothers'; 1961); *Kufikirika* ('Conceivability'; 1967); *Siku ya Watenzi Wote* ('The Day of All the Actors'; 1968); *Utubora Mkulima* ('Mr Excellence, the Farmer'; 1968).—**ESSAYS:** *Masomo Yenye Adili* ('Lessons of Righteousness'; Nairobi, 1959); *Kielezo cha Insha* ('Introduction to Essay Writing'; Johannesburg, 1961).—*Maisha Yangu* ('My Life'; autobiog.; 1949); *Siti Binti Saad* (biog.; Tanganyika, 1958).—*Omar Khayyam* (tr. of FitzGerald's tr.; 1952). J.Kn.

**AL-Shābbi, ABU'L-QĀSIM** (\*Tozeur, Tunisia 1909; †Tunis 1934), Tunisian Arab poet. Educated at the traditional Islamic Zaitūna mosque, he knew no European language, but through translations and the writings of the American Arab authors he absorbed much of the spirit of Western Romanticism. His poetry, some of which is of rare beauty, is intensely personal and rich in imagery.

*Aghāni al-hayāt* (verse; 1955).

A. J. Arberry, *Modern Arabic Poetry* (1950); M. F. Ghazi, 'Le milieu zitounien et la formation d'A. S.' in *Cahiers de Tunisie*, VII (1959); A. Ghedira, 'Essai d'une biographie d'A. S.' in *Arabica*, VI (1959); M. A. Khouri and H. Algar, 'Modern Arabic poetry' in *Jour. Arabic Lit.*, I (1970). M.M.B.

**Shabistari, MAHMŪD, SHAIKH** (\*Shabistar; †nr Tabriz 1320), Persian mystic and poet. Little of his life is known. His best-known work, *Gulshan-i Rāz* (1317), a concise but comprehensive expression of his mystical doctrine, was composed in reply to a series of 15 questions on Sufism.

*Gulshan-i Rāz* (Pesth, 1838; *The Rose Garden of Mystery*, ed. and tr. E. Whinfield, 1880; *The Dialogue of the Gulshan-i Rāz*, verse tr. E. A. Johnson, 1887; F. Lederer, *The Secret Rose Garden*, 1920). E.Y.

**Shadbolt, MAURICE FRANCIS RICHARD** (\*Auckland 1932), New Zealand short-story writer, novelist. A journalist and free-lance writer, he also worked

for a time in documentary films as a director and script writer. Applauded at first for his sense of scene, he was slow to develop the most successful part of his talent, comedy. This, for a country short of tradition in comedy and still short of writers with such a sense, could be a most healthy development.

*The New Zealanders* (1959); *Summer Fires and Winter Country* (1963); *Among the Cinders* (1965); *The Presence of Music* (3 novellas; 1967); *This Summer's Dolphin* (1969); *An Ear of the Dragon* (1971).—**TRAVEL:** *New Zealand: Gift of the Sea* (with Brian Brake; 1963); *Isles of the South Pacific* (with Olaf Ruhen; 1968). K.Sm.

**Shadwell, THOMAS** (\*Santon Hall, Norfolk 1641/42; †1663/67 Anne Gibbs; †London 19 XI 1692), English dramatist. He went from Bury St Edmunds to Gonville and Caius, Cambridge, and to the Middle Temple (1658) without a degree. After travel abroad he lived in London, becoming acquainted with literary figures of Restoration society such as the Howards\*, whom he satirizes in *The Sullen Lovers* (1668). Shadwell claimed, with some justification, to write in the comic tradition of Ben Jonson\*, ridiculing idiosyncrasy as well as flaying vice. His plots are well constructed, his characters realistic; while a lesser dramatist, his work could have more immediate effect than Jonson's owing to the small society supporting the stage, in which an object of satire could be personally identified. Dryden\* disliked *The Virtuoso* (1676) and his satire of Shadwell in *MacFlecknoe* (1682, but wr. earlier) not only led to a bitter literary feud, but has also prejudiced posterity against the alleged poet of dullness. Shadwell translated and adapted Molière\*, adapted Shakespeare\* and was something of a musician. He was interested in opera and experimented with theatrical machinery. In 1688 he succeeded his rival as poet laureate and Historiographer Royal and wrote odes which do more to justify Dryden's allegations.

*Complete Works* (ed. M. Summers, 5 vols, 1927).—*Epsom-Wells* (1673) and *The Volunteer* (1693; both ed. D. M. Walmsley, 1930); *The Tempest* (from the Dryden-Davenant adapt. of Shakespeare; 1674; facs. 1969; repr. in C. Spencer, *Five Restoration Adaptations of Shakespeare*, 1965); *The Virtuoso* (1676; ed. M. H. Nicolson and D. Rodes, 1966); *The Libertine* (1676; in *The Theatre of Don Juan*, ed. O. Mandel, 1963).

A. S. Borgmann, *T. S.: His Life and Comedies* (1928); M. W. Alssid, *T. S.* (1967).

B.L.J. (H.N.D.)

**Shaftesbury, EARL OF:** see Cooper, ANTHONY ASHLEY.

**Shaginyan, MARIETTA SERGEYEVNA** (\*1888), Soviet author. During the NEP period she tried to

introduce the 'ideological' detective novel, and her most interesting work of this kind is *K. i K.* (1929), about a vanished Soviet Commissar. Her *Hydrocentral* (1931) is one of the convincing Five-Year-Plan novels, about the building of collective enterprise.

*Orientalia* (1922); *Izbrannye rasskazy* (1927); *Dnevnik* (1932); *Sobranie sochineniy* (4 vols, 1935); *Taras Shevchenko* (1946); *Sobranie sochineniy* (6 vols, 1956). J.L.

**Shāh Abdul Latīf**, OF BHIT IN SIND (\*1689; †1752), the leading poet in the Sindhi language. He draws his inspiration from Persian sources, and his *Risālo* has been described as a classic of imaginative literature.

H. T. Sorley, *S. A. L. of Bhit* (1940).

H.G.R. (C.S.)

**Shahar**, DAVID (\*Jerusalem 1926), Hebrew novelist. He excels in both the short-story and the novel form. He was an innovator in both style and themes in the late 1950s.

*Al Halomot* (1955); *Yereah Hadevash Vehazahav* (1959); *Keisar* (1960); *Magid Atidoth* (1966); *Heichal Hakelim Hashevurim* (1969). L.Y.

**Shāh-Nāma** (SHĀH-NĀMEH) ('Book of the Kings'), the Persian national epic, written by the poet Firdausi\* and consisting of about 60,000 verses in couplet form. *Shāh-Nāma*, for its antiquity, purity of language and outstanding literary merit, is considered the greatest monument of the Persian language, and its author the unrivalled epic poet of Persia. *Shāh-Nāma* deals with the rise of the first legendary dynasty of the Persian empire, the golden age under Jamshid, 1,000 years of cruel rule by the tyrant Zakhak, the restoration of national sovereignty under Firidūn, the protracted struggle between Iran and Turan, the exploits and herculean feats of Rustam the Persian national hero, the invasion of ALEXANDER THE GREAT, the subsequent disintegration of the country and, finally, the rise and fall of the national Sasanian empire. The latter part of *Shāh-Nāma*, dealing with the Sasanian empire (A.D. 224–652), is of great value to the historian. *Shāh-Nāma* has enjoyed unbroken popularity among Persians for about 1,000 years, and owing to the poetical genius of Firdausi has completely overshadowed numerous previous and subsequent attempts to compose a work of its kind.

Eds: T. Macan (Calcutta, 1829); J. Mohl (Paris, 1813–68); A. Vullers (Leiden, 1877–84); Borukhim (Tehran, 1943–46); E. Bertels *et al.* (8 vols, Moscow, 1961–72; in progr.).—*Book of the Kings* (tr. J. Atkinson, 1832); metrical tr. A. G. and E. Warner (9 vols, 1905–24); *The Epic of the Kings* (abr. prose tr. R. Levy, 1967); *Le livre des rois* (tr. J. Mohl, 7 vols, 1876–78).

F. Wolff, *Glossar zu Firdosis Schahname*;

*Verskonkordanz der Schahname* (2 vols, 1935); I. Afshar, *Kitāb-shināst-yi Firdausi* (1968).

E.Y.

**Shahnon Ahmad**: see **INDONESIAN AND MALAYSIAN LITERATURES**.

**Shahriyār**, MUHAMMAD HUSAIN (\*Tabriz 1904), Persian lyric poet, originally studied medicine but finally entered the civil service in Tehran. His poems, tender and plaintive, are remarkable for their sincerity and depth of feeling.

*Divān* (4 pts, 1949–58).

E.Y.

**Shakespeare**, WILLIAM (~Stratford-upon-Avon 26 IV 1564; ∞*ibid.* after 27 XI 1582 Anne Hathaway; † *ibid.* 23 IV 1616), English actor, poet and dramatist. Son of a glover who, before falling into debt, became high bailiff of Stratford. Possibly educated at the Grammar School in Stratford. Daughter Susanna was baptized 26 V 1583, followed by twins Hamnet and Judith 2 II 1585. Nothing more is known until the playwright Robert Greene\* immoderately attacked Shakespeare for supposed plagiarism as an 'upstart crow' (*Groatsworth of Wit*, 1592), confirming Shakespeare's position in London as actor and playwright. From 1594 he wrote and acted for the Chamberlain's Men at The Theatre, and when its timbers were pulled down to build the Globe on the Bankside in 1598, Shakespeare was made a shareholder. The company became the King's Men on the accession of James\* I, and took over the private Blackfriars' theatre in 1608. Shakespeare lodged, apparently without his family, at various addresses in London, while making substantial purchases of property in and around his native town (New Place, second largest dwelling in Stratford, was bought in 1597). His personal life was marred by the deaths of his son (1596), his father (1601), and his mother (1608), but his elder daughter made a good marriage to Dr John Hall in 1607. Shakespeare may have retired to Stratford about 1610, continuing to write until 1613. The cause of his death in 1616 is unknown.

The exact canon and chronology of the works is problematic. Thirty-seven plays, two narrative poems and a sonnet collection are confidently ascribed. *Venus and Adonis* (1593) and *The Rape of Lucrece* (1594), both dedicated to Henry Wriothesley, 3rd Earl of Southampton, were composed during the closure of the theatres for plague between 1592 and 1594, and the *Sonnets* (published, probably without Shakespeare's consent, in 1609) may also date from this period. Twenty plays were first published in cheap quarto editions: six in a textually corrupt form; 12 with relatively good texts, printed perhaps from Shakespeare's 'foul papers' or a scribal copy; and two plays (*Romeo*, *Hamlet*) first in a bad, then in a good quarto version. Except for *Pericles* (1609),

these and 17 others previously unpublished were included by Heminge (Heming\*) and Condell in the posthumous First Folio of 1623. Malone\* (1778) tried to establish an order of composition using Meres\*'s list in *Palladis Tamia* (1598) and the pre-publication entries in the Stationers' Register. Subsequent attempts suggest an experimental phase from perhaps 1584 to 1594 (*Comedy of Errors*, *Taming of the Shrew*, *Two Gentlemen of Verona*, *Love's Labour's Lost*; 1, 2, 3 *Henry VI*, *Richard III*; *Titus Andronicus*); a preponderance of English histories and romantic comedies from 1594 to 1599 (*Midsummer Night's Dream*, *Merchant of Venice*, *Merry Wives of Windsor*, *Much Ado about Nothing*, *As You Like It*; *Richard II*, *King John*, 1, 2 *Henry IV*, *Henry V*; *Romeo and Juliet*); mainly tragedies and Roman histories between 1599 and 1608 (*Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *All's Well that Ends Well*; *Julius Caesar*, *Hamlet*, *Othello*, *Timon of Athens*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*); and the so-called 'romances' between 1608 and 1613 (*Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, *Henry VIII*).

As there is no evidence that Shakespeare prepared any of his plays for publication, a primary task has always been to establish an authentic text for each play, as close as possible to what the author wrote. The process was begun by Nicholas Rowe\* in his edition and life (6 vols, 1709), using the derivative Fourth Folio (1685) but achieving many successful emendations and setting a pattern of modernization for many of his 18th-century successors, notably Theobald\* (7 vols, 1733), who first seriously consulted the quartos and investigated Shakespeare's sources in Holinshed\* and Plutarch\*; Capell (10 vols, 1768), who established the principle that the earliest surviving text should, where possible, provide the basis for an edition; and Malone (10 vols, 1790), whose detailed research into contemporary records is still a foundation for modern scholarship. This essentially eclectic tradition was continued into the 19th century with three Variorums (1803, 1813, 1821) culminating in H. H. Furness's *New Variorum* (1871- ), and in the Cambridge edition of Wright, Clark, and Glover (9 vols, 1863-66) with its standard one-volume offspring, the *Globe* (1864). The increasing precision of bibliographical studies in this century, particularly in elucidating the process of transmission from MS to print, has led to a greater editorial reliance on the good quartos, as instanced by the separate volumes of the New Cambridge edition (1921-66), the New Arden (1951- ), and Peter Alexander's one-volume edition of the complete works (1951). Hinman's remarkable analysis of the printing and proof-reading of the First Folio (1963) has enabled recent editors to ascertain more accurately the degree of compositorial intervention in that text (see MECHANICAL AIDS TO LITERARY CRITICISM).

The theatrical tradition of performing adapted

versions, especially following the Restoration in 1660, itself threatened the text. Davenant\* added 'operatic' witches to *Macbeth* (1663); Dryden\* and Davenant gave Miranda a sister in *The Tempest* (1667); Tate\* ended *King Lear* happily (1681); Cibber\* incorporated material from other histories into *Richard III* (1700). Not until the restorations made by Macready and Phelps in the middle of the 19th century was this practice seriously halted. Actors dominated the representation of Shakespeare and became identified with particular roles: Garrick\* with Richard III; Edmund Kean with Othello; Sarah Siddons with Lady Macbeth. The taste for spectacle was satisfied by Charles Kean's elaborate historical reconstructions between 1852 and 1859, and later (until 1905) by Henry Irving. The return early in this century to a platform stage and simplicity of decor (started by Poel with the Elizabethan Stage Society in 1894) has since been succeeded by a plethora of experimental reinterpretations, often in terms of currently fashionable theatrical theories, such as the Epic, the Cruel, the Absurd. The attendant growth of directorial responsibility has led not only to brilliant revivals of neglected plays and the exploitation of Shakespeare as an instrument of cultural prestige, but occasionally to renewed textual distortion.

Most earlier critics (including Ben Jonson\*, Dryden, Dr Johnson\*) acknowledged Shakespeare's inventive genius and his truthfulness to nature while noticing defects of construction, verbal excess, or lack of clear moral purpose in his plays. Only the rigid application of neo-classical rules (as in Rymer's\* *Short View*, 1693) resulted in total condemnation. Isolated essays such as Morgann's\* on Falstaff (1777) and Whiter's\* on imagery (1794) anticipate modern investigations, but the prevailing tone of 19th-century criticism (even as exemplified by Coleridge\*, Lamb\* or Hazlitt\*) is eulogistic, praising Shakespeare's poetic power and psychological insight rather than his theatrical skill. Dowden (1875) began the attempt, since partly discredited, to trace Shakespeare's mental development from within the plays. There has been a reaction against Bradley's *Shakespearean Tragedy* (1904) for its supposed treatment of plays as novels, and characters as real people; Granville-Barker\* based his *Prefaces* (1927-47) firmly upon theatrical experience; E. E. Stoll (*Art and Artifice in S.*, 1933) stressed purely dramatic conventions. The primacy of language, above all of imagery and metaphor, has been asserted by critics as disparate as L. C. Knights (*How Many Children Had Lady Macbeth?*, 1933), Caroline Spurgeon (*Shakespeare's Imagery and What It Tells Us*, 1935), and G. Wilson Knight (*The Wheel of Fire*, 1930), while T. S. Eliot\* (*Selected Essays*, 1932) affirmed the aesthetic unity and continuity of all Shakespeare's work. There is now an explosion of professional academic criticism, preoccupied with critical methodology, increasingly detailed and specialized,

applying to the plays a knowledge of Elizabethan life and culture, extrapolating from unrelated studies such as myth or psycho-analysis. The particular emphasis changes—recent critics have revalued the comedies—but the original concerns remain: Shakespeare's concentration upon relatively few basic situations (usurpation, male friendship and heterosexual jealousy, social order attacked by psychopathic behaviour, the division and reconciliation of families); the tension between his spontaneous creativity and literary artifice; his profound knowledge of human character and the apparent absence of moral or didactic intentions; his associative linguistic virtuosity, encompassing lyric sublimity and bawdy; the synthesizing quality of his imagination, selecting materials from many sources, integrating them into dramatic patterns of human and cosmic order; the elusiveness of the artist's personality. Scholars have effectively documented his place in his own age; laymen continue to respond to him as to a contemporary, a mirror of permanent truths.

BIOGRAPHY: E. K. Chambers, *W. S.: A Study of Facts and Problems* (2 vols, 1930); E. I. Fripp, *S., Man and Artist* (2 vols, 1938; reissued 1964); S. Schoenbaum, *S.'s Lives* (1970).—Gen. intros incl.: J. D. Wilson, *The Essential S.* (1932); A. Nicoll, *S.* (1952); M. M. Reese, *S.: His World and His Work* (1953); P. Quennell, *S.: The Poet and His Background* (1963); A. L. Rowse, *W. S.* (1963); P. Alexander, *S.* (1964); J. Wain, *The Living World of S.* (1964).

AUTHORSHIP: *The S. Apocrypha* (ed. C. F. T. Brooke, 1908); B. Maxwell, *Studies in the S. Apocrypha* (1956); W. F. and E. S. Friedman, *The Shakespearean Ciphers Examined* (1957); K. Muir, *S. as Collaborator* (1960); H. N. Gibson, *The S. Claimants* (1962).

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Schoenbaum, 1971).—Periodicals incl.: *S.-Jahrbuch* (since 1964 in an East and West Ger. ed.); *S. Survey*; *S. Quarterly*; *The S. Newsletter*; *S. Studies*.

EDITIONS: Facs. incl.: *S. Quartos in Collotype Facsimile* (ed. W. W. Greg and C. Hinman, 1939–); *S.'s Poems . . . A Facsimile of the Earliest Editions* (with pref. L. Martz and E. M. Waith, 1964); *The Norton Facsimile, The First Folio of S.* (prep. C. Hinman, 1968).—The poems and some quarto plays are available from the Scolar Press; adaptations and stage versions repr. Cornmarket Reprints (gen. ed. H. N. Davies, 1969–).—Crit. ed. ser. incl. *The New Variorum* (ed. H. H. Furness, H. H. Furness, Jr, et al., 1871–); *The New Cambridge* (ed. Sir A. T. Quiller-Couch, J. D. Wilson, et al., 1921–66); *The New Arden* (gen. eds U. Ellis-Fermor, H. F. Brooks and H. Jenkins, 1951–); *The London S.* (ed. J. J. Munro, intro, G. W. G. Wickham, 6 vols, 1958); *The Signet Classic S.* (gen. ed. S. Barnet, 1963–68); *The New Penguin S.* (gen. ed. T. J. B. Spencer, 1967–).—One-vol. eds; G. L. Kittredge (1936); P. Alexander (1951); H. Craig (1951); C. J. Sisson (1954); *The Pelican S.* (gen. ed. A. Harbage, 1969).

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*S.'s Plutarch* (1964) and *Elizabethan Love Stories* (1968); J. W. Velz, *S. and the Classical Tradition* (1968); G. W. G. Wickham, *S.'s Dramatic Heritage* (1969); R. A. Brower, *Hero and Saint: S. and the Graeco-Roman Heroic Tradition* (1971); K. F. Thompson, *Modesty and Cunning: S.'s Use of Literary Tradition* (1971).

**THEATRE:** G. C. D. Odell, *S.—From Betterton to Irving* (2 vols, 1920); E. K. Chambers, *The Elizabethan Stage* (4 vols, 1923); H. Spencer, *S. Improved* (1927); A. Harbage, *S.'s Audience* (1941); A. C. Sprague, *S. and the Actors* (1944) and *Shakespearean Players and Performances* (1953); C. B. Hogan, *S. in the Theatre 1701–1800* (2 vols, 1952–57); C. W. Hodges, *The Globe Restored* (1953; rev. 1968); I. Smith, *S.'s Globe Playhouse* (1956) and *S.'s Blackfriars Playhouse* (1964); A. Nagler, *S.'s Stage* (1958); L. Hotson, *S.'s Wooden O* (1959); B. Beckerman, *S. at the Globe: 1599–1609* (1962); B. Joseph, *Acting S.* (1962); G. W. G. Wickham, *Early English Stages, II: 1576–1660* (1963–72); G. W. Knight, *Shakespearean Production* (1964); J. C. Trewin, *S. on the English Stage 1900–1964* (1964); C. H. Shattuck, *The S. Prompt-books* (1965); *Five Restoration Adaptations of S.* (ed. C. Spencer, 1965); J. R. Brown, *S.'s Plays in Performance* (1966); J. L. Styan, *S.'s Stagecraft* (1967).

**SPECIALIST STUDIES:** C. W. Scott-Giles, *S.'s Heraldry* (1950); P. A. Jorgensen, *S.'s Military World* (1956); W. M. Merchant, *S. and the Artist* (1959); R. M. Frye, *S. and Christian Doctrine* (1963); A. A. Falconer, *S. and the Sea* (1964); N. N. Holland, *Psychoanalysis and S.* (1966); G. W. Keeton, *S.'s Legal and Political Background* (1967); I. I. Edgar, *S., Medicine and Psychiatry* (1970); R. Manvell, *S. and the Film* (1971).

**CRITICISM:** Hists incl.: J. Munro, *The S. Allusion-Book* (2 vols, rev. E. K. Chambers, 1932); A. Ralli, *A History of Shakespearean Criticism* (2 vols, 1932); L. Marder, *His Exits and His Entrances* (1964); A. M. Eastman, *A Short History of Shakespearean Criticism* (1968); P. Murray, *The Shakespearean Scene: Some Twentieth-Century Perspectives* (1969).—Ser. offering a range of crit.: Barnes and Noble Focus Books; *Discussions of Literature* (gen. ed. J. H. Summers, n.d.); Stratford-upon-Avon Stud. (gen. eds M. Bradbury and D. J. Palmer, 1969– ); Stud. in Eng. Lit. (gen. ed. D. Daiches, 1961– ); *Twentieth Century Views* (gen. ed. M. Mack, 1962– ); *The Penguin S. Library* (gen. ed. T. J. B. Spencer, 1964– ); *The Casebook Series* (gen. ed. A. E. Dyson, 1968– ).—Other anthols incl.: D. N. Smith (ed.), *Eighteenth Century Essays on S.* (1903; rev. 1963) and *S. Criticism: A Selection* (1916); A. Ridler (ed.), *S. Criticism: 1919–1935* (1936) and *S. Criticism: 1935–1960* (1963); *S. and His Critics* (ed. F. E. Halliday, 1949; 1958); *S.: Modern Essays in Criticism* (ed. L. F. Dean, 1957; rev. 1967); *S. in Europe* (ed. O. Le Winter, 1963; 1970);

*Studies in S.* (ed. P. Alexander, 1964); *S. in a Changing World* (ed. A. Kettle, 1964); *Approaches to S.* (ed. N. Rabkin, 1964); *His Infinite Variety: Major S. Criticism Since Johnson* (ed. P. N. Siegel, 1964); *Four Centuries of Shakespearean Criticism* (ed. F. Kermode, 1965).—Gen. crit. incl.: M. Morgann, *Essay on the dramatic character of Sir John Falstaff* (1777; ed. D. A. Fineman, 1972); W. Whiter, *A Specimen of a Commentary on S.* (1794; ed. A. Over and M. Bell, 1967); W. Hazlitt, *The Characters of S.'s Plays* (1817); A. B. Jameson, *S.'s Heroines* (1832); E. Dowden, *S.: A Critical Study of his Mind and Art* (1875); L. L. Schücking, *Character Problems in S.'s Plays* (1922); H. Granville-Barker, *Prefaces to S.* (5 ser., 1927–47; paper, 4 vols, 1963); *Coleridge's Shakespearean Criticism* (ed. T. M. Raysor, 2 vols, 1930; rev. 1960); T. Spencer, *S. and the Nature of Man* (1942); O. J. Campbell, *S.'s Satire* (1943); E. A. Armstrong, *S.'s Imagination* (1946); T. W. Baldwin, *S.'s Five-Act Structure* (1947); M. Joseph, *S. and the Arts of Language* (1947); S. L. Bethell, *S. and the Popular Dramatic Tradition* (1948); D. A. Stauffer, *S.'s World of Images* (1949); J. I. M. Stewart, *Character and Motive in S.* (1949); M. C. Bradbrook, *S. and Elizabethan Poetry* (1951); W. H. Clemen, *The Development of S.'s Imagery* (1951); A. Sewell, *Character and Society in S.* (1951); B. I. Evans, *The Language of S.'s Plays* (1952); A. Harbage, *S. and the Rival Traditions* (1952); H. Kökeritz, *S.'s Pronunciation* (1953); P. Cruttwell, *The Shakespearean Moment* (1954); F. E. Halliday, *The Poetry of S.'s Plays* (1954); M. M. Mahood, *S.'s Wordplay* (1957); J. Vyvyan, *The Shakespearean Ethic* (1959); U. Ellis-Fermor, *S. the Dramatist* (ed. K. Muir, 1961); A. P. Rossiter, *Angel With Horns* (1961); H. M. Hulme, *Explorations in S.'s Dramatic Language* (1962); A. Richter, *S. and the Idea of the Play* (1962); *Shaw on S.* (ed. E. Wilson, 1962); N. Coghill, *S.'s Professional Skills* (1964); J. Kott, *S. Our Contemporary* (1964; rev. 1967); P. J. Seng, *The Vocal Songs in the Plays of S.* (1967); P. W. Edwards, *S. and the Confines of Art* (1968); *Dr Johnson on S.* (ed. A. Sherbo, 2 vols, 1968); D. Traversi, *An Approach to S.* (2 vols, 1968–69); B. Vickers, *The Artistry of S.'s Prose* (1968); E. Jones, *Scenic Form in S.* (1971); F. Kermode, *S., Spenser, Donne* (1971).—On the early comedies: E. Welsford, *The Fool* (1935); H. B. Charlton, *Shakespearean Comedy* (1938); G. Gordon, *Shakespearean Comedy* (1944); J. Palmer, *Comic Characters of S.* (1946); T. M. Parrott, *Shakespearean Comedy* (1949); L. Hotson, *S.'s Motley* (1952); R. H. Goldsmith, *Wise Fools in S.* (1955); J. R. Brown, *S. and His Comedies* (1957; enl. 1962); C. L. Barber, *S.'s Festive Comedy* (1959); B. Evans, *S.'s Comedies* (1960); J. D. Wilson, *S.'s Happy Comedies* (1962); R. G. Hunter, *S. and the Comedy of Forgiveness* (1965).—On the middle comedies: W. W. Lawrence, *S.'s Problem Comedies* (1931); E. M. W. Tillyard, *S.'s Problem Plays*

(1950); E. Schanzer, *The Problem Plays of S.* (incl. 2 Roman plays; 1963); W. B. Toole, *S.'s Problem Plays* (1966).—On the later comedies: E. M. W. Tillyard, *S.'s Last Plays* (1938); G. W. Knight, *The Crown of Life* (1947); D. Traversi, *S.: The Last Phase* (1954).—Eng. histories: E. M. W. Tillyard, *S.'s History Plays* (1944); J. Palmer, *Political Characters of S.* (1945); L. B. Campbell, *S.'s Histories: Mirrors of Elizabethan Policy* (1947); I. Ribner, *The English History Play in the Age of S.* (1957; rev. 1965); D. Traversi, *S. From Richard II to Henry V* (1957); M. M. Reese, *The Cease of Majesty* (1961).—Roman histories: M. W. MacCallum, *S.'s Roman Plays and Their Background* (1910); G. W. Knight, *The Imperial Theme* (1931); M. Charney, *S.'s Roman Plays* (1961); D. Traversi, *S.: The Roman Plays* (1963).—The tragedies: C. Lamb, *On the Tragedies of S.* (1811); A. C. Bradley, *Shakespearean Tragedy* (1904); L. B. Campbell, *S.'s Tragic Heroes* (1930); J. D. Wilson, *What Happens in Hamlet* (1935); H. B. Charlton, *Shakespearean Tragedy* (1948); J. F. Danby, *S.'s Doctrine of Nature: A Study of King Lear* (1949); E. Jones, *Hamlet and Oedipus* (1949); W. Farnham, *S.'s Tragic Frontier* (1950); C. Leech, *S.'s Tragedies* (1950); H. N. Paul, *The Royal Play of Macbeth* (1950); D. G. James, *The Dream of Learning* (1951); P. Alexander, *Hamlet Father and Son* (1955); R. Speaight, *Nature in Shakespearean Tragedy* (1955); G. R. Elliot, *Dramatic Providence in Macbeth* (1958); B. Spivack, *S. and the Allegory of Evil* (1958); H. Levin, *The Question of Hamlet* (1959); I. Ribner, *Patterns in Shakespearean Tragedy* (1960); W. Rosen, *S. and the Craft of Tragedy* (1960); J. Holloway, *The Story of the Night: Studies in S.'s Major Tragedies* (1961); M. Rosenberg, *The Masks of Othello* (1961); F. W. Sternfeld, *Music in Shakespearean Tragedy* (1963); M. Mack, *King Lear in Our Time* (1965); M. Weitz, *Hamlet and the Philosophy of Literary Criticism* (1965); W. R. Elton, *King Lear and the Gods* (1966); N. Frye, *Fools of Time: Studies in Shakespearean Tragedy* (1967); N. Brooke, *S.'s Early Tragedies* (1968); D. Bartholomeusz, *Macbeth and the Players* (1969); N. Alexander, *Poison, Play and Duel* (1971).—Poems: T. W. Baldwin, *On the Literary Genetics of S.'s Poems and Sonnets* (1950); E. Hubler, *The Sense of S.'s Sonnets* (1952) and *The Riddle of S.'s Sonnets* (1962); G. W. Knight, *The Mutual Flame* (1955); J. W. Lever, *The Elizabethan Love Sonnet* (1956); J. B. Leishman, *Themes and Variations in S.'s Sonnets* (1961); W. H. Matchett, *The Phoenix and the Turtle* (1965); B. Stirling, *The S. Sonnet Order: Poems and Groups* (1968).

T.P.M.

**Shakhovskoy, PRINCE ALEXANDER ALEXANDROVICH** (\*24 IV 1777; †22 I 1846), Russian playwright, a prolific author of comedies, satires and farces. Written exclusively for the stage, they were of no great literary merit.

M. Paushkin, *Stary russkiy vodevil'* (1937).  
J.L.

**Shalom, SH(APIRO)** (\*Poland 19 XII 1905), Hebrew poet, was educated in Germany and went to Palestine in 1922. He wrote poems, short stories, plays and literary criticisms, of which the most successful were his symbolic poems.

*Yoman Ba-Galil* (1932; *Storm Over Galilee*, tr. B. Rabin, 1967); *Sefer Hashirim Ve-Hasoneitot* (1940); *On Ben Peleh* (Eng. facing Heb.; 1963); *Sefer Hai Roi* (1963); *Machteret Hashir* (1971).—Tr., Shakespeare's sonnets (1943).—Coll. works (9 vols, 1971).  
Y.H. (M.Ge.: Y.F.)

**Shamir, MOSHE** (\*Safed 1921), Hebrew novelist and playwright; a member of kibbutz Mishmar Ha-emek (1941–47); was in the Palmach (1944–46). His first novel, *Hu Halach Basadoth* (1948), won him a place amongst the young guard of Hebrew writers, and his position was further strengthened by the appearance of his historical novel, *Melech Basar Vedam* (1954; tr. *The King of Flesh and Blood*, 1958). His novel *Bemo Yadav* (1951) portrays a realistic and autobiographical situation, while his *Hayai Im Yishmael* (1969; tr. *My Life With Ishmael*, 1970) is a political statement justifying his sympathy with the Greater Israel movement.

*Kivsath Harash* (historical novel; 1957).

L.Y.

**AL-Shanfara** (c. 600), pre-Islamic Arabic poet. He was an outlaw and one of the 'swift runners' of the Arabs. Most famous is his splendid *Lāmiyat al-'Arab* ('The Poem Rhymed in l, of the Arabs'), where he describes the hardships of his solitary life in the desert.

G. Hughes, *Lamijāt ul-Arab* (1896). S.M.S.

**Shao YUNG** (□Fan-yang 1011; †Lo-yang 1077), Chinese philosopher and poet. Shao never accepted public office but lived humbly as a teacher. His influence upon contemporary politics and philosophy was considerable; he numbered Ssü-ma\* Kuang, Chang\* Tsai, Ch'êng\* Hao and Ch'êng\* I among his pupils and friends. He propounded a numerical explanation of phenomena, built upon the *I-ching*. His poetry is also mainly philosophical in content.

*Huang-chi ching-shih shu* (tr. W.-T. Chan in *A Source Book in Chinese Philosophy*, 1963).—*I-ch'uan chi-jang chi* (coll. verse; pref. dated 1066).

Fung Yu-lan, *A History of Chinese Philosophy*, II (tr. D. Bodde, 1953).  
A.R.D.

**Shapiro, KARL** (\*Baltimore, Md. 10 XI 1913), American poet and critic. A teacher at Johns Hopkins and California Universities, editor of *Poetry* (1950–56), Shapiro in his own verse and

criticism has done much to re-stress the technical aspects of creating poetry.

VERSE: *Poems* (1935); *Person, Place and Thing* (1942); *Essay on Rime* (1945); *Poems of a Jew* (1958).—CRITICISM: *Prose Keys to Modern Poetry* (1962); *A Prosody Handbook* (1964). D.E.Mo.

**Shapiro, KONSTANTIN**, also **ASHER** or **ABBA** (\*Grodno 1 XII 1839; †St Petersburg 1900), Hebrew poet. Quarrelling with his father, he ran away penniless to St Petersburg, where he finally became the photographer of the Tsarist court. He published, in Russian, an album of Russian writers with biographies. He accepted the Russian Orthodox creed, a step which he bitterly regretted. It greatly influenced his lyrics in which is felt all the despair and longing for a lost world. His best-known poem is *Birkat Hanairot*.

Sel. poems (ed. J. Fichman, Warsaw, 1911).  
S.A. (M.Ge.; Y.F.)

**Shapiro, LAMED** (\*Rshimtslev, Ukraine 1878; †New York 1948), Yiddish novelist and essayist. A modernist in style, his powerful eye-witness descriptions of the Tsarist pogroms caused a stir. He introduced to Yiddish literature sea-stories and stories describing immigrant life in the U.S.A. He translated into Yiddish works by Hugo\*, Scott\*, Dickens\* and Kipling\*.

*Der tselem* (1909); *Oifn' yam* (1910); *New-Yorkish* etc.—*The Jewish Government and Other Stories* (tr. Curt Leviant, New York, 1970).  
J.S.

**Sha'rani, 'ABD-AL-WAHAB** (\*1492; †Cairo 1565), Muslim Arab theologian, earned his living as a weaver and witnessed the Ottoman occupation of Egypt, which he deplored. He wrote on many subjects, his best-known works being an epitome of Ibn\* al-'Arabi's 'Meccan Revelations'; a biographical history of the Sufis; and an autobiographical work describing his many personal virtues 'ad maiorem Dei gloriam'. His main thesis was the compatibility of mysticism with dogmatic theology. Often childishly credulous, his style was simple and his spirit one of humanity and toleration.

*Lawāqih al-Anwar fi Tabaqat al-Akhyar* (1881); *Kitāb al-Kibrīt al-Aḥmar fī Bayān 'Ulūm al-Shaikh al-Akbar* (1888); *Laṭā'if al-Mīnān w' al-Akhlāq* (1903); *al-Mizān al-Kubrā* (1940).

C. Field, *Mystics and Saints of Islam* (1910); J. Schacht, 'Al-Sha'rani' in *Encyclopaedia of Islam*, IV (1934); A. J. Arberry, *Sufism* (1950).  
W.A. el K. (R.W.J.A.)

**Sharar, ABDUL HALĪM** (\*1860; †1926), pioneer of the Urdu historical novel, extolling the past glories of Islam (e.g. *Flora Florinda*, 1899); he also wrote social novels, including one attacking the purdah

system (*Badr un Nisā ki Musibat*, ?1897), and tales exposing iniquities of the rulers of the Indian princely states; and he was one of the pioneers of modern popular journalism. A famous series of his articles paints an unrivalled picture of old Lucknow (*Guzashta Lakhnāu*, 1914–16).  
R.R.

**Sharp, WILLIAM**: see **Macleod, FIONA**.

**Sharpham, EDWARD** (\*Colehanger, East Allington, Devon VII 1576; †London 1608), English dramatist. His *Fleire*, very like Marston's\* *Parasitaster*, was written for the Children of Blackfriars. Sharpham writes good theatrical prose dialogue, entertaining and fluid.

*The Fleire* (1607; ed. H. Nibbe in *Bang's Materialen*, XXXVI, 1912); *Cupid's Whirligig* (1607; ed. A. Nicoll, 1926).

M. W. Sampson, 'The plays of E. S.' in *Studies in Language and Literature in Celebration of J. M. Hart* (1910); C. Leech, 'The plays of E. S.' in *Rev. Eng. Stud.*, XI (1935). B.L.J. (T.P.M.)

**Sha Ting**, pseud. of **YANG T'UNG-FANG** (\*An-hsien, Szechwan 1905), Chinese novelist and short-story writer, began his career in the League of Left-Wing Writers (1931), and continued to publish throughout the post-1949 period until denounced in the Cultural Revolution (1966). With the Szechwanese countryside as the characteristic background of his fiction, he can be regarded as a successful regional novelist.

*Sha Ting hsüan-chi* (sel. short stories; 1959; 5 stories tr. in *Chinese Lit.*, 1957, No. 2, 1961, No. 6 and 1964, No. 10).  
A.R.D.

**Shauqi, AḤMAD** (\*Cairo 1868; †13 X 1932), Egyptian Arab poet, dramatist and novelist. Born of noble parents, he spent most of his life in government service and was close to the court. From 1914 to 1919 he was banished from Egypt and lived at Barcelona. His poetry is in strict classical taste and language, often moving in extravagant hyperbole; most of it is of a patriotic character. In his plays he imitated Corneille\*. His novels are historical romances. C.R.

VERSE: *Al-Shauqiyyāt* (3 vols, 1898–1936); *Duwal al-'Arab* (1933; tr. *Poème historique* . . . , 1895).—PLAYS: *Alī bek al-Kabīr* (1894); *Majnūn Layla* (1916; Eng. tr. A. J. Arberry, 1933); *Maṣra' Kliyubāṭra* (1929); *Qambīz* (1931); *'Antarah* (1932); *Amīrat al-Andalus* (1932).—NOVELS: *'Adhrā' al-Hind* (1897); *Dall wa-Taimān* (1899; based on G. Ebers, *Eine ägyptische Königstochter*); *Waraqāt al-'Āṣ* (1914).

H. Pérès, 'A. S.' in *Annales de l'Institut d'Études Orientales*, Algiers, II (1936); A. J. Arberry, 'Ḥāfiẓ Ibrāhīm and S.' in *Jour. Roy. Asiat. Soc.* (1937); A. Z. Abushady, 'S., Ḥafiz and Matran, the three leading neo-classical poets of contemporary Egypt' in *Middle Eastern Affairs*, III (1952);



S. Dayf, *S., shā'ir al-'asr al-ḥadīth* (1953); J. M. Landau, *Studies in the Arab Theater and Cinema* (1958); S. Dahan, 'Descriptive and erotic themes in the poetry of S.' in *Rev. de l'Acad. arabe de Damas*, XXXIV (1959); M. M. Badawi, 'Al-Hilāl, moon or poet' in *Jour. Arabic Lit.*, II (1971).

C.R. (M.M.B.)

Shaw, GEORGE BERNARD (\*Dublin 26 VII 1856; ∞1898 Charlotte Payne-Townshend [†1944]; †Ayot Saint Lawrence, Herts 3 XI 1950), Irish dramatist, novelist and propagandist. He was educated at Wesley College, Dublin, and received some training in music and painting at home; emigrated to London 1876; nine years of hackwork and of unsuccessful novel-writing followed. He began to come into prominence as a music critic ('Corno di Bassetto'), drama critic and book-reviewer and as an enthusiastic propagandist for socialism. In 1884 he founded the Fabian Society. He began play-writing about 1892; about 1904 his plays began to be acted regularly and from 1910 to draw large audiences in London and New York. In 1925 he was awarded the Nobel prize for literature. He wrote almost to the end of his days and left his fortune to set up a fund charged with investigating the establishment of a new alphabetical system.

In his plays and their renowned prefaces Shaw was a brilliantly stimulating writer, gifted with a Swiftian irony and a mastery of clear and witty prose. Chiefly interested in 'the struggle between human vitality and the artificial system of morality', he at once overturned old conventions and suggested new ideals. He regarded himself as a tragic writer perpetually tripped up by a comic one and deliberately concentrated upon remediable human suffering, a fact which may impair the lasting power of all but his greatest plays.

R.McH.

PLAYS: *Plays Pleasant* [*Arms and the Man*; *Candida*; *The Man of Destiny*; *You Never Can Tell*] and *Unpleasant* [*Widowers' Houses*; *The Philanderer*; *Mrs Warren's Profession*] (1898); *Three Plays for Puritans* [*The Devil's Disciple*; *Caesar and Cleopatra*; *Captain Brassbound's Conversion*] (1900); *Man and Superman* (1901-03); *John Bull's Other Island* (1904); *Major Barbara* (1905); *The Doctor's Dilemma* (1906); *The Shewing-up of Blanco Posnet* (1909); *Fanny's First Play* (1910); *Androcles and the Lion* (1911); *Overruled* and *Pygmalion* (1912); *Heartbreak House* (1913-16); *Back to Methusalem* (1921); *St Joan* (1923); *The Apple Cart* (1929); *On the Rocks* (1933); *Geneva* (1938); *In Good King Charles's Golden Days* (1939).—NOVELS: *An Unsocial Socialist* (1884); *Cashel Byron's Profession* (1885-86); *The Irrational Knot* (1885-87); *Love Among the Artists* (1887-88).—VARIOUS: *The Quintessence of Ibsenism* (1891); *Our Theatre in the Nineties* (dramat. crit.; 1895-98; 3 vols, in *Col-*

*lected Works*, 1932); *The Perfect Wagnerite* (1898); *The Intelligent Woman's Guide to Socialism* (1928); *The Adventures of the Black Girl in Her Search for God* (1932); *Everybody's Political What's What* (1944).—LETTERS: *Ellen Terry and B. S.: A Correspondence* (ed. C. St John, 1931); *Correspondence Between S. and Mrs Patrick Campbell* (ed. A. Dent, 1952); *B. S.'s Letters to Granville-Barker* (ed. C. B. Purdom, 1956); *Collected Letters* (ed. Dan H. Laurence, 1965-72).—COLLECTIONS: *S. on Theatre* (ed. E. J. West, 1958); *S. on Shakespeare* (ed. E. Wilson, 1961); *The Matter With Ireland* (ed. D. H. Green and Dan H. Laurence, 1962); *Platform and Pulpit* (ed. Dan H. Laurence, 1962).—*Collected Works* (33 vols, 1931-34); *Complete Plays* (1 vol., 1965); *Complete Prefaces* (1 vol., 1965).

H. Pearson, *B. S.* (1942; rev. ed. 1961); C. E. M. Joad, *S.* (1949); E. Bentley, *B. S.* (1950; 2nd ed. 1967); D. MacCarthy, *S.* (1951); A. C. Ward, *B. S.* (1951); *S. and Society* (ed. C. E. M. Joad, 1953); *G. B. S.: A Critical Survey* (ed. L. Kronenberger, 1953); A. Henderson, *G. B. S.: Man of the Century* (1956); M. Meisel, *S. and the 19th-Century Theatre* (1963); *G. B. S.* (ed. R. J. Kaufman, 1965); A. M. Gibbs, *S.* (1969).

R.McH. (E.T.W.)

Shaw, HENRY WHEELER, wrote under pseud. JOSH BILLINGS (\*Lanesboro, Mass. 21 IV 1818; ∞1845 Zilpha Bradford; †Monterey, Calif. 14 X 1885), American humorist. He is best in his 'affurisms', blending folk wisdom with mellow irony. He lectured with great success, using a deadpan technique.

*Josh Billings: His Sayings* (1865); *Farmer's Allminax* (annually, 1869-80); *Josh Billings: His Works, Complete* (1888).

C. Clemens, *Josh Billings: Yankee Humorist* (1932).  
H.C.L. (I.W.)

Shcherbatov, PRINCE MIKHAIL MIKHAILOVICH (\*1733; †1790), Russian historian and didactic author. His *Istoriya rossiyskaya* (7 vols, 1771-74), is of much smaller interest than his pamphlet, *Povrezhdenie nraov v Rossii* ('On the Decline of Morals in Russia')—a virulent attack on Peter's\* reforms and on the corruption they brought into Russia, beginning with the lewd Empresses after Peter's reign. He can be regarded as a forerunner of the Slavophiles.

*Raznye sochineniya* (1860).—*Über die Sittenverderbnis in Russland* (ed. K. Stählin and S. Jakobson, 1925).

M. D., *Russkiy sotsial'ny roman XVIII veka* (1900).  
J.L.

Shcherbina, NIKOLAY FÉDOROVICH (\*Don province 2 XII 1821; †10 V 1869), Russian poet who found his principal inspiration in classical Greece. A Parnassian by nature, he cared only for art and his

own ideal of beauty at a time when utilitarian civic poetry was in demand.

*Stikhotvoreniya* (2 vols, 1857); *Polnoye sobranie sochineniy* (1873); *Al'bom ipokhondrika* (1929). J.L.

**Shchipachov, STEPAN PETROVICH** (\*1899), Soviet poet mainly of the 'engaged' school, whose excellent epic poem *Pavlik Morozov* (1951) enhanced his fame, as did his *Domik v Sushenskoy*, about the cottage in which Lenin\* lived during his exile in Siberia.

V. V. Dementyev, S. S. (1951). J.L.

**Sheffield, JOHN, EARL OF MULGRAVE, MARQUIS OF NORMANBY, DUKE OF BUCKINGHAM AND NORMANBY** (\*London 7 IV 1648; ∞18 III 1686/87 Ursula Stawel, ∞12 III 1698/99 Katherine Noel, ∞7 II 1713/14 Catherine Annesley; †London 24 II 1720/21), English poet, soldier, Jacobite statesman, friend and patron of Dryden\* and Pope\*. In his *Essay on Poetry* (1682; ed. J. E. Spingarn, *Critical Essays of the 17th Century*, II, 1908-09) he gave expression to the new Augustan literary standards, and in his rewriting *Julius Caesar* as two plays, *Julius Caesar* and *Marcus Brutus* (repr. M. Wilding, 1970), he regularized Shakespeare\* according to the neo-classic unities and decorum. His verse *Essay on Satire* (1689; wr. 1675) gives a satirical account of contemporary satirists.

*Works* (ed. A. Pope, 2 vols, 1723); sel. in *Miscellanea* (1933) and V. de S. Pinto, *Restoration Carnival* (1954).

T. Cibber, *Lives of the Poets*, III (1753); S. Johnson, *Lives of the Poets*, II (1779-81); G. Sherburn, *The Early Career of Alexander Pope* (1934); J. H. Wilson, *The Court Wits of the Restoration* (1948). R.M.W.

**Shehu, THE**: see *Usman dan Fodio*.

**Sheller-Mikhailov, ALEXANDER KONSTANTINOVICH** (\*St Petersburg 30 VII 1838; †*ibid.* 21 XI 1900), Russian novelist with a radical turn of mind, partly influenced by Dickens\* and Thackeray\*. Although not a great creative artist, he helped to shape the younger generation of his period in the progressive spirit of the 1860s.

*Polnoye sobranie sochineniy* (15 vols, 1894). A. I. Faresov, A. K. S. (1901). J.L.

**Shelley, MARY WOLLSTONECRAFT, née GODWIN** (\*Somers Town 30 VIII 1797; ∞1816 Percy Bysshe Shelley\*; †London 1 II 1851), English writer. In 1814 she eloped with Shelley, and in 1816, when he was freed by the death of his wife, they married. After his death in 1822 she returned to England and devoted her time to the editing of Shelley's literary remains. *Frankenstein*, her best-

known work, is an extraordinary cross between the novel of terror and a Godwinian tract. B.H.

*Frankenstein or the Modern Prometheus* (1818; anon.); *The Last Man* (3 vols, 1826); *Tales and Stories* by M. W. S. (ed. R. Garnett, 1891).—*Letters of M. S.* (ed. F. L. Jones, 2 vols, 1944); *M. S.'s Journal* (ed. *idem*, 1947).

M. Spark, *Child of Light* (1951); E. Nitchie, *M. S.* (1953); E. Bigland, *M. S.* (1959). B.H. (K.W.)

**Shelley, PERCY BYSSHE** (\*Field Place, nr Horsham 4 VIII 1792; ∞1811 Harriet Westbrook, ∞1816 Mary Godwin; †[drowned] Gulf of Spezia 8 VII 1822), English poet. Shelley's career as author and revolutionary began with the publication of *The Necessity of Atheism* when he was an undergraduate at Oxford. After being expelled for refusing to deny his share (with Hogg\*) in the authorship Shelley's next rash act was his marriage. This came to an end when he left England with Mary Godwin in 1814, and he spent most of his remaining years abroad, mainly in Italy. He and Edward Williams sailed to Leghorn to welcome Leigh Hunt\* in the summer of 1822 and on the return journey the *Ariel* was lost in the Gulf of Spezia. Shelley's body was washed up at Viareggio and cremated.

His poems, like his life, contain a strange blend of the practical and the mystical: his many visions of the millennium, for instance, are set out partly in terms of a community of perfect love, partly in terms of republicanism and vegetarianism. Another result of Shelley's practical sense was his adoption of plain style and crude caricature when he wrote the vigorous political hymns which were intended for a popular audience. But his poetic power lies in the impassioned lyricism which sustains his magnificent odes and which relieves the didactic and analytical material of *Epipsychidion* or *The Triumph of Life*. The roots of Shelley's claim that poets are the unacknowledged legislators of the world are poignantly revealed in his own poetry. 'Poetry makes immortal all that is best and most beautiful in the world' he writes; and 'Poetry redeems from decay the visitations of the divinity in man'. And the power of his poetry to fill the mind with exaltation, with a 'wondrous sympathy' and a sense of the 'interpenetration of a diviner nature' carries conviction of the absolute moral good on which all legislation for mankind must rest.

VERSE: *Queen Mab, a Philosophical Poem* (1813); *The Cenci, A tragedy in five acts* (Italy, 1819); *Prometheus Unbound* (1820); *Epipsychidion* (1821); *Adonais* (Pisa, 1821).—*The Works of P. B. S.* (ed. Mary W. Shelley, 2 pts, 1847); *The Complete Works of P. B. S.* (ed. R. Ingpen and W. E. Peck, 10 vols, 1926-30).—PROSE: *The Prose Works of P. B. S.* (ed. H. B. Forman, 4 vols, 1880); *S.'s Prose* (ed. D. L. Clark, 1954); *Letters of P. B. S.* (ed. F. L. Jones, 2 vols, 1964).

R. Browning, *Essay on S.* (orig. pref. to *The Letters of P. B. S.* [mainly spurious], 1852); T. J. Hogg, *The Life of S.* (2 vols, 1858); E. J. Trelawny, *Recollections of the Last Days of S. and Byron* (1858; ed. E. Dowden, 1906); T. L. Peacock, *Memoirs of S.* (*Works* [1934], VIII); J. A. Symonds, *S.* (1878); H. Read, *In Defence of S. and Other Essays* (1936); N. I. White, *S.* (2 vols, 1940); E. Blunden, *S.: A Life Story* (1946); C. Baker, *S.'s Major Poetry* (1948); N. Rogers, *S. at Work* (1956); D. King-Hele, *S. His Thought and Work* (1960).

B.H. (K.W.)

Shemtob Palquiara: see Falaguera, SHEMTOB.

Shên CHI-CHI (□Wu-hsien 8th century), Chinese short-story writer. Shen followed a normal and largely undistinguished official career. He was appointed a compiler in the History Office (c. 784) and compiled the official records for the period 780-783. His short stories stand at the beginning of a great advance in T'ang fiction; *Chên-chung chi* and *Jên-shih chuan* are among the best Chinese tales of the marvellous.

*Chên-chung chi* ('The Magic Pillow', tr. C. C. Wang in *Traditional Chinese Tales*, 1944); *Jên-shih chuan* (tr. *idem*, *ibid.*). A.R.D.

Shên Fu (□Yüan-ho 26 XII 1763), Chinese writer. Shên worked mainly as a secretary, although at times he sought a livelihood from business or painting (for which he had some reputation). He is known solely for his sensitive part-autobiographical, part-reflective *Fu-shêng liu-chi*, of which only the first four chapters are extant.

*Fu-shêng liu-chi* (1877; 'Six Chapters of a Floating Life', tr. Lin Yutang in *T'ien Hsia Monthly*, I, 1935, repr. in *The Wisdom of China*, 1942). A.R.D.

Shên Tê-CH'ÏEN (□Ch'ang-chou, Kiangsu 24 XII 1673; †6 X 1769), Chinese poet and literary critic. Shên gained his doctorate late in life (1739), but thereafter enjoyed the favour of Emperor Ch'ien-lung. In opposition to Yüan\* Mei he maintained that poetry should have a moral purpose and that formal strictness was important. He compiled *Ku-shih yüan* (1725) and other anthologies to illustrate his views.

*Shih-shuo tsui-yü* (literary criticism; 1731).—*Kuei-yü shih-wên ch'ao* (coll. works; 1767).

A.R.D.

Shên Ts'UNG-WÊN (\*Fêng-huang, Hunan 1903), Chinese writer, had a military and rural background which colours many of his works. After going to Peking to study (1922) he established himself as a writer and was accepted into the ranks of the Crescent Society. At the same time he was a close friend of Ting\* Ling and her

husband Hu Yeh-p'in. A prolific writer, his works ran to some 35 volumes by 1935. Though the most successful portrayer of the common people in rural China, he published no fiction after 1949.

14 short stories tr. Ching Ti and R. Payne, *The Chinese Earth* (1947).

C. T. Hsia, *A History of Modern Chinese Fiction 1917-1957* (1961; incl. biblio. of Shên's works). A.R.D.

Shên YÜEH or SHÊN Yo (□Wu-k'ang 441; †513), Chinese scholar and poet. Shên served under the Sung and Ch'i dynasties, and was a supporter of Hsiao Yen who became first Emperor of the Liang dynasty (502), receiving noble rank and high office from him. Although he compiled histories of the Chin, Sung and Ch'i dynasties, only his Sung history (*Sung-shu*) has survived. The section on music in this work is of great importance for the history of the *yüeh-fu* (poetry written to music). He was particularly interested in musical and poetical theory and is supposed to have been the first to formulate the distinction of 'tones' in Chinese sounds and to indicate certain tonal combinations to be avoided in poetry. Of his own poetry much has been lost.

Tr. of Shên's works preserved in the anthology *Wên-hsüan* in E. von Zach, *Die chinesische Anthologie* (2 vols, Harvard, 1958). A.R.D.

Shenhar, formerly Shenberg, YITZCHAK (\*Proskurov 21 II 1902; †Jerusalem 18 IV 1957), Hebrew author, went to Palestine after the First World War. He wrote short stories on the life of the Jews in Russia before and during the Revolution. His Israeli stories are mostly shrewd psychological analyses of those who cannot adjust themselves to the new life. His sensitive and lucid style combines introspection with an Imagist precision of expression. He was one of the best translators from European literature into Hebrew.

*Beshiva Derachim* (1954); *Sipurei Y. S.* (3 vols, 1960). C.K. (M.Ge.; Y.F.)

Shenstone, WILLIAM (\*Hales Owen, Worcs; ~13 XI 1714; †Leasowes 11 II 1763), English poet and essayist. Johnson's\* contemporary at Oxford, Shenstone early retired to his little estate, Leasowes, to cultivate his gardens, friendships and poetry. In Dodsley\* he found a publisher for *The Schoolmistress* (1742), *Pastoral Ballad* (1755) and other poems, and his essays on poetry, the inconvenience of a small fortune and the function of 'ruinated structures' in landscape gardening. Though daringly artless at times and of a fresher sentiment for nature than is usual in his age, Shenstone's poetic impulse lacked the vitality to break with contemporary poetic artifices.

R.M.H.

*Poems on various occasions* (1737); *Judgment of*

*Hercules* (1741).—*Works in Verse and Prose* (2 vols, 1764; III, *Letters*, ed. R. Dodsley with *Life*, 1769; ed. G. Gilfillan, with *Life*, 1854); *Shenstone's Miscellany*, 1759–63 (ed. I. A. Gordon, 1952).

A. Hazeltine, *A Study of W. S. and His Critics* (1918); M. Williams, *W. S.: A Chapter in 18th Century Taste* (1935) and *Letters* (1939); A. R. Humphreys, *W. S.* (1937); D. Mallon, *Letters* (1939).  
R.M.H. (M.Bu.)

Shepard, THOMAS (\*Towcester, Eng. 5 XI 1605; ∞1632 Margaret Touthville, ∞1637 Joanna Hooker, ∞1647 Margaret Boradel; †Cambridge, Mass. 25 VIII 1649), American theologian. He used homely metaphors in the Puritan manner; his *The Sincere Convert* (1640) ran through 20 editions.

*New Englands Lamentation for Old Englands Present Errors* (1645); *The Clear Sun-shine of the Gospel* (1648).—*The Autobiography of T. S.* (ed. N. Adams, 1832).

J. A. Albro, *The Life of T. S.* (1847).

H.L.C.

Sherburne, SIR EDWARD (\*London 18 IX 1618; †*ibid.* 4 IX 1702), English Roman Catholic poet and translator. He became clerk to the ordinance in 1642, was imprisoned and then joined the Royalist army, becoming missionary general at Oxford till 1646. Sherburne regained his office in 1660. He was a very capable translator.

B.L.J.

*Poems* (1651; ed. A. Chalmers in *The Works of the English Poets*, VI, 1810; as *Miscellaneous Poems*, 1819; ed. F. J. van Beeck, 1961).—*The Tragedies of L. Annaeus Seneca* (tr.; 1701).

B.L.J. (H.N.D.)

Sheridan, RICHARD BRINSLEY (\*Dublin 30 X 1751; ∞13 IV 1773 Elizabeth Linley, ∞1795 Esther Ogle; †London 7 VII 1816), Irish dramatist and orator. Educated at Dublin and Harrow; his family's residing at Bath gave him an early opportunity of studying the behaviour of polite society. He settled in London (1774) with his wife, whom he had married after a romantic courtship, involving an elopement and two duels with a rival. He studied law but left it to write for the stage, on which his success was rapid. He became a shareholder in Drury Lane Theatre 1776; manager 1776–1809. Sheridan entered English public life as M.P. for Stafford 1780; became Under-Secretary of State 1782, Privy Councillor and Treasurer of the Navy 1799. His speeches on Irish affairs and on the impeachment of Warren Hastings were especially notable.

Sheridan's brilliant comedies *The Rivals* (1775) and *The School for Scandal* (1777) are classics of the stage, full of witty dialogue, excellent situations and immortal characters. With Goldsmith\*, Sheridan marks a return to real humour

and life and a reaction against moralizing and sentimental comedy.  
R.McH.

PLAYS: *St Patrick's Day* (1775); *The Critic* (1779); *Pizarro* (1798); *The Stranger* (1798).—*The Duenna* (comic opera; 1775); *A Trip to Scarborough* (adapt. from Vanbrugh; 1777).—*Plays and Poems of R. B. S.* (ed. R. Crompton Rhodes, 3 vols, 1928).—*Speeches of S.* (1798).

T. Moore, *Memoirs of S.* (5th ed., 2 vols, 1827); R. C. Rhodes, *Harlequin S.* (1933); L. Gibbs, *S.* (1947); O. Sherwin, *Uncorking Old Sherry* (1960); J. Dulck, *Les comédies de R. B. S.* (Paris, 1962).

R.McH. (E.T.W.)

Sherira Gaon, otherwise SHERIRA BEN HANINA (\*Pumbeditha c. 900; †*ibid.* c. 1000), Iraqi Hebrew religious writer and historian; gaon (head of the Talmudical college) of Pumbeditha 968–998. Many of his *responsa* (replies to legal questions) in Arabic, Hebrew and Aramaic are preserved. A letter of his, recounting the history of Talmudic scholarship, is the chief source for the period.

*Iggeret R. Sherira* (1566; ed. B. Lewin, 1921; *Épître historique de R. Scherira Gaon*, tr. L. Landau, 1904).  
C.R.

Sherwood, MARY MARTHA, née BUTT (\*Stanford, Worcs 6 V 1775; ∞1803 Henry Sherwood; †Twickenham 22 IX 1851), English philanthropist, writer of tracts and moral stories, the best-known being *History of the Fairchild Family* (3 pts, 1818–47).

M. Tabor, *Pioneer Women*, III (1925); N. G. Royde-Smith, *The State of Mind of Mrs S.* (1946).  
R.M.H. (K.W.)

Sherwood, ROBERT EMMET (\*New Rochelle, N.Y. 4 IV 1896; ∞1922 Mary Brandon [o/o 1934], ∞1935 Madeline Connelly; †14 XI 1955), American playwright. Sherwood first attracted attention with his historical comedy *The Road to Rome* (1927) and in the 1930s won a Pulitzer prize twice. *Idiot's Delight* (1936) is the best example of Sherwood's compassionate irony as he investigates the behaviour of a group of differing personalities under the threat of approaching war and the passing of a social order.

*This Is New York* (1931); *Reunion in Vienna* (1932); *The Petrified Forest* (1935); *Abe Lincoln in Illinois* (1939); *There Shall Be No Night* (1941); *Small War on Murray Hill* (1957).

J. M. Brown, *Two on the Aisle* (1938) and *The Worlds of R. E. S.* (1965); W. L. Dusenberry, *The Theme of Loneliness in Modern American Drama* (1960); J. Gassner, *Theatre at the Crossroads* (1960); R. Shuman, *R. E. S.* (1964).

G.A.K.

Shestov, LEV, pseud. of LEV ISAAKOVICH SCHWARZ-MANN (\*1866; †1938), Russian philosopher and

author. Influenced by Dostoyevsky\* and Nietzsche\*, he became a Mephistophelian opponent of all idealistic systems from Socrates\* to Kant\*. From 1916 onwards, and especially during his exile in France, he became interested in religion. Yet the god he sought was—not unlike Franz Kafka's\* god—beyond all human standards of good and evil. His early phase was noted for three books: *Dobro v uchenii Tolstogo i Nietzsche* ('The Good in the Teaching of T. and N.'; 1900), *Dostoyevsky i Nietzsche: filosofiya tragedii* (1901) and *Apofoez bezpochvennosti* ('An Apotheosis of Rootlessness'), also for his earlier onslaught on Brandes\* à propos of Shakespeare\*. In his subsequent books Shestov came close to 'existentialist' thought, and one of his last works was a study of Kierkegaard\* (1939).

*Shakespeare i ego kritik Brandes* (1898); *Vlast' klyuchey* (*Potestas Clavium*) (1923); *Na vesakh Iova* (1929).—*Anton Chekhov and Other Essays* (tr. S. Koteliansky and J. M. Murry, 1915); *All Things Are Possible* (tr. S. Koteliansky, 1920); *In Job's Balance* (tr. C. Coventry and C. A. Macartney, 1932); *Athènes et Jérusalem* (tr. B. Schloetzer, 1938). J.L.

**Shevchenko, TARAS** (\*Morinty 9 III 1814; †St Petersburg 10 III 1861), Ukrainian poet. A serf by birth, he had a singularly unhappy childhood. At the age of 17 he came in his master's retinue to St Petersburg, and a year later was apprenticed to an artisan, where, by accident, his artistic talent was discovered. The painter Bryullov and the poet Zhukovsky\* bought his freedom, and he entered the Academy of Art in 1838. While studying painting, he discovered his poetic gift, and his first book of verse, *Kobzar* ('The Minstrel'), appeared in 1840. There followed numerous poems in which he combined his own poetic genius with that of his people whose mouthpiece he became. In 1846 he joined the secret 'Brotherhood of Cyril and Methodius' advocating a free and democratic union of all Slavs. The next year the Brotherhood was denounced, and he was sentenced for his unpublished works, such as the anti-Tsarist anti-imperialist poems *Son* ('A Dream'; 1844) and *Kavkaz* (1845), to penal army service in Central Asia, whence he returned only ten years later. Undaunted by his trials, he continued to write, and when he died he was the acknowledged national poet of the Ukraine.

*Povne zibrannya tvoriv* (10 vols, incl. paintings, 1939–64; 6 vols, 1963–64); *The Poet of Ukraine* (tr. and intro. C. Manning, 1945); 'Autobiography' in Ukr. Rev., VIII (1961); *Song out of Darkness* (tr. with biblio. V. Rich, 1961); *Selected Works* (incl. prose; Moscow, 1964); *Poetical Works* (tr. C. Andrusyshen and W. Kirkconnell, 1964).

A. Jensen, *T. Sh. Ein ukrainisches Dichterleben* (1916); I. Franko, 'T. Sh.' in Slavon. Rev., III (1924); D. Doroshenko, *T. Sh.* (pref. R. Seton-

Watson, Prague, 1936); W. K. Matthews, *T. Š.* (1951); G. S. N. Luckyj, 'Sh. studies one century after the poet's death' in Amer. Slavic Rev., XXI (1962); *T. Š. 1814–1861. A Symposium* (ed. V. Mijakovskij and G. Y. Shevelov, The Hague, 1962); *T. Sh.: The Bard of People's Freedom* (1962); I. Z. Boiko et al., *T. Sh. Bibliografiya literatury pro zhyttya i tvorchist' 1839–1959* (2 vols, 1963); M. Rylsky and A. Deitch, *T. Sh. A Biographical Sketch* (Kiev, 1964); O. Kravchenyuk, 'Sh. biblio. in Eng.' in Suchasnist', IV (1964); *T. Š. Sein Leben und sein Werk* (ed. J. Bojko and E. Koschmieder, with biblio., 1965); and arts by various authors in: Slavon. and East Eur. Rev., XXXIV (1955), XL (1961); Ukr. Quart., I (1945), V (1949), XII (1956), XVI (1960); Ukr. Rev., VIII (1961), IX (1962), XI (1964). V.S.

**Shiels, GEORGE** (\*Co. Antrim 1886; †ibid. 1949), Irish dramatist; from 1921 over 20 of his plays were produced at the Abbey Theatre, Dublin. One of Ireland's most popular playwrights, he specialized in the comedy of Irish small-town life.

*Paul Twynning* (1922); *Professor Tim* (1925); *The New Gossoon* (1930); *The Passing Day* (1936); *The Rugged Path* (1940). E.T.W.

**Shiga NAOYA** (\*Ishinomaki, Miyagi 20 II 1883; †21 X 1971), Japanese author. His early efforts were not outstanding, and in 1913 he gave up literary activity. Persuaded in 1917 by Mushanokōji\* Saneatsu to resume it, he soon became famous for a succession of novels and short stories. His literary prominence was due partly to his lucid and clear style, which was imitated by later writers, and partly to his approach which, while not avoiding a realistic presentation of unpleasant facts or complex psychological situations, dealt with them in a spirit of humanitarian idealism. He was regarded as one of the most brilliant Japanese writers of the early 20th century.

*Aru asa* (1908); *Kamisori* (1910; 'The Razor', tr. F. Mathy in Monumenta Nipponica, XIII.3–4, 1957); *Han no hanzai* (1913; 'Han's Crime', tr. I. I. Morris in Japan Quart., II, 1955, Harper's Bazaar, Nov. 1956, and *Modern Japanese Literature*, ed. D. L. Keene, 1956; 'Le crime du jongleur', tr. S. Elisséev in *Neuf nouvelles japonaises*, 1924); *Seibei to hyōtan* (1913; 'The Artist', tr. I. I. Morris in Japan Quart., II, 1955, and *Modern Japanese Stories*, 1961); *Wakai* (1917; summary in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Kinosaki nite* (1917; 'At Kinosaki', tr. E. G. Seidensticker in Keene, *op. cit.*); *Kozō no Kamisama* (1920; tr. M. Y. Matsudaira in *The Heart Is Alone*, ed. R. N. McKinnon, 1957); *An'ya kōro* (1922; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); other trs in: S. Élisée, *Le jardin des pivaines* (1927); A. L. Sadler, *Selections From Modern Japanese Writers* (Sydney,

1942); S. G. Brickley, *The Writing of Idiomatic English* (Tokyo, 1951); other refs in *Modern Japanese Stories* (ed. I. I. Morris, 1961).

E.B.C. (D.E.M.)

**Shiki:** see Masaoka SHIKI.

**Shikibu:** see Murasaki SHIKIBU.

**Shikitei SAMBA**, pseud. of KIKUCHI HISANORI, also called KIKUCHI TAISUKE (\*Edo [= Tokyo] 1776; †*ibid.* 28 I 1822), Japanese novelist and humorous writer. Apprenticed in a bookshop in his youth, he showed, in spite of a poor education, great interest in books. His first book was published in 1794 when he was only 18, and from then onwards he became a fluent writer. No fewer than 138 works are credited to him. He had a cheerful and convivial personality, and his premature death was ascribed to his addiction to drink. Among his writings by far the most famous is *Ukiyoburo*, a series of humorous dialogues between people attending a public bath-house. The book was regarded by his contemporaries as one of the 'Four great books of Japan', the other three being Bakin's\* *Hakkenden*, Tanehiko's\* *Nise Murasaki inaka Genji*, and Jippensha's\* *Ikku's Hizakurige* (on the last of which it is to a certain extent modelled).

E.B.C.

*Ukiyoburo* (1809–11; summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948); summary and discussion in B. Lewin, *Japanische Chrestomathie*, 1965; *Shijūhachi kuse* (1811); *Ukiyodoko* (1811–12); *Kokon hyakubaka* (1812).

E.B.C. (D.E.M.)

**Shimazaki Tōson**, pseud. of SHIMAZAKI HARUKI (\*Kamiasaka, Nagano 17 II 1872; ∞1899 Hata Fuyuko [†1911], ∞1928 Katō Shizuko; †22 VIII 1943), Japanese poet, novelist and essayist. A schoolteacher by profession, he became interested in new literary movements and in 1897 published a collection of poetry which attracted favourable attention. Giving up poetry, he turned to novel-writing, in which he gained very great success. He was prominent among modern Japanese writers, showing a steadily developing outlook through his long literary life, moving from Romantic poetry to Naturalist and finally to autobiographical novel-writing.

**VERSE:** *Wakanashū* (1897; summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948).—G. Bonneau, *Lyrisme du temps présent* (1935); *Modern Japanese Literature* (ed. D. L. Keene, 1956); T. Ninomiya and D. J. Enright, *The Poetry of Living Japan* (1957); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964).—**NOVELS:** *Hakai* (1906; 'The Broken Commandment', extract tr. E. G. Seidensticker in *Modern Japanese Literature*, ed. D. L. Keene, 1956); *Haru* (1908); *Ie* (1909–11; summary

of this and two prec. in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Arashi* (1926); *Yoake mae* (1929–35; summary of this and prec. in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939).

J. Roggendorf, 'S. T., a maker of the modern Japanese novel' in *Monumenta Nipponica* (1951); E. McClellan, 'The novels of S. T.' in *Harvard Jour. Asiat. Stud.*, XXIV (1962–63) and *Two Japanese Novelists: Sōseki and T.* (1969).

E.B.C. (D.E.M.)

**Shimoni (SHIMONOWITZ), DAVID** (\*Bobroisk 28 VIII 1886; †Tel Aviv 10 XII 1956), Hebrew poet, emigrated to Palestine. He wrote elegies, ballads, fables and satires, but he is most noted for his Israeli *Idylls* in the manner of Toernichowsky's\* *Crimean Idylls*. Sadness, shrewdness and a gentle love for people, landscapes and animals are the characteristic features of his poetry.

*Bahashai* (1945); *Poems* (1952–54); *Idylls* (Eng. facing Heb. text; Jerusalem, 1957).

Y.H. (M.Ge.; Y.F.)

**Shinkokinshū** ('The New *Kokinshū*'), Japanese poetical anthology, ordered in 1201 by the Emperor Gotoba, compiled in 1206 by Fujiwara\* no Sadaie and five others, and revised in 1210 and subsequently. It is usually considered the most significant of the 20 imperially-commissioned anthologies after *Kokinshū*\*, and it was the largest up to that date, containing 1,975 *tanka* poems. Their technique is highly developed and refined, their style often sensuous and symbolistic; a common mood evoked is one of loneliness, with overtones of sadness but an effect of great beauty.

Sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936); Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature* (1948); R. H. Brower and E. R. Miner, *Japanese Court Poetry* (with outstanding crit. assessment; 1961); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964).

E.B.C. (D.E.M.)

**Shirinsky-Shikhmatov, PRINCE SERGEY** (\*1783; †1837), Russian poet who resisted Karamzin's\* reforms of literary language and clung to the ornately archaic style in which he wrote his principal work, the 'lyrical epic', *Pëtr Velikiy* ('Peter the Great'; 1810).

J.L.

**Shirley, JAMES** (\*London 18 IX 1596; ∞1623 Frances; †*ibid.* 29 X 1666), English poet and dramatist, educated at Merchant Taylors' School, Oxford and Cambridge. He took Orders, but was converted to Roman Catholicism and became a schoolmaster. He came to London about 1625 and began writing plays. In the Civil War he was a Royalist; he and his wife died as a result of

shock and exposure in the Great Fire of London. Shirley wrote about 40 plays and is one of the best and best-known of the Caroline dramatists. He has a light touch in comedy, and in tragedy retains the Elizabethan gift of rising on occasion to powerful dramatic poetry.

*Poems* (1646).—*The Wittie Faire One, A Comedie* (1633); *The Bird in A Cage, a comedie* (1633); *The Traytor, a Tragedie* (1635); *The Maides Revenge, a Tragedie* (1639); *The Constant Maid, a Comedie* (1640); *The Cardinal* (1652; wr. 1641).—*Dramatic Works and Poems* (ed. W. Gifford and A. Dyce, 1833).

A. H. Mason, *J. S., Dramatist* (1915).

J.B.B.

Shirley, JOHN (\*c. 1366; †21 X 1456), English 'anthologist' of the important works of Chaucer\*, Lydgate\*, Trevisa\* etc., who apparently lent (or hired) out his anthologies or 'commonplace books'.

H. S. Bennett, *Chaucer and the 15th Century* (1947).

R.W.B.

Shishkov, ADMIRAL ALEXANDER SEMENOVICH (\*1754; †1841), Russian author and leader of the conservative group of poets, Beseda lyubiteley russkogo slova ('The Colloquy of the Lovers of Russian Speech'). He was the principal opponent of Karamzin's\* modernization of the literary language. Karamzin's adherents, young Pushkin\* included, formed in 1815 the literary circle Arzamas with the special purpose of ridiculing the Shishkovites.

*Razsuzhdenie o starom i novom sloge* (1803); *Zapiski, mneniya i perepiska Adm. A. S. Shishkova* (1870).

J.L.

Shishkov, VYACHESLAV YAKOVLEVICH (\*1873; †1945), Russian author. His reputation began to rise in 1923 when his novel *Vataga* appeared. His most ambitious and vivid book is, however, *Emelyan Pugachov* (1943–44), a historical novel about the rising of the Ural Cossacks against Catherine\* II.

*Polnoye sobranie sochineniy* (12 vols, 1927–29); *Ugrym reka* (1933); *Izbrannoye* (1947).—*Children of Darkness* (tr.; 1936); *La Horde* (tr. A. Beucier, 1938).

M. G. Maizel', *V. S.* (1935); V. M. Bakhmetyev, *V. S.* (1947); A. A. Bogdanova, *V. S.* (1953).

J.L.

Shishmanov, DIMITUR (\*Sofia 11 VI 1889; †ibid. 2 II 1945), Bulgarian author. His European travels gave him a range of cosmopolitan and urban themes unusual in Bulgarian literature. A gifted realist writer and admirer of the Greek classical heritage, he was executed as an anti-Communist.

*Deputat Stoyanov* (1920); *'High Life'* (1920); *Buntovnik* (1921); *Stranni hora* (1924); *Koshmarut* (1927); *Panair v Starodol* (1930); *Blyanove kray Akropola* (1937); *Zograf Pavel* (1939). V.P.

Shishmanov, IVAN (\*Svishtov 22 VI 1862; †Oslo 22 V 1923), Bulgarian literary scholar and historian. Educated in Vienna, Geneva and Leipzig, he became Professor of literature at Sofia University in 1894 and Minister of Education 1903–07, having founded in 1889 that unique corpus of Bulgarian lore, *Sbornik za narodnite umotvorenia*. In this and the Academy *Sbornik* he published his many fine monographs which gave Bulgarian humanities a European standing. Few have done more to encourage writers and promote education and literature in Bulgaria.

*Stari putuvaniya prez Bulgaria* (1891); *Pessenta za murtviya brat* (1894); *Slavyanski selishta v Krit* (1897); *Proizhoda na prabulgarite* (1900); *Bratya Miladinovi* (1912); *Paissy* (1914); *T. Shevchenko* (1914); *Bulgarskoto vuzrajdanie* (1916); *Rakovski* (1918); *Novi studii* (1926); *I. Vazov: spomeni i dokumenti* (1930).

M. Arnaudov, *Sbornik v chest na I. S.* (1920). V.P.

Shklovsky, VICTOR BORISOVICH (\*1893), Soviet author, critic, literary theoretician and supporter of the 'formalist' school which regarded a poem as but a sum of stylistic devices. A great admirer and champion of Sterne\*, he wrote his own 'sentimental journey' (*Sentimental'noye puteshestvie*, 1923), describing his experiences during the Revolution and the Civil War.

*Pushkin i Sterne* (1923); *Khod konya* (1923); *Zoo ili pis'ma ne o lyubvi* (1923); *O teorii prozy* (1925); *Materialy i stil' v romane L'va Tolstogo 'Voyna i mir'* (1928); *O Mayakovskom* (1940); *O masterakh starinnykh* (1953); *Zametki o proze russkikh Klassikov* (1953). J.L.

Shlonsky, AVRAHAM (\*Krukov 6 III 1900), Hebrew poet, went to Palestine in 1921. His poems (*Gilboa*, 1927) sing ecstatically of soil, fertility, work, and the budding body of man. In 1925 he co-edited with Steinman\* a literary periodical which was the first revolt in modern Hebrew literature. His *Avnei Bohu* revolutionized Hebrew poetry. Shlonsky has translated from Pushkin\*, Shakespeare\*, De\* Coster, Romain Rolland\* and modern Russian poetry.

*Shirim* (2 vols, 1954); *Avnei Gevil* (1965); *Mi-Shirei Ha-Prozdor Ha-Aroch* (1968). C.K. (M.Ge.; Y.F.)

Shmel'ev, IVAN SERGEYEVICH (\*1875; †1950), Russian author whose first great success was a pathetic narrative about an old waiter and his family, *Chelovek iz restorana* (1910). After the

Revolution he lived abroad where he was active in literature. One of his novels in particular, *Solntse mērtvykh* (1923; *The Sun of the Dead*, tr. C. J. Hogarth, 1927), gives a well-nigh apocalyptic picture of the Civil War in the Crimea.

*Rasskazy* (8 vols, 1910–16); *Eto bylo* (1923); *Neupivayemaya chasha* (1924); *Istoriya lyubovnaya* (1929); *Bogomolye* (2nd ed. 1948); *Leto Gospodne* (1948).—*That Which Happened* (tr. C. J. Hogarth, 1924). J.L.

**Shne'ur Zalman of Ladi or Ladier** (\*Lyozna 1747; †Pyen 28 XII 1812), Russian Hebrew mystical writer. A follower of the Hasidic movement founded by the Ba'al Shem Tov, he objected to its cult of miracle-workers and neglect of Talmudic learning. He founded the Habad sect, with a systematized pantheistic doctrine and 'scientific' mysticism, achieved by a re-interpretation of the CABBALAH as taught by Isaac Luria\*. He also composed a system of Jewish law and ritual, a counterpart to Joseph Karo's\* *Shulchan 'Arukh*. The Habad sect still exists and is headed by descendants of Shne'ur Zalman.

*Tanya* (1796; tr. N. Mindal, 1962).

J. Unna, 'R. Senior Salman aus Ladi' in *Festschrift ... D. Hoffmann* (1914); S. A. Horodezky, *Leaders of Hassidism* (1928); S. M. Dubnow, *Geschichte des Chassidismus*, II (1931); G. G. Scholem, *Major Trends in Jewish Mysticism* (1946); M. Buber, *Hasidism* (1948). C.R.

**Shofman, GERSHON** (\*Orsha 28 II 1880), Hebrew writer. After three years' service in the Russian army he lived in Austria, and after the Nazi annexation went to Palestine. His characters are refugees, the miserable and the sick, all yearning for love. His shrewd and unromantic approach was a great innovation in Hebrew literature, and it helped his generation to interpret its own chaos. C.K. (M.Ge.; Y.F.)

*Kol Kitvei S.* (4 vols, 1960). M.Ge.; Y.F.

**Shoham, MATITYAHU** (M. POLIAKEWITCH) (\*Warsaw 1890; †*ibid.* 4 VII 1937), Hebrew author. Little is known of his life. His early lyrics drew the attention of the foremost Hebrew critics; his poems are noted for their pure Biblical language and spirit. He also wrote plays on Biblical subjects.

*Balaam* (1934); *Yericho* (1934); *Elohy Barzel Lo Taashelach*; *Tzor Yerushalayim*. S.A.

**Sholem Aleichem**, pseud. of SHOLEM RABINOVITCH (\*Poltava, Ukraine 18 II 1859; †New York 13 V 1916), Yiddish humorous writer; with Mende\* and Peretz\*, a classic of modern Yiddish literature. At 21 he became a rabbi, but after two years devoted himself entirely to writing. He moved to Kiev, inheriting a great fortune from his father-in-law, which he spent in speculative shares and in

publishing and encouraging young writers. In 1905 he left Russia and, for health reasons, lived in Switzerland, making extensive lecture tours in Europe and in America, where he settled in 1914. He contrasts the earth- and tradition-bound Jew with the *luft-mentch* ('the man who lives on thin air'). The successful musical *Fiddler on the Roof* is based on some of the stories of his major character, Tevye der Milchiker ('the milk-man'). Many of his stories take the form of monologues, rich in idiom often lost in translation. He is widely anthologized and translated into European and Asian languages.

*Stempeniu* (1888; Eng. tr. H. Berman, 1913); *Der freilekher seder—a zamlung humoreskes, lider un funkn* (1913); *S. A.'s verk* (14 vols, 1908–14).—*Khaye-Odom* (autobiog.; 3 vols, 1920).—*Jewish Children* (tr. H. Berman, 1920); *The Old Country* (tr. J. and F. Butwin, 1946); *Inside Kasrilevke* (tr. I. Goldstick, 1949); *Tevye's Daughters* (tr. F. Butwin, 1949); *Wandering Star* (tr. *idem*, 1952); *Adventures of Mottel, the Cantor's Son* (tr. T. Kahane, 1953); *The Great Fair* (tr. *idem*, 1955); *The Bewitched Tailor* (tr. B. Isaacs, Moscow, 1956); *Stories and Satires* (tr. C. Leviant, 1959); *Collected Stories* (2 vols, 1965); *Old Country Tales* (ed. and tr. C. Leviant, 1966).

*S. A. Panorama* (anthology and essays; ed. M. W. Grafstein, 1948). J.S.

**Sholokhov, MIKHAIL ALEXANDROVICH** (\*1905), Soviet author whose novel *Tikhii Don* (3 vols, 1928–33, additional vol., 1940; I and II, *And Quiet Flows The Don*, tr. S. Garry, 1934; III and IV, *The Don Flows Home to the Sea*, tr. *idem*, 1940) written in the tradition of Tolstoy's\* *War and Peace*, sold over five million copies. His next novel, *Podnyataya tselina* (1932–33; *Virgin Soil Uplifted*, tr. S. Garry, 1935), deals with the same Cossacks during the collectivization of the village farming. In one of his later books, *Oni srazhalis' za rodinu* ('They Fought for Their Country'; 1944), we see them again during the trials of the German invasion. Sholokhov's portraiture is sure and vivid, his language is fluent, and in spite of his tendency towards sensationalism, his observation is reliable enough to confer to his writings considerable documentary value. He is among the most popular writers of Soviet Russia, and was awarded the Nobel prize for literature in 1965.

*Sobranie sochineniy* (7 vols, 1956–59); *Slovo o rodine* (1966).

V. Goffenshefer, *M. S.* (1940); I. G. Lezhnev, *M. S.* (1948) and *Realizm Sholokhova* (1948); E. J. Simmons, *Russian Fiction and Soviet Ideology* (1958). J.L.

**Shorthouse, JOSEPH HENRY** (\*Birmingham 9 IX 1834; ∞1857 Sarah Scott; †*ibid.* 4 III 1903), English novelist whose one notable novel gave



the High Anglicanism, mysticism and royalism of the Tractarians a 17th-century setting.

*John Inglesant* (privately pr. 1880; 2 vols, 1881); *Life, Letters and Literary Remains* (ed. S. Short-house, 2 vols, 1905). R.F.

**Shōyō**: see **Tsubouchi SHŌYŌ**.

**Shtencil**, AVROM NUCHEM (\*Celadysz [Poland] 1897), Yiddish poet, essayist and editor of a literary monthly, *Loshn un Lebn* ('Language and Life'). He lived in Germany for some years before settling in England (1935). His early poetry showed originality in form and imagery, his later work became more traditional and nostalgic.

*Der Kreis fun Saturn* (1932); *Dos Fisherdorf* (1933); *Fun der vait* (1934); *Fun der heym* (1936); *Epl* (1937); *Londoner Sonetn* (1937); *Hakn-krait* (1938); *Di royte army* (1942); *Yiddish* (1942); *Yerushalayim* (1948). J.S.

**Shtern**, SHOLEM (\*Tischewitz [Poland] 1906), Yiddish poet and essayist. Living in Canada from 1927, he introduced Canadian motifs into Yiddish poetry, along with the long narrative poem.

*Noentkayt* (1929); *Es likhtiky* (1941); *Inderfri* (1945); *In Kanada* (1953). J.S.

**Shukri**, 'ABD-AL-RAHMĀN (\*Port Said, Egypt 1886; †Alexandria 1958), Egyptian Arab poet, strongly influenced by English Romanticism. In his poetry, which represents a transition from neo-classicism to Romanticism, and in his book of *Confessions* published under a pseudonym (1916) he expresses the malaise of the Egyptian intellectual early in the century.

*Diwān A. S.* (verse; 1960).

Muhammad Mandūr, *al-Shi'r al-misri ba'da Shauqi* (1955); A. M. K. al-Zubaidi, 'The Diwan school' in *Jour. Arabic Lit.*, I (1970). M.M.B.

**Shunzei**: see **Fujiwara NO SHUNZEI**.

**Sibbes**, RICHARD (\*Tostock, Suffolk 1577; †London 5 VII 1635), Puritan divine. Educated at Bury St Edmunds Grammar School and St John's College, Cambridge, he became Master of St Catherine's Hall in 1626. He was celebrated for the sermons he gave as preacher of Gray's Inn, and also wrote verse.

*The Saints Cordials* (1629); *The Bruised Reed and Smoaking Flax* (1630); *The Churches Visitation* (1634).—*Complete Works* (ed. A. B. Grosart, 6 vols, 1862–63). J.B.B.

**Sidgwick**, HENRY (\*Skipton 31 V 1838; ∞1876 Eleanor Balfour; †Terling 28 VIII 1900), English writer on philosophy, political economy and politics, Professor of moral philosophy at Cambridge 1883–1900. R.M.H.

*Ethics of Conformity and Subscription* (1870); *Principles of Political Economy* (1883); *Scope and Method of Economic Science* (1885); *Outlines of History of Ethics* (1886); *Elements of Politics* (1891).

A. S. and E. M. Sidgwick, *Memoir* (1906); F. H. Hayward, *Ethical Philosophy of S.* (1901); W. C. Harvard, *H. S. and Later Utilitarian Political Philosophy* (1959). R.M.H. (M.A.)

**Sidney**, MARY: see **Herbert, MARY, COUNTESS OF PEMBROKE**.

**Sidney**, SIR PHILIP (\*Penshurst 30 XI 1554; ∞20 IX 1583 Frances Walsingham; †Arnhem, Holland 17 X 1586), English soldier, diplomat, courtier, prose-writer, critic and poet. Educated at Shrewsbury School (1564) and Christ Church, Oxford (1568–71), he travelled in France, Germany, Hungary, Italy and the Netherlands (1572–75). Presented to the Queen at Kenilworth (VII 1576), he won favour, became ambassador to the Emperor and Elector Palatine (1577), and wrote *The Lady of May* to entertain Elizabeth at Wanstead (1578). Retiring to Wilton after his quarrel with Oxford\* (1579) and an unfortunate memorandum on the projected marriage with Anjou (1580), Sidney wrote *The Arcadia* (1590) for his sister. Knighted in 1583, he became governor of Flushing in 1585, and was mortally wounded at Arnhem after his courtier's sense of honour had led him to doff his leg-armour. Sidney's *Defence of Poesie* (1595) expresses the traditional Renaissance honouring of an art which can inspire and delight by creative imagining. His *Arcadia*, long regarded as an epic, contributes to the development of the prose of Congreve\* and Jane Austen\*; in his verse, particularly the sonnets of *Astrophel and Stella* (1591), a fine imagination works through a perfect technique of language.

B.L.J. (T.P.M.)

*The Prose Works of Sir P. S.* (ed. A. Feuillerat, 4 vols, 1912, 1962); *The Poems of Sir P. S.* (ed. W. A. Ringler, 1962).—*An Apologie for Poetrie* (1595; ed. G. T. Shepherd, 1965).

Fulke Greville, *Life of Sir P. S.* (1652; ed. N. Smith, 1907); M. W. Wallace, *Life of Sir P. S.* (1915); M. Wilson, *Sir P. S.* (1931); M. S. Goldman, *Sir P. S. and the Arcadia* (1934); K. O. Myrick, *Sir P. S. as a Literary Craftsman* (1935, 1965); J. F. Danby, *Poets on Fortune's Hill* (1952); J. Buxton, *Sir P. S. and the English Renaissance* (1954, 1964); J. A. Van Dorsten, *Poets, Patrons and Professors* (1962); W. R. Davis and R. A. Lanham, *S.'s Arcadia* (1965). J.R.B. (T.P.M.)

**Sidonius Apollinaris**, GAIUS SOLLIUS MODESTUS (\*Lyons c. 430; †Auvergne c. 488), Christian Latin writer. Of noble family, Sidonius succeeded in retaining the favour of three successive Emperors, Avitus, Majorian and Anthemius, upon each of

whom he pronounced a panegyric. As Bishop of Auvergne he opposed the Goths, but after 475 found favour with King Euric. His works (principally letters and poems) have little literary merit, although they are invaluable for the sketch they draw of contemporary manners and customs.

Eds: C. Lütjohann in *Monumenta Germaniae historica, Auctores antiquissimi*, XVIII (1887; with biog. by T. Mommsen); P. Mohr (1895); trs of letters: W. B. Anderson (with poems; 2 vols, 1936-65); O. M. Dalton (freely tr.; 2 vols, 1915).

C. E. Stevens, *S. A. and His Age* (1933); A. Loyer, *Sidoine Apollinaire et l'esprit précieux en Gaule* (1943). J.A.W. (J.D.)

Sienkiewicz, HENRYK (ADAM ALEKSANDER PIUS), pseud. LITWOS (\*Wola Okrzejska 5 V 1846; †Vevey 15 XI 1916), Polish author. Of country gentry, he finished his University studies of literature and history in 1870; in 1876-78 he travelled in the U.S.A. and in 1905 he was awarded the Nobel prize.

He started his literary career in 1869 by writing critical articles in the Positivist spirit; but in his short stories (from 1875) and later in his novels he gave more voice to the emotions. In his historical trilogy (*Ogniem i mieczem*, *Potop*, *Pan Wołodyjowski*), the subject of which was taken from 17th-century Poland, by means of the colourful plot, vividness of the narrative and some patriotic pride he at once conquered Polish readers, though he met some Positivist criticism. His historical novel *Quo Vadis?* (3 vols, 1896; Eng. tr. J. Curtin, 1898) gained him international fame, whereas his psychological novel with a contemporary subject, *Bez dogmatu* (1891), made him known in European intellectual circles and must be considered his most important literary achievement. Most of his short stories, sketches and letters are masterpieces of their kind. In everything he wrote Sienkiewicz was a master of composition and a good stylist. Though not deep, he makes easy and entertaining reading.

NOVELS: *Na marnie* (1872; *In Vain*, tr. J. Curtin, 1889); *Ogniem i mieczem* (4 vols, 1884; *With Fire and Sword*, tr. *idem*, 1895); *Potop* (6 vols, 1886; *The Deluge*, tr. *idem*, 2 vols, 1895); *Pan Wołodyjowski* (3 vols, 1887-88; *Pan Michael*, tr. *idem*, 1895); *Bez dogmatu* (1891; *Without Dogma*, tr. I. Young, 1893); *Rodzina Polanieckich* (3 vols, 1895; *Children of the Soil*, tr. J. Curtin, 1895); *Krzyżacy* (4 vols, 1900; *The Teutonic Knights*, Eng. tr., 1943); *Na polu chwały* (1906; *On the Field of Glory*, tr. J. Curtin, 1906); *Wiry* (2 vols, 1910; *Whirlpools*, tr. M. A. Drezmal, 1910); *W pustyni i w puszczy* (2 vols, 1911; *In Desert and Wilderness*, tr. *idem*, 1912, repr. 1945); *Legiony* (1913-14, unfinished; *Die Legionen*, tr. A. von Guttry, 1917).

SHORT STORIES: *Stary sługa* (1875); *Hania* (1876);

*Selim Mirza* (1876); *Szkice węglem* (1877); *Z pamiętnika poznańskiego nauczyciela* (1879); *Janko Muzykant* (1879); *Niewola tatarska* (1880); *Z chlebem* (1881); *Przez stepy* (1882); *Bartek zwycięzca* (1882); *Latarnik* (1882); *Sachem* (1883); *Jamioł* (1893); *Dwie łąki* (1908).—Eng. trs in *Yanko the Musician and Other Stories* (tr. J. Curtin, 1893) and *Tales From H. S.* (ed. M. M. Gardner, 1931).—FEUILLETONS: *Listy z podróży* (1876-78); *Listy z Afryki* (1892); *Reisebriefe aus Afrika und Amerika*, tr. S. Płaczek, 1927).

*Pisma* (81 vols, 1899-1906; ed. J. Krzyżanowski, 1950 ff.); *Pisma zapomniane i niewydane* (ed. I. Chrzanowski, 1922); *Dziela* (60 vols, 1948-55).

S. Lam, *H. S. Cechy i elementy twórczości* (1924); *Wiadomości Literac.*, XLIII (1924); M. M. Gardner, *The Patriot Novelist of Poland*, *H. S.* (1926); K. Czachowski, *H. S. Obraz twórczości* (1931); I. Chrzanowski, *H. S. Szkice literackie* (1933); K. Wojciechowski, *H. S.* (3rd ed. 1935); K. W. Zawodziński, *Stulecie trójcy powieściopisarzy* (1947); W. Lednicki, *H. S.* (1946; Eng. tr., New York, 1948) and *H. S. A Retrospective Synthesis* (The Hague, 1960); J. Krzyżanowski, *H. S. Kalendarz życia i twórczości* (1956) and *H. S. Żywot i sprawy* (1966); A. Stawar, *Pisarstwo H. S.* (1960); Marya Kosko, *Un 'best-seller' 1900. Quo Vadis?* (Paris, 1960). S.S. (P.H.)

Sieroszewski, WACŁAW, pseud. SIRKO and K. BAGRYNOWSKI (\*Wólka Kozłowska 21 VIII 1858; †Warsaw 20 IV 1945), Polish author, and ethnographer. After some technical education he was imprisoned and sent to Siberia for his participation in workers' activity; there he stayed till 1900. In 1902-03 he travelled in Japan and in 1905, again imprisoned, fled abroad. He served with the Polish legions and participated in the 1920 campaign against the Bolsheviks. In 1933 he became the president of the Polish Academy of Literature.

He started to write when still in Siberia. Later he used material from Tibet (*Dalaj Lama*), Korea (*Ol-Soni Kisań*), Japan (*Miłość samuraja*), China (*Powieści chińskie*), Caucasus (*Risztaw*), Madagascar (*Beniowski* and its sequel *Ocean*). In *Pan Twardost-Twardowski* (2 vols, 1930) he draws from the Polish folk-tales. His talent, enthusiasm, deep humanitarian feeling and sympathy for the dispossessed give his exotic novels and short stories great charm.

NOVELS: *Na kresach lasów* (1894; *Sur la lisière des forêts*, tr. M. de Rakowska, 1929); *Risztaw* (1899); *Ucieczka* (1904; *A Flight From Siberia*, Eng. tr. 1909); *Ol-Soni-Kisań* (1906; *La danseuse coréenne*, tr. J. Faury-Doguisné and J. A. Teslar, 1938); *Zamorski diabeł* (1909; *Yang-Hun-Tsy, le diable étranger*, tr. B. Kozakiewicz, 1909); *Beniowski* (1916); *Ocean* (1917); *Miłość samuraja* (1926; *L'amour du Samourai*, tr. A. Morzkowska, 1932); *Dalaj Lama* (2 vols, 1927; Ger. tr. J. M. Schubert, 1928).—SHORT STORIES: *W matni* (1897); *Brzask*

(1900; pub. as *Dno nędzy*, 1904; 'Im tiefsten Elend', tr. M. Sutzern in *Sibirische Erzählungen*, 1903); *Powieści chińskie* (1903); *Małżeństwo* (1909; *Amours d'exilés*, tr. G. de Nussac and S. Duval, 1923); *Nowele* (1914).—VARIOUS: *Korea* (1905; Ger. tr. S. Goldenring, n.d.); *Za kręgiem polarnym* (1926; 'Au delà du cercle polaire', tr. in *À travers le désert blanc*, n.d.); *Wśród kosmatych ludzi* (1926; 'Chez les Aïnos poilus', tr. *ibid.*); *Cejlon* (1930); *Wrażenia z Anglii* (1931).—*Pisma* (14 vols, 1922–26); *Dzieła* (20 vols, 1958–63).

Z. Dębicki, 'W. S.' in *Portrety*, I (1927); Z. L. Zaleski, 'V. S.' in *Attitudes et destinées* (1932); K. Czachowski, *W. S. Życie i twórczość* (1938).

S.S. (P.H.)

**Siete Infantes de Lara**: see SIETE INFANTES DE LARA.

**Sigea, LUISA**: see FORGERIES, LITERARY.

**Sigebert of Gembloux** (\*after 1030; †5 X 1112), monk at Metz and Gembloux. Besides biographies, lives of saints and a history of the monastery of Gembloux, he wrote a long world chronicle (381–1112) and a *De viris illustribus* up to his own time and including a notice of his own career.

Migne, *Patrologia Latina*, CLX (1854); *Chronographia sive Chronica* (ed. L. C. Bethmann in *Monumenta Germaniae historica, Scriptores*, VI, 1844); *Gesta abbatum Gemblacensium* (ed. G. H. Pertz, *ibid.*, VIII, 1848). F.J.E.R. (Tor.)

**Sigogne(s)**, CHARLES-TIMOLÉON DE BEAUXONCLES DE (\*1560; †Dieppe 16 IV 1611), French poet. A political intriguer, often in trouble, he fought in the wars of religion, procured a mistress for Henri IV, and became Governor of Dieppe. His satirical verse, published in contemporary anthologies, was directed against contemporaries and marked by exuberant verbal fantasy and outspoken coarseness.

*Œuvres satyriques* (ed. F. Fleuret and L. Perceau, 1920).

A. Adam, *Histoire de la littérature française au XVII<sup>e</sup> siècle*, I (1949). G.B.

**Sigonio**, CARLO (\*Modena c. 1520; †Ponte Basso 28 VIII 1584), Italian historian and humanist. His most interesting work is a history of Italy from 570 to 1200, *De regno Italiae* (1574).

*Opera omnia* (1732; with life by L. A. Muratori). C.Dr.

**Sigourney, LYDIA**, née HUNTLEY (\*Norwich, Conn. 1 IX 1791; ∞1819 Charles Sigourney; †Hartford, Conn. 10 VI 1865), American poet and journalist. Her poems were a blend of sentimentality, propriety and elegance. She was the most widely read American poet before Longfellow\*.

*Moral Pieces in Prose and Verse* (1815); *Poems, Religious and Elegiac* (1841); *Pleasant Memories of Pleasant Lands* (1842); *Letters of Life* (autobiog.; 1866).

G. S. Haight, Mrs S., *The Sweet Singer of Hartford* (1930). H.L.C.

**Sigüenza**, FRAY JOSÉ DE (\*Sigüenza ?1544; †El Escorial 1606), Spanish historian and religious writer. He became a Hieronimite Friar in 1567, succeeded Arias\* Montano as librarian at the Escorial and was Prior there when he died. The first part of his history of his Order consists of the life of St Jerome\*, the second of later history, including a long account of the building and furnishing of the great monastery. It is a model of Spanish prose and contains much material of importance for the religious and artistic history of Spain. He also wrote a life of Christ.

*Historia de la Orden de San Jerónimo* (Nueva Biblioteca de Aut. Esp., VIII, XII); *La historia del Rey de los reyes* (ed. L. Villalba Muñoz, 3 vols, 1917).

Américo Castro, *Aspectos del vivir hispánico* (Santiago de Chile, 1949). E.M.W.

**Sigüenza y Góngora**, CARLOS DE (\*Mexico City 1645; †*ibid.* 1700), Mexican scholar and writer. He made contributions to the science and historiography of his day, but as a writer his interest lies in his chronicles and in his *Infatigables de Alonso Ramírez*, which approaches the boundary of narrative fiction. His poetry is of the late, debased Gongorist school; he was related to the Spanish poet and was a contemporary and friend of Sor Juana Inés de la Cruz\*.

*Primavera indiana* (1668; 1683); *Triumpho parthenico* (1683); *Oriental planeta* (1700).—*Obras* (with stud. F. Pérez Salazar, 1927); *Relaciones históricas* (ed. Romero de Terreros, 1940; cont. biog. of Alonso Ramírez and extract from his chronicle); E. Abreu Gómez, *C. de S., Poemas* (Madrid, 1931; text and stud.).

I. A. Leonard, *Don C. de S., a Mexican Savant* (Berkeley, 1929). E.Sa.

**Sigurjónsson**, JÓHANN (\*Laxamýri 19 VI 1880; ∞1912 Ingeborg Blom; †Copenhagen 31 VIII 1919), Icelandic dramatist. Of wealthy family, Sigurjónsson was educated at Reykjavík Grammar School and Copenhagen University, where he broke off his studies to become a dramatist. He achieved great success with his *Bjærg-Ejvind*, which caused some critics to rank him amongst the greatest Scandinavian dramatists. With the exception of the early *Dr Rung* (1905), his themes are Romantic-historical, and he wrote almost entirely in Danish. His qualities include a keen sense of the dramatic, a profound grasp of psychology and a polished style.

VERSE: *Smaadigte* (1920).—PLAYS: *Bóndinn á Hrauni* (1908; 'The Hraun Farm'); *Bjærg-Ejvind og hans Hustru* (1911; 'Eyvind of the Hills', this and prec. tr. H. K. Schanche in *Modern Icelandic Plays*, 1916); *Ønsket* (1915; *Lofstur*, tr. J. Young and E. Arkwright, 1939; 'The Wish', tr. E. Haugen in *Fire and Ice*, 1967); *Løgneren* (1917); *Rit* (ed. G. Gunnarsson, 2 vols, 1940–41).

K. Albertsson, 'J. S.' in *Skirnir*, XCIV (1920); A. Møller, 'Islandsk Digting i nyeste Tid og Danmark' in *Hovedtræk av Nordisk Digting i Nytiden* (ed. E. Skovrup, 1921); C. M. Woel, 'J. S.' in *Litterære Tidsbilleder*, I (1930); H. Toldberg, *J. S.* (1965). R.G.P. (P.G.F.)

**Sikelianos, ANGELOS** (\*Levkada 15 III 1884; ∞1906 Eva Palmer, ∞1940 Anna Karamani; †Athens 19 IV 1951), Greek poet. Sikelianos combined great sensitivity and response to natural beauty with an austere visionary power, and already his early work, *Alafroiskiotos* ('The Seer'; 1909), a long lyrical poem celebrating the world of his native island, is imbued with what might be called a deep mythological sense of human life and destiny. He sought for the roots of his visionary outlook first in the folk tradition of modern Greece and then, behind this, in the Platonic and Neo-Platonic tradition, in Orphic theology and in the spiritual literature of ancient India, although in later years particularly he was to rediscover this traditional wisdom in the Orthodox Christian tradition. With the help of his first wife, Eva Palmer (1874–1952), he initiated the Delphic Idea, a movement intended to promote an intellectual revival in Greece and beyond; and it was as part of the programme of this movement that together they organized two Delphic Festivals (1927, 1930). Sikelianos' later poetry, as exemplified in such poems as *Iera odos* ('The Sacred Way') and *Agrafon* ('Unwritten'), is increasingly sombre, even tragic in tone, although he never lost his faith in the possibility of man's spiritual rebirth, and his lyrical gift remained with him to the end.

VERSE: *Prologos sti zoi* (4 vols, 1915–18); *Stikhi* (1920); *To Pascha ton Ellinon* (1922); *O diithyramvos tou rodou* (1932); *Akritika* (1942); *Antidoro* (1943); *Lyrikos vlos* (3 vols, 1946–47).—*Thymeli* (plays; 3 vols, 1950–55).—PROSE: *Auguste Rodin* (1911); *Periklis Giannopoulos* (1922); *Anoikto gramma sto Vasilia* (1922); *Delfiki ekklesi* (1927); *To Delfiko panepistimio* (1929); *I Delfiki enosi* (1932); *Kostis Palamas* (1943).

G. K. Katsimbalis, *Vivliografia A. S.* (1946; supp., 1952); E. P. Papanoutsos, *Palamas, Kavafis, S.* (1949); P. Sherrard, *The Marble Threshing-Floor* (1956). P.O.A.S.

**Silfverstolpe, GUNNAR MASCOLL** (\*Stora Åsby 21 I 1893; †1942), Swedish poet and critic; civil servant, art and literary critic to Stockholm Tidning 1926; member of Swedish Academy 1941.

Like his friend Selander\*, he rendered moods of everyday life, but country rather than town moods, in traditional language and rhythms.

*Arvet* (1919); *Vardag* (1926); *Efteråt* (1932); *Hemland* (1940).—*Samlade dikter* (1942).

*En bok om G. M. S.* (1944); S. Kjersén, *G. M. S.* (1943). B.M.E.M.; A.H.J.K. (I.S.)

**Silius Italicus, TIBERIUS CATIUS ASCONIUS** (\*c. A.D. 25; †Naples c. 101), Latin epic poet. His conduct as consul under Nero (68) tarnished his good name, which was, however, restored after his proconsular administration of Asia (77) under Vespasian. His years of retirement on his estates in Campania, devoted to literary pursuits, were terminated by his suicide by starvation to escape an incurable disease.

His epic, the *Punica*, in which he is indebted to Virgil\* and Livy\*, embellishes the Second Punic War with all the traditional epic machinery. It is commonly described as the longest and worst poem of Latin literature, but many of his similes and shorter passages show Silius to have been not entirely devoid of poetic skill.

*Punica* (ed. with comm. N. E. Lemaire, 2 vols, 1823; tr. J. D. Duff, 2 vols, 1934).

H. E. Butler, *Post-Augustan Poetry* (1909); J. Nicol, *The Historical and Geographical Sources Used by S. I.* (1936); M. von Albrecht, *S. I.: Freiheit und Gebundenheit römischer Epik* (1964).

A.J.D.

**Silkiner, BENJAMIN NACHUM** (\*Wileika, Lithuania 1 II ?1882; †U.S.A. 6 XI 1933), Hebrew poet and lexicographer. Emigrating in his early youth to the U.S.A., he was influenced by America, though his songs are distinguished by a tone of his own. He translated Shakespeare\* into Hebrew.

*Mul Ohel Timora* (1910).—Coll. poems (1927). S.A.

**Sillanpää, FRANS EEMIL** (\*Hämeenkyrö 16 IX 1888; ∞1916 Sigrid Maria Salomäki, ∞1939 Ann Armia von Hertzen; †Helsinki 3 V 1964), Finnish novelist and short-story writer. He studied natural science at Helsinki University for several years, then turned to literature and published his first stories in the press. *Elämä ja aurinko* (1916; *La vie et le soleil*, tr. J.-L. Perret, 1943), his first novel, attracted attention by its qualities of style and approach. The great novels *Meek Heritage* and *Fallen Asleep While Young* illustrate these at a mature level. Sillanpää was an idealist as well as a realist, and though his bias was mainly biological, he was a good psychologist. The poetic element in his make-up is most evident in his stories, which are also formally more finished than his novels. He was awarded the Nobel prize in 1939.

NOVELS AND STORIES: *Ihmislapsia elämän saatossa*

(1917); *Hurskas kurjuus* (1919; *Meek Heritage*, tr. A. Matson, 1938); *Enkelten suojatit* (1923); *Hiltu ja Ragnar* (1923); *Maan tasalta* (1924); *Töllinmäki* (1925); *Kiitos hetkistä, Herra...* (1929); *Nuorena nukkunut* (1931); *Fallen Asleep While Young*, tr. A. Matson, 1933); *Miehen tie* (1932; *Eines Mannes Weg*, 1966); *Ihmiset suviyössä* (1934; *People in the Summer Night*, tr. A. Blair, 1966); *Viidestoista* (1936); *Elokuu* (1941); *Ihmisen ihannus ja kurjuus* (1945; *Schönheit und Elend des Lebens*, tr. A. Kaestlin-Burjam, 1947).—MEMOIRS: *Poika eli elämänsä* (1953); *Päivä korkeimmillaan* (1956).—*Kootut teokset* (coll. works; 12 vols, 1932–50).

T. Vaaskivi, *F. E. S.* (1937); A. Matson, *Romaanitaide* (1947); E. Linkomies, *F. E. S.* (1948); R. Koskimies, *F. E. S.* (1948); S. Sihvola, *F. E. S:n teosten käännökset* (1956); A. Ojala, *Kohlaton toteuttaminen* (1959). W.K.M. (M.A.B.)

Silone, IGNAZIO (\*Pescina dei Marsi, Abruzzi I V 1900; †1944 Darina Laracy), Italian novelist and journalist. Silone helped found the Italian Communist party in 1921, but left it in 1930. During the 1930s his anti-Fascist novels, written in exile, won him fame in Europe and America, but they made little impact when published in Italy after the war. Silone played an active part in post-war Italian politics for a time, and edited the daily *Avanti!* and the review *Tempo presente*. He has only recently won recognition in Italy. In recent works he has explored the concept of community; the inspiration of his works is moral and religious as well as political.

NOVELS: *Fontamara* (Zürich, 1930, in Ger.; 1st Ital. ed. 1934; tr. G. David and E. Mosbacher, 1934); *Brot und Wein* (Zürich, 1937; *Bread and Wine*, tr. *idem*, 1937; pub. as *Vino e pane*, 1955, *Bread and Wine*, tr. H. Fergusson, 1964); *Der Samen unterm Schnee* (Zürich, 1940; pub. as *Il seme sotto la neve*, 1945; *The Seed Beneath the Snow*, tr. F. Frenaye, 1946); *Una manciata di more* (1952; *A Handful of Blackberries*, tr. D. Silone, 1954); *Il segreto di Luca* (1956; tr. *The Secret of Luca*, 1959).—DRAMA: *Ed egli si nascose* (Zürich, 1944; *And He Did Hide Himself*, tr. D. Laracy, 1946); *L'avventura di un povero cristiano* (1968).—GENERAL: *Der Fascismus: seine Entstehung und seine Entwicklung* (Zürich, 1934); *La scelta dei compagni* (1954); *Uscita di sicurezza* (1965; tr. *Emergency Exit*, 1969). B.M.

Silva, ANTONIO DE: see Bermúdez, JERÓNIMO.

Silva, ANTÓNIO JOSÉ DA (\*Rio de Janeiro 1705; †Lisbon 17 X 1739), Portuguese playwright. He achieved repute as a writer of comedies for a popular Lisbon theatre. The literary merit of his plays—often based on mythological subjects and performed by puppets—is not high, but the action is quick and varied and the dialogue often amusing.

Silva's celebrity is partly due to the tragic circumstances of his death: arrested by order of the Inquisition in 1737 on a charge of practising Judaism, he was later strangled and his body burnt at an auto-da-fé.

*Vida do grande D. Quixote e do gordo Sancho Pança* (1733; ed. J. Mendes dos Remédios, 1905); *Encantos de Medeia* (1736); *Variedades de Proteu* (1737); *Guerras do Alecrim e Mangerona* (1737; ed. J. Mendes dos Remédios, 1905).—*Theatro de António José (O Judeu)* (ed. J. Ribeiro, 4 vols, Rio de Janeiro, 1911); *Obras completas* (4 vols, 1957–59).

T. Braga, *O Poeta Judeu e a Inquisição* (1901); J. L. de Azevedo, 'A. J. da S.' in *Portugália*, I (1925–26); C. H. Frèches, 'Introduction au théâtre du Judeu' in *Bull. d'Hist. du Théâtre Portugais*, I (Lisbon, 1950; see also II, 1951).

T.P.W.

Silva, FELICIANO DE (\*Ciudad Rodrigo ?1492; †?ibid. ?1558), Spanish novelist and romance writer. A skilled exploiter of literary fashions, who wrote several continuations of the adventures of the AMADÍS family: *Lisuarte de Grecia* (1514), *Amadís de Grecia* (1530), *Don Florisel de Niquea* (1532–51), and an autobiographical *Sueño*, which describes a love-affair with a Jewish girl. His imitation of *La Celestina*\* is his best work. Cervantes\* mocked his absurd style.

*Segunda comedia de Celestina* (ed. J. A. de Balenchena, 1871).

H. Thomas, *Spanish and Portuguese Romances of Chivalry* (1920); N. Alonso Cortés, 'F. de S.' in *Boletín de la Real Acad. Esp.*, XX (1933).

E.M.W. (A.D.D.)

Silva, JOSÉ ASUNCIÓN (\*Bogotá 27 XI 1865; †24 V 1896), Colombian poet. Of extreme sensibility, he excelled in the expression of subtle states of feeling in verse of unusually delicate rhythm. The most famous are the 'Nocturnes' which are remarkable for their musicality. He was greatly influenced by French poets and felt himself isolated in the narrow society and limited horizons of his own country. He had an unfortunate career and died by his own hand. Despite the smallness of his output he must be reckoned one of the most outstanding lyrical poets in the Spanish language in the 19th century.

*Poesías* (Bogotá, 1886; ed. M. de Unamuno, Barcelona, 1908); *Poesías completas: seguidas de prosas completas* (Madrid, 1952). E.Sa. (J.F.)

Silva, LUÍS AUGUSTO REBELO DA (\*1822; †1871), Portuguese novelist and historian. He cultivated the historical novel in the manner of Alexandre Herculano\* and, like the latter, turned later in life to history proper. William Beckford\* is the chief character of the novel *Lágrimas e tesouros* (1863).

NOVELS: *Rausso por Homizão* (1842-43); *Odio velho não cansa* (1848); *A última corrida de touros em Salvaterra* (1848); *The Last Royal Bull-Fight at Salvaterra*, tr. E. Prestage, 1909; *A Mocidade de D. João V* (1852).—HISTORY: *História de Portugal nos séculos XVII e XVIII* (5 vols, 1860-71); *Varões Ilustres* (1870).—*Obras completas* (28 vols, 1907-09).

T. Braga, 'R. da S.' in *As modernas ideias na literatura portuguesa* (1892). T.P.W.

Silvestre, GREGORIO (\*Lisbon ?1520; †Granada 1569), Spanish poet. He was protected by the Feria family and became organist at Granada Cathedral, where he was a friend of Barahona\* de Soto. At first he upheld the national metres against Garcilaso\*; later he adopted the Italian ones. His poems include two interesting fables, old-fashioned love poems, a gloss on Jorge Manrique's\* *Coplas* and some good religious verse.

Biblioteca de Aut. Esp., XXXII, XXXV; *Poesías* (ed. A. Marín Ocete, 1938). A. Marín Ocete, G. S. (1939). E.M.W.

Simard, JEAN (\*Quebec City 17 VIII 1916; †1955 Céline Chartier), Canadian novelist, essayist, dramatist and translator. He has been on the editorial committee of the journal *Liberté*, radio producer for six years and a Professor at the École des Beaux-Arts of Montreal since 1940. His satires against Canadian bourgeois values are rich in wit and allusion, and his essays reveal wide intellectual and cultural interests.

Félix (1947); *Hôtel de la Reine* (1949); *Mon fils pourtant heureux* (1956); *Les sentiers de la nuit* (1959).—*L'ange interdit* (drama; 1961).

L.-P. Cormier, 'J. S. et la satire du milieu canadien' in *Culture*, XIX (1958). R.Su.

Simenon, GEORGES JOSEPH CHRISTIAN, pen-name of GEORGES SIM (\*Liège 13 II 1903; †1950 Denise Quimet), Belgian-born novelist. A precursor of the 'Absurde' school, he revised the entire approach to the detective story. He has published 200 volumes of which 74 are devoted to the police officer Maigret, a series translated into 45 languages.

NOVELS: *Au Pont des Arches* (1920); *L'affaire Sainte Flacre* (1932); *Chez les Flamands* (1932); *Maigret* (1934); *Les Pitard* (1935); *Les demoiselles de Concarneau* (1936); *Le testament Donadieu* (1937); *L'homme qui regardait passer les trains* (1938); *Les nouvelles enquêtes de Maigret* (1944); *Le fils* (1957); *The Son*, tr. D. Woodward, 1958; *Le train* (1960); *Trains*, tr. R. Baldick, 1961).—*Le roman de l'homme* (essay; 1960).—*Œuvres complètes* (Lausanne, 1967 ff.).

A. Parinaud, *Connaissance de G. S.* (1957); B. de Fallois, S. (1961). J.C.D.; M.G.

Simić, NOVAK (\*Vareš 14 I 1906), Croatian novelist

and prose writer. An economics graduate of Zagreb, Simić is an editor of the journal *Republika*. He began publishing as early as 1927 and his first writing dealt with contemporary Sarajevo, its atmosphere, traditions and nostalgia for the grandeur of the past. Later he wrote of the war and the occupation in Miškovci and finally an urban novel attempting to treat some of the social problems of an industrial society. He has a gift for both lyrical atmosphere-description and direct narration but he is far more at home in dealing with his native Bosnian background than with the evils of a dehumanizing society or with character study on a grand scale. For this reason his most authentic writing is to be found in his short stories.

NOVELS: *Vočnjak* (1938; reworked in 1948 and 1956 eds as *Brkići iz Bara*); *Miškovci* (1949); *Druga Obala* (1952); *Braća i kumiri* (1955).—STORIES: *Nepoznata Bosna* (1936); *Suton Tašlihana* (1937); *Isa zavjesa* (1946); *Zakoni i ognjevi* (1947); *Proljeće* (1952); *Ljubav Stjepana Obrdalfa* (1958). B.J.

Simion, ȘTEFAN (\*?; †1656), Metropolitan of Transylvania. He supervised the first complete translation of the New Testament into Rumanian, which was printed at Alba Iulia in 1648. The preface, signed by Ștefan, stresses the need for a standard written Rumanian, and the translation itself is one of the first attempts to satisfy this need.

G. F. Țepelea, 'Cîteva precizări în legătură cu izvoarele și glosele Noului Testament de la Beograd' in *Limba română*, III (1963); G. Ivașcu, *Istoria literaturii române*, I (1969). D.J.D.

Simms, WILLIAM GILMORE (\*Charleston, S.C. 17 IV 1806; †1826 Anna Giles, †1836 Cheville Roach; *ibid.* 11 VI 1870), American poet, critic and novelist. During his boyhood he became familiar with the heroic legends of the Frontier and the revolution in the South, which provided material for his later romantic novels. His most popular work, *The Yemassee* (1835), relates an exciting South Carolina 'border romance' and gives a fictional study of the Indian less idealized than Cooper's\* portraits.

VERSE: *Atalantis* (1832); *Areytos; or, Songs of the South* (1846).—NOVELS: *Guy Rivers* (1834); *The Partisan* (1835); *Mellichampe* (1836); *Charlemont* (1856).—*Works of W. G. S.* (20 vols, 1853-66); *The Letters of W. G. S.* (ed. M. C. S. Oliphant, A. T. Odell and T. C. D. Eaves, 5 vols, 1952-56); *The Writings of W. G. S.* (ed. J. C. Guilds and J. B. Meriweather, 1969- ).

W. P. Trent, *W. G. S.* (1892); E. W. Parks, *W. G. S. as a Literary Critic* (1962).

H.L.C. (I.W.)

Simocattes: see Theophylact Simocattes.

**Simon, CLAUDE** (\*Tananarive 10 X 1913), French novelist. Simon's work has evolved as a footnote to history, ancient, modern or imaginary (*Le route des Flandres*, 1960; Eng. tr. R. Howard, 1962), but these events are solely a basis for long analyses which aim at conveying the passage of time. Influenced by Marcel Proust\*, having affinities with the NOUVEAU ROMAN in his amassing of concrete details and minute observation, his work, despite its deliberate 'literary-ness', is conscious of the tragedy of, and questions the purpose of human destiny.

NOVELS: *Le tricheur* (1946); *Gulliver* (1952); *Le sacre du printemps* (1954); *L'herbe* (1958; Eng. tr. R. Howard, 1961); *Le palace* (1962; Eng. tr. *idem*, 1964); *Histoire* (1967; Eng. tr. *idem*, 1969); *La bataille de Pharsale* (1969).—*La séparation* (plays; 1963).—*Orion aveugle* (essays; 1970).

L. Janvier, *Une parole exigeante* (1964); R. Jean, *La littérature et le réel* (1965); V. Mercier, 'C. S.: Order and disorder' in Shenandoah, XVII.4 (1966). M.G.

**Simon Duran**: see Duran, SIMEON BEN ZEMAH.

**Simoni, RENATO** (\*Verona 5 IX 1875; †Milan 5 VII 1952), Italian playwright and dramatic critic. Although the author of only four plays (tragicomedies and tragedies written in the Veneto dialect and acted in the 1900s), Simoni is important as a precursor of the psychological drama of the 20th century, and in particular of Pirandello\*. With G. Adami he wrote the libretto for Puccini's *Turandot*. As a dramatic critic he relies more on his innate sense of theatre than on any critical system.

PLAYS: *La vedova* (1906); *Congedo* (1912); *Tramonto* (1914); *Carlo Gozzi* (1914).—*Trenta anni di cronaca drammatica* (criticism; 5 vols, 1951–60). J.F.C. (B.M.)

**Simonides**, Greek poet from Ceos (c. 556–468 B.C.) of great versatility. His choral lyrics comprise *epinicia* (songs for athletic victors) of the kind later composed by Bacchylides\* and Pindar\* and *threnoi* (dirges), including a eulogy of the Greeks who died at Thermopylae. He also wrote drinking-songs and a large number of epigrams.

D. L. Page, *Poetae melici Graeci* (1962); J. M. Edmonds, *Lyra Graeca*, II (1924; with tr.).—U. von Wilamowitz-Moellendorf, *Sappho und S.* (1913); C. M. Bowra, *Early Greek Elegists* (1938) and *Greek Lyric Poetry* (2nd ed., 1961); B. Gentili, *Simonide* (1959). J.T.H.

**Simonides, SIMON**: see Szymonowicz, SZYMON.

**Simonov, KONSTANTIN (KIRILL) MIKHAILOVICH** (\*1915), Soviet author. He made his mark during the Second World War with his patriotic and love

poetry, as well as with his Stalingrad novel, *Dni i nochii* (1944; *Days and Nights*, tr. J. Fineberg, 1945; tr. J. Barnes, New York, 1945), describing the horrors of the siege. His *Voyennyye dnevniki* ('War Diaries'; 1945) show an amazing variety of experiences. As dramatist he scored his greatest success with his war play, *Russkie lyudi* (1942; *The Russians*, tr. G. Shelley, 1944). Among his later works, his Stalingrad novel *Soldatami ne rozhdayutsya* (1966) aroused considerable attention.

*Izbrannoe* (1948); *Stikhi. Pyesy. Rasskazy* (1949); *Pyesy* (1954); *Sobranie sochineniy* (6 vols, 1966–68).—*The Whole World Over* (tr. T. Schnee, 1947).

L. Lazarev, *Dramaturgiya K. Simonova* (1952). J.L.

**Simons, JOZEF** (\*Oelegem 21 V 1888; †Turnhout 20 I 1948), Flemish novelist and poet. He mainly wrote novels of country life, inspired by the simple folk of the 'Kempen', but also produced a nationalist novel, *Eer Vlaanderen vergaat* (1927; *Flanders stirb nicht*, tr. U. Zierow, 1937), which became very popular.

NOVELS: *Bonifacius Suykerbuyck* (1919); *Dientje Goris* (1935).—SHORT STORIES: *De laatste flesch* (1930); *Kerle und Köpfe*, tr. Fr. Fromme, 1940; *Harslucht* (1933); *Résines*, tr. A. Van de Putte, 1937).—*Bonte garve* (verse; 1943).—*Verzamelde werken* (10 vols, 1963).

L. Sourie, J. S. (1947); M. Verheeecke, J. S., *verteller, zanger, Kempenaar* (1963). R.F.L.

**Simović, LJUBOMIR** (\*Titovo Užice 2 XII 1935), Serbian poet. A graduate of Belgrade, Simović now works for television. He began publishing poetry while still a student in journals like *Delo* and *Vidici* and he wrote both humorous and direct poetry as well as satire. He is perhaps the most consistent of the third post-war generation in Belgrade and recently he has begun to experiment with a more philosophical style which, like Popa\* and Pavlović\*, derives from a profound interest and involvement in his country's past.

VERSE: *Slovenske elegije* (1958); *Veseli grobovi* (1961); *Poslednja zemlja* (1964); *Šlemovi* (1967). B.J.

**Simund de Freine** (\*1145; †1217), Anglo-Norman poet. Canon of Hereford, he addressed Latin verses to his friend, Giraldus\* Cambrensis. His *Roman de Philosophie* renders freely Boethius\* *Consolatio*, while his *Vie de Saint Georges* contains some new material.

*Œuvres* (ed. J. E. Matzke, 1909). M.F.L.

**Šimunović, DINKO** (\*Knin 1 IX 1873; †Zagreb 3 VIII 1933), Croatian writer. His novels and short stories are lyrical in style, local in spirit and themes, and have psychological interest.

*Mrkodol* (1909); *Tudjinac* (1911); *Porodica Vnčić* (1923).—*Sabrana djela* (coll. works; 2 vols, 1930). V.J.

**Şinasi, İBRAHİM** (\*Istanbul 1826; †*ibid.* 13 IX 1871), Turkish author and pioneer of Western culture. Son of an army officer, he entered the artillery office and was later sent to France for five years. On his return, he devoted himself to journalism and wrote articles on political, economic and social problems. The founder of the Western school of literature (*Tanzimat*), he inspired and greatly encouraged Namık Kemal\*. He made the first verse translations from French poets, wrote the first Turkish play and pioneered private journalism. His style is simple and to the point.

VERSE: *Tercüme-i Manzume* (1858, 1860); *Müntahabat-ı Eş'ar* (1862, 1870); *Divan-ı Ş.* (3rd ed. 1885).—*Şair evlenmesi* (plays; 1860).—VARIOUS: *Durub-ı Emsal-i Osmaniye* (1863; 3rd ed. with Ebüzziya's adds, 1885); *Müntahabat-ı Tasvir-i Efkâr* (3 vols, 1885–94).

Ahmed Rasim, Ş. (1926); Mehmet Kaplan, 'Şinasi'nin Türk şiirinde yaptığı yenilik' in *Türk dili ve edebiyatı dergisi*, II (1947); Ahmet Hamdi Tanpınar, *XIX asr Türk edebiyatı tarihi* (2nd ed. 1956); Ömer Faruk Akün, 'Ş.' in *İslam Ansiklopedisi*, XII (1968); Hikmet Dizdaroglu, Ş. (1970). F.İ.

**Şincai, GHEORGHE** (\*1754; †1816), Transylvanian historian and philologist, one of the leading members of Şcoală ardeleană (the Transylvanian school). He studied theology at Blaj, Rome and Vienna and between 1782 and 1794 was director of primary education in Transylvania. During his studies abroad he collected a vast amount of material and for 34 years he worked on his *Hronica Românilor*. This seeks to establish beyond doubt the Latin origin of the Rumanians and was published posthumously in 1853.

*Hronica Românilor*, I (1967), II and III (1969). M. Tomuş, G. Ş. (1965); G. Ivaşcu, *Istoria literaturii române*, I (1969). D.J.D.

**Sinclair, LISTER** (\*Bombay 9 I 1921; ∞1942 Alice Mather), Canadian playwright, mainly known through radio drama.

*A Play on Words and Other Radio Plays* (1948); *The Blood Is Strong* (1956); *Socrates* (1957). M.H.M.M. (R.Su.)

**Sinclair, UPTON BEALL** (\*Baltimore, Md. 20 IX 1878; ∞1900 Meta Fuller [o/o 1911], ∞1913 Mary Kimbrough; †25 XI 1968), American novelist. *The Jungle* (1901), written after an investigation of the Chicago stockyards, became a best-seller and provoked reform in the meat-

packing industry. His many propagandist novels and documentary studies dramatically exposed the evils in various aspects of American life; his series of Lanny Budd novels give a Marxian interpretation of events from the First World War to the aftermath of the Second. An active reformer as well as critic, he is one of America's most read authors abroad.

NOVELS: *The Metropolis* (1908); *The Money-changers* (1908); *King Coal* (1917); *The Story of a Patriot* (1920); *Oil!* (1927); *Co-op: A Novel of Living Together* (1936); *World's End* (1940); *Dragon's Teeth* (1942); *Presidential Agent* (1944); *A World to Win* (1946); *Presidential Mission* (1947); *O Shepherd, Speak!* (1949).—POLITICAL AND SOCIAL STUDIES: *The Industrial Republic* (1907); *The Profits of Religion* (1918); *The Brass Check: A Study of American Journalism* (1919); *The Goose-Step: A Study of American Education* (1923); *Money Writes!* (1927); *The Book of Love* (1934).—*American Outpost: A Book of Reminiscences* (autobiog.; 1932).—*U. S. Anthology* (1947).

F. Dell, *U. S.: A Study in Social Protest* (1927). H.L.C. (I.W.)

**Singer, ISAAC BASHEVIS** (\*Radzymin [Poland] 14 VII 1904), Yiddish novelist and short-story writer. The younger brother of the novelist I. J. Singer\*, he started writing in Hebrew but later became a journalist for the Yiddish daily press. In 1935 he emigrated to the U.S.A. where he continued as a journalist while publishing short stories and long novels. He also translated several European works into Yiddish including Thomas Mann's\* *The Magic Mountain*. His short stories combine the exotic with the eccentric, old-world imagery with modernistic symbolism, creating an atmosphere of ambiguity and doubt. His style is concise and realistic but his appeal for Yiddish readers is lessened by his lack of social motivation. His longer novels, in the form of family chronicles, are outstanding for their skilful narrative and sense of history. He also wrote some children's stories.

NOVELS: *The Family Moskat* (tr. A. H. Gross, 1950); *Satan in Goray* (tr. J. Sloan, 1955); *The Magician of Lublin* (tr. E. Gottlieb and J. Singer, 1961); *The Slave* (tr. I. B. S. with C. Hemley, 1962); *The Fearsome Inn* (tr. I. B. S. with E. Shub, 1967); *The Manor* (tr. J. Singer and E. Gottlieb, 1968); *The Estate* (tr. E. Shub et al., 1970).—SHORT STORIES: *The Spinoza of Market Street* (1962); *Gimpel the Fool* (tr. Saul Bellow et al., 1966); *Selected Short Stories* (ed. I. Howe, 1966); *The Seance and Other Stories* (1970); *A Friend of Kafka* (1972).—*In My Father's Court* (autobiog.; tr. C. Kleinermann-Goldstein et al., 1966). J.S.

**Singer, ISRAEL JOSHUA** (\*Biłgoraj [Poland] 30 XI 1893; †Los Angeles 10 II 1944), Yiddish novelist,



a leader of the 'moderns'. Of an orthodox rabbinical family, he left his father's house, aged 18, to work as a machinist and a clerk in Warsaw, at the same time studying Polish, Russian and German. After the Russian Revolution (1917) he began writing in Kiev. In 1921 he returned to Warsaw, and during the inter-war years became an important novelist. In 1933 he emigrated to the U.S.A. He wrote several massive social and historical novels, some of which have been successfully dramatized. In his novels he introduced into Yiddish story-telling verbal economy combined with well-defined structure. His work has been widely translated into Hebrew and several other languages.

*Erd-vey* (1922); *Perl un andere dertseilungen* (1922); *Leym-groobn* (1922); *Oif nayer erd* (1923); *Oif fremder erd* (1925); *Shtool un aizm* (1927); *Blood Harvest*, tr. M. Carr, 1935; *Yoshe Kalb* (1932); *The Sinner*, tr. M. Samuel, 1933, reissued as *Yoshe Kalb*, intro. Isaac Bashevis S., 1965; *Di brider Ashkenazi* (novel in 3 pts, 1936; 1936); *The Brothers Ashkenazi*, tr. M. Samuel, 1936; *Khaver Nakhmen* (1938; dramat. by I. J. S.; *East of Eden*, tr. M. Samuel, 1939). J.S.

**Singh, KHUSHWANT** (\*1915), Indian novelist, historian and editor of *The Illustrated Weekly of India*. He was educated in Delhi, Lahore and London where he was called to the Bar. A frequent contributor to newspapers and journals, he wrote several scholarly works about the Sikhs, notably *A History of the Sikhs* (I, 1963; II, 1966), and has written of the tragedy resulting from the partition of India in his novel *Train to Pakistan* (1956). C.D.N.

**Sinisgalli, LEONARDO** (\*Montemurro, Potenza 9 III 1908), Italian poet and essayist. He trained as an electrical engineer and has worked in advertising. As a poet he belongs to the later generation of the 'hermetic' group (HERMETICISM); he evokes childhood and his native Lucania.

POETRY: *18 poesie* (1936); *Vidi le muse* (1943); *La vigna vecchia* (1952); *Poesie di ieri* (1931-56) (1966).—PROSE: *Furor mathematicus* (1944; enlarged ed. 1950); *Belliboschi* (1948); *Archimede, i tuoi lumi, i tuoi lemmi* (1968). B.M.

**Siôn Cent** (fl. c. 1400-30), Welsh poet. Most of the 18 poems in *cywydd* metre now ascribed to him are on religious themes such as the vanity of this world, the uncertainty of life and the certainty of death and judgment. The scepticism which informs his work was directly opposed to the dominant heroic tradition of medieval Welsh poetry.

*Cywyddau Iolo Goch ac Eraill* (ed. H. Lewis, T. Roberts and I. Williams, 1925).

Saunders Lewis, *Braslun o Hanes Llenyddiaeth Gymraeg*, I (1932). B.Re.

**Sipihri, SUHRĀB** (\*Qum 1928), Persian poet and artist. His strongly imagist poems combine a tender lyricism and a serene, almost mystical delight in simple things.

*Marg-i Rang* (1951); *Zindagi-yi Khabha* (1953); *Āvār-i Āftāb* (1961); *Siday-i Pāy-i Āb* (1965); *Hajm-i Sabz* (1967).

R. Barahini, *Tala dar Mes* (2nd ed. 1968); E. N. 'Ala', *Suvar va Asbāb* . . . (1969). E.Y.

**Sisenna, LUCIUS CORNELIUS** (\*c. 120; †67 B.C.), Roman historian, wrote a history of the Social and Civil Wars, probably up to the death of Sulla. His work, written in an old-fashioned style, abandoned the annalistic method. He also translated the *Milesiaca* of Aristides of Miletus.

Fragments in H. Peter, *Historicorum Romanorum reliquiae*, I (2nd ed. 1914; repr. J. Kroymann and W. Schaub, 1967, with biblio. from 1900).—C. Cali, 'La vita e le opere di L. Cornelio S.' in *Studi letterari* (1898); *Latin Historians* (ed. T. A. Dorey, 1966). J.A.W. (J.D.)

**Sismondi, SISMONDO GIAN CARLO LEONARDO** (DE) (\*Geneva 9 V 1773; †Hanley, England 25 VI 1842), Swiss historian, scholar and economist who adopted the name and nationality of his supposed Italian ancestors. A close friend of Mme de Staël\*, and also of Vieusseux\* and Capponi\*, he promoted Romantic ideas in his *Histoire des littératures du midi de l'Europe* (4 vols, 1813) and the idea of Italian freedom in the *Histoire des républiques italiennes au moyen âge* (16 vols, 1807-18), which provoked Manzoni\* into countering his criticisms of the Church. He married an Englishwoman on his second visit to England in 1818-19. What he saw of the Industrial Revolution there led him to abandon *laissez-faire* notions in his *Nouveaux principes d'économie politique* (1819), where he made recommendations far ahead of his time for legislation to protect the workers.

*Epistolario* (ed. C. Pellegrini, 4 vols, 1933-54); *Opuscoli politici* (ed. U. Marcelli, 1954); *Recherches sur les constitutions des peuples libres* (ed. M. Minerbi, 1965).

J. R. De Salis, *S., 1773-1842: la vie et l'œuvre d'un cosmopolite philosophe* (1932); R. Jeandeau, *S., précurseur de la législation sociale contemporaine* (1913); F. Bariola, *Un amico dell'Italia e degli Italiani* (1921); H. Grossman, *S. de S. et ses théories économiques* (Warsaw, 1924); Mao-Lan Tuan, *S. de S. as an Economist* (1927); R. Ramat, *S. e il mito di Ginevra* (1936); *Studi su S. G. C. L. S. per il primo centenario della sua morte* (1945); A. Omodeo, several essays on S. in *Il senso della storia* (1955); C. Cordié, 'S.' in *Cultura e scuola*, V (biblio. raisonnée; 1966). J.G.-R.

**Sitwell, EDITH** (\*Scarborough 7 IX 1887; †London

9 XII 1964), English poet and critic. Fearlessly taking gay images from contemporary life, Edith Sitwell in her first phase was fanciful, inventive, mischievous, musical, enchanting in her verse. In her second phase she began to respond to the more grave realities of life, and the grim and the terrible break into her fancy (as in *Gold Coast Customs*, 1929). In her third phase came a broadening of sympathy, a deepening of imagination, a power of poetic vision made significant by reflection—with no loss of brilliant imagery or verbal felicity. Her poems were recited concurrently with the playing of William Walton's *Façade* in the 1930s.

VERSE: *The Mother* (1915); *Clowns' Houses* (1918); *The Wooden Pegasus* (1920); *Elegy on Dead Fashion* (1926); *The Canticle of the Rose* (1949); *Façade and Other Poems* (1950).—*Collected Poems* (1957).—CRITICISM: *Poetry and Criticism* (1925); *Aspects of Modern Poetry* (1934); *A Notebook on William Shakespeare* (1948).—BIOGRAPHY: *Alexander Pope* (1930); *The English Eccentrics* (1933; 1958); *Victoria of England* (1936); *Fanfare for Elizabeth* (1946).—*Taken Care Of* (autobiog.; 1965).

*Celebrations for E. S.* (ed. J. G. Villa, 1948); G. Singleton, *E. S.* (1960); E. Salter, *The Last Years of a Rebel: A Memoir of E. S.* (1967); J. Lehmann, *A Nest of Tigers* (1968).—Biblio. by R. Fifoot (1963; 1971). R.A.S.-J. (W.R.A.)

Sitwell, SIR OSBERT, BT (\*London 6 XII 1892; †Italy 4 V 1969), English man of letters, brother of Edith and Sacheverell. With every social and intellectual opportunity to become a dilettante, Sir Osbert avoided it by sound taste and hard work. His novels and stories are elegant, brilliant in observation of character and scene, and of a delicate satirical wit. His series of autobiographical books vividly recreate the people and scenes of his past.

SHORT STORIES: *Triple Fugue* (1924); *Open the Door!* (1941); *Collected Stories* (1953).—NOVELS: *Before the Bombardment* (1926); *The Man Who Lost Himself* (1929); *Miracle on Sinai* (1933).—AUTOBIOGRAPHY: *Left Hand, Right Hand!* (1944); *The Scarlet Tree* (1946); *Great Morning* (1947); *Laughter in the Next Room* (1948); *Noble Essences* (1950).—*Collected Satires and Poems* (verse; 1931).

R. Fulford, *O. S.* (1951); J. Lehmann, *A Nest of Tigers* (1968).—Biblio. by R. Fifoot (1963; 1971). R.A.S.-J. (W.R.A.)

Sitwell, SIR SACHEVERELL, BT (\*Scarborough 15 XI 1897; ∞1925 Georgia Doble), English novelist and prose writer. His poetry, reflective, descriptive, personal, in traditional metres, was an agreeable and elegant contribution to the literature of the 1920s. The best of his prose is likely to be more memorable, revealing a fine sensibility to architecture and the historic atmosphere of European

places visited by him. His book *The Gothick North* (3 vols, 1929–30) had qualities of the medieval tapestry it described.

POEMS: *The People's Palace* (1918); *The Hundred and One Harlequins* (1922); *The Cyder Feast* (1927); *Canons of Giant Art* (1933).—*Collected Poems* (1936).—PROSE: *Southern Baroque Art* (1924); *German Baroque Art* (1927); *Far From My Home* (1931); *Liszt* (1934); *Dance of the Quick and the Dead* (1936); *Edinburgh* (with Francis Bamford; 1938); *Splendours and Miseries* (1943); *The Hunters and the Hunted* (1947); *Journey to the Ends of Time, I* (1959); *Monks, Nuns and Monasteries* (1965); *Southern Baroque Revisited* (1967); *Gothic Europe* (1969).

J. Lehmann, *A Nest of Tigers* (1968).—Biblio. by R. Fifoot (1963; 1971). R.A.S.-J. (W.R.A.)

Siwertz, SIGFRID (\*Stockholm 24 I 1882), Swedish poet, dramatist and prose writer. The pessimism of his early poems was modified by the influence of Bergson's\* philosophy, and the *flâneur* types found in his stories become 'activists', as in *Eldens återsken* (1916). His weightiest novel, *Selams* (1920; *Downstream*, tr. E. Classen, 1922), deals with a war-profiteering family in Stockholm. He is a very popular and lucid writer.

VERSE: *Gatans drömmar* (1905); *Ekotemplet* (1930); *Minnas* (1937); *Samlade dikter* (1944).—PROSE: *Margot* (1906); *Det gamla* (1909); *Målarpirater* (1911); *En flånör* (1914); *Det stora varuhuset* (1926; *Goldman's*, tr. E. Gee Nash, 1929); *Jonas och draken* (1928); *Det skedde i Liechtenstein* (1961); *Minnets kapriser* (1963); *Episodernas hus* (1968).—PLAYS: *Trions bröllop* (1930); *Två tidsdramer* (1933).

S. Stolpe, *S. S.* (1933); I. Soivio, *Symbolerna i S. S.s prosa* (1966).

B.M.E.M.; A.H.J.K. (I.S.)

Six, JAN (\*14 I 1618; ∞Margarite Tulp; †28 V 1700), Dutch playwright and patron of Vondel\* and Rembrandt; Burgomaster of Amsterdam in 1691. Vondel wrote a poem on Six's marriage. What little Six wrote shows him as a man of taste who produced beautiful poetry in *Verscheide Nederduytsche Gedichten* (2 vols, 1651–53; II dedicated to Six by the publisher, G. Brandt\*).

A.M.B.W. (R.P.M.)

PLAYS: *Medea* (with etching by Rembrandt; 1648); *Onschuld* (1662).

G. Penon, *Bijdragen tot de geschiedenis der Nederl. letterkunde* (2 vols, 1881); J. F. M. Sterck, *Oorkonden over Vondel en zijn kring* (1918).

A.M.B.W.

Sixtinus, SUFFRIDUS, or SJOERD SYTZES (†Amsterdam 1649), Dutch playwright, wrote an allegorical play with which Coster\* in 1617 inaugurated his academy (*Apollo*, 1617) and a tragi-comical sequel

to Hooft's\* *Geeraert van Velsen, Geraert van Velsen lijdende* (1628).

Jan Wagenaar, *Amsterdam*, II (1760-67); C. N. Wybrands, *Het Amsterdamsch Tooneel 1617-1772* (1873); J. A. Worp, *Geschiedenis van den Amsterdamschen Schouwburg 1496-1772* (1920).

A.M.B.W.

**Six van Chandelier**, JOHAN (\*Amsterdam 1 III 1620; †*ibid.* 14 II 1695), Dutch poet. As a spice merchant he travelled extensively through Italy, France, Spain, England. His poetry, which includes love poems, occasional poems, and travel impressions, is predominantly realistic and descriptive, and shows a subtle sense of humour and irony.

*Poësy* (1657).

G. A. van Es, *Poësy van J. S. van Ch.* (anthol. with intro. and notes; 1953); L. C. Michels, 'Nader commentaar op S. van Ch.' in *Tijdschr. v. Nederl. Taal- en Letterk.*, LXXIV (1956); P. Minderaa, 'Beedelmusyk te Thoulouse' in *Opstellen en voordrachten uit mijn hoogleraarstijd* (1964).

R.P.M.

**Sjöberg**, BIRGER (\*Vänersborg 6 XII 1885; †Växjö 30 IV 1929), Swedish poet, novelist and composer. He began as assistant in an ironmonger's shop, then worked as a journalist (*Stockholms Tidningen*; *Hälsingborgs-Posten*) 1906-25. His first and most famous book of poetry, *Fridas bok* (1922), contains ironic idylls of Swedish provincial life, the songs set to music by the poet himself. His novel, *Kvartetten som sprängdes* (1924), also treats of provincial life. The later collection of poetry, *Kriser och kransar* (1926), reveals a tense and pessimistic attitude to life.

*Fridas bok*, II (1929); *Minnen från jorden* (1940).—*Skrifter* (ed. F. Böök, 5 vols, 1929); *Samlade dikter* (1946).

R. Malm, *Diktavärld och verklighet hos B. S.* (1930); G. A. Nilsson, *B. S. och Frida* (1943); A. Hallström, *Lilla Paris' kulisser* (1955); H. af Petersen, *Om B. S.* (1956); G. Axberger, *Lilla Paris' undergång* (1960).

B.M.E.M.; A.H.J.K. (I.S.)

**Sjöberg**, ERIK, pseud. VITALIS (\*Ludgo 14 I 1794; †Stockholm 4 III 1828), Swedish poet. Born in poor circumstances, he struggled his way to a good education and published his first poems in 1819. He was a Romantic idealist, who nevertheless refused to associate with the 'Fosforister' and proudly rejected offers of help. Himself sick and poor, he cultivated a dream-world in his poetry, but also wrote satire and polemics.

*Samlade dikter* (ed. E. Geijer, 1828); *Samlade skrifter* (ed. A. Werin, 2 vols, 1926-32); *Dikter i urval* (ed. B. Risberg, 1929).

V. Palmblad in *Svenskt biografiskt lexicon*, XIV (1847); C. L. Östergren, *Om V., hans liv och diktning* (1869); G. Ljunggren, *Skalden V.* (1875); F. Böök, *Svensk vardag* (1922) and *Fem porträtt* (1929).

B.M.E.M.; A.H.J.K.

**Skabichevsky**, ALEXANDER MIKHAYLOVICH (\*1838; †1910), Russian literary historian and journalist with the radical outlook of the 1860s and 1870s. His works on Russian literature, censorship and the evolution of Russian social ideas enjoyed great popularity among the intellectuals.

*Belletristyy-narodniki* (1888); *Istoriya noveyshey russkoy literatury* (1891); *Ocherki po istorii russkoy tsenzury* (1892); *Literaturnye vospominaniya* (1928).

J.L.

**Skalbe**, KÄRLIS (\*Vecpiebalga canton 7 XI 1879; ∞1905 Lizete Erdmane; †Stockholm 14 IV 1945), Latvian poet and short-story writer. The supreme attraction of Skalbe's writing is in the purity and simplicity of his language, which is in complete accord with the delicacy of his intuitions and the moral clarity of his outlook.

W.K.M.

VERSE: *Cietumnieka sapni* (1901); *Kad ābeles zied* (1904); *Zemes dūmos* (1906); *Veļu laikā* (1906); *Emigranta dziesmas* (1909); *Sirds un saule* (1911); *Sapni un teikas* (1912); *Daugavas vilņi* (1918); *Pēclaiķā* (1923); *Vakara ugunis* (1926); *Zāles dvaša* (1931).—STORIES: *Ziemas pasakas* (1914); *Pasaka par vecāko dēlu* (1924); *Manu bērības dienu mēnesis* (1926); *Mātes legenda* (1928); *Mulķa laime* (1932); *Gara pupa* (1937).—*Kopotī raksti* (coll. works; ed. P. Ērmanis, 10 vols, 1938-39; ed. Lizete Skalbe, 1952 ff.).—Verse tr. in W. K. Matthews, *Tricolour Sun* (1936); *Pussy's Water Mill* (tr. *idem*, 2nd ed. 1952).

J. Veselis, *Pārdomu grāmata* (1936); R. Egle, *K. S.s. dzejas māksla* (1939); J. Sudrabkalns, *K. S. pasakas* (1959).

W.K.M. (H.Le.)

**Skalla-Grimsson**, EGILL (fl. 10th century; ∞Ásgerður Bjarnardóttir), Icelandic poet. Egill was born and brought up in Iceland, but lived abroad on his poetry and his weapons for some time; he was in the service of King Athelstan of Wessex about the year 937. In Norway he fell foul of King Eric Blood-axe but later, when Eric was King in York and had the poet at his mercy, Egill placated him with a poem in his honour (*Hofuðlausn*, 'Head-redemption'). The *Saga of Egill* is an exciting narrative in unassuming but polished prose, with citation of much verse by Egill. The saga, obviously unreliable as a historical source, is thought by most people nowadays to have been written by Snorri Sturluson\*. Egill's poetry is distinguished by powerful imagination and individually creative kennings (SCALDS). His *Sonatorrek*, on the death of a young son by drowning, offers a self-revelation unique in Norse literature.

F. Jónsson, *Skjaldedigtning*, I (1912); *Egils saga Skalla-Grimssonar* (ed. S. Nordal, 1933); L. M. Hollander, *The Scalds* (1945; with Eng. tr.); E. A. Kock, *Skaldediktningen*, I (1946); *Egil's Saga* (tr. Gwyn Jones, 1960). R.G.P. (P.G.F.)

**Skarbek**, FRYDERYK, COUNT (\*Toruń 15 II 1792; †Warsaw 25 IX 1866), Polish novelist. The leading Polish economist of his day, he also wrote comedies and historical works. His main literary achievement, however, is his novels which renew the traditional 18th-century Polish novel by introducing contemporary Western European elements often borrowed from Scott\* and Sterne\*.

NOVELS: *Podróży bez celu* (1824); *Damian Ruszczyk* (1827); *Życie . . . Faustyna Feliksa Dodońskiego* (1838).

W. Szubert, *Studia o F. S. jako ekonomistcie* (1954); K. Bartoszyński, *O powieściach F. S.* (1963). P.H.

**Skarga** (orig. POWĘSKI), PIOTR (\*Grójec 1536; †Cracow 27 IX 1612), Polish writer. Of a burgher family, he became a Jesuit in 1569. From 1571 his time was devoted to teaching (in 1579 as head of the academy of Vilna) and charity. In 1588 he became a court preacher and had great political influence as an ardent and exceedingly intolerant proponent of the Counter-Reformation. In his devotional and other writings his magnificent language rises to its peak in *Kazania Sejmowe* (which in their present form were never spoken), full of patriotism, criticism of social and political abuses and prophetic warnings; these later made him a legendary patriotic figure.

*Żywoty Świętych* (1579); *Kazania na niedziele i święta* (1595); *Kazania Sejmowe* (1597; *Les sermons politiques* [*Sermons de Diète*, 1597], tr. A. Berga, 1916; ed. S. Kot, 1925).—*Wybór pism* (ed. A. Januszewski, 1912); *Pisma wszystkie* (4 vols, 1923–26).

A. Berga, *Un prédicateur à la cour de Pologne sous Sigismond III*, *Pierre S.* (1916); Ks. A. Otwinowski, *Dziela X. P. S. Spis bibliograficzny* (1916); T. Mitana, *Religijność X. P. S.* (1922); S. Windakiewicz, *P. S.* (1925). S.S. (P.H.)

**Skeat**, WALTER WILLIAM (\*London 21 XI 1835; †Cambridge 6 X 1912), English philologist, Professor of Anglo-Saxon at Cambridge, founder of the English Dialect Society.

Standard eds of *Piers Plowman* (1867–85), *Anglo-Saxon Gospels* (1871–87), *Ælfric's Lives of the Saints* (1881–1900), *Chaucer* (1894–97).—*Etymological Dictionary* (rev. ed. 1910).

M.V.D. (M.A.)

**Skeel**, MOGENS (\*Tryggevælde 15 VII 1650; ∞1679 Baroness Helle Helene Rosenkrantz; †Lingen, Westphalia 5 VIII 1694), Danish poet and playwright. He was Danish minister in

Brandenburg, Paris and London, where he protested against Robert Molesworth's *Account of Denmark* (1694). He is remembered as the author of a satirical play, directed against the newly created nobility in Denmark, and influenced by Molière\*.

*Grevens og Friherrens Komædie* (1675).

S. Birket-Smith, *Studier paa det gamle danske Skuespils Omraade* (1883). E.B.

**Skelton**, JOHN (\*c. 1460; †Westminster 21 VI 1529), English poet. Skelton entered the service of Henry VII in 1488 as poet and panegyrist. From 1497 till 1502 he was tutor to the future Henry\* VIII. He was official apologist for the King by 1512, though resolute in opposition to Wolsey, against whom many of his satires are directed. He was the most considerable poet of his day, but the value of his verse is difficult to assess, perhaps because of its transitional qualities, at once medieval and modern. The rhythmic vitality of his work makes it tremendously effective as poetical pamphleteering. G.K.H.

*Magnificence* (1533; ed. R. L. Ramsay, 1908); *Phyllyp Sparowe* (c. 1545).—*Poetical Works* (ed. A. Dyce, 2 vols, 1843; ed. P. Henderson, mod. spelling, 1931).

L. J. Lloyd, *J. S.* (1938); H. L. R. Edwards, *S. The Life and Times of an Early Tudor Poet* (1949); A. R. Heiserman, *S. and Satire* (1961). S. E. Fish, *J. S.'s Poetry* (1965); W. O. Harris, *S.'s Magnificence and the Cardinal Virtue Tradition* (1965). J.R.B. (C.B.)

**Skinner**, JOHN (\*Birse 3 X 1721; ∞1741 Grace Hunter; †Aberdeen 16 IV 1807), Scottish poet. From 1742 a priest of the Episcopal Church, Skinner was a victim of Hanoverian pillaging after the 1745 rebellion. He wrote *An Ecclesiastical History of Scotland* (1788) and a number of spirited songs in the vernacular, of which the best known is *Tullochgorum*.

*Poems* (1809).

J.K.

**Skitalets**, pen-name of STEPAN GAVRILOVICH PETROV (\*1868; †1941), Russian author and member of Gorky's\* Znanie group. Writing about the village and the decaying intelligentsia (after 1905), he reached his maturity round 1910. After 1917 he wrote some interesting memoirs and reminiscences.

*Sobranie sochineniy* (6 vols, 1916–19); *Dom Chernovykh* (1935); *Etapy* (1937); *Izbrannye rasskazy* (1939).—*Publican and Serf* (tr. J. K. M. Shirazi, 1905); *The Czar's Charter* (tr. P. L., 1907).—*Vospominaniya* (1923). J.L.

**Skjoldborg**, JOHAN MARTINUS (\*Øsløs 27 IV 1861; ∞1883 Mariana Dorteia Nielsen, ∞1902 Louise Eleonore Christiane Abenth; †Aalborg 22

II 1936), Danish poet, novelist and short-story writer. He was the son of a Jutland smallholder. In 1875 he went to a teachers' training college, and for some years he was a village schoolmaster, until he finally settled as a writer. Both in his poetry and in his prose he expresses the feelings and sentiments of the Danish smallholder.

NOVELS: *En Stridsmand* (1896); *Kragehuset* (1899); *Gyldeholm* (1902); *Bjerregaarden* (1904); *Sara* (1906); *Per Holt* (1912); *Nye Mænd* (1917).—SHORT STORIES: *I Skyggen* (1893); *Almue* (1900); *Ensomme Folk* (1909); *Skyer og Solglint* (1923).—*Romaner og Fortællinger* (4 vols, 1921); *Udvalgte Fortællinger* (2 vols, 1921).—*Dynes-Digte* (verse; 1915).—ESSAYS: *Udmarksfolkene* (1912); *Arbejdets Personlighedsværdi* (1920); *Brydningstider* (1934).—*Min Mindebog* (memoirs; 2 vols, 1934–35).

K. K. Nicolaisen, *J. S.* (1918); V. Bitsch, *J. S.* (1936); Ejnar Thomsen, *J. S.* (1937); A. F. Schmidt, *J. S.* (1938). E.B.

Skobelev, ALEXANDER SERGEYEVICH: see Neverov, ALEXANDER.

Skrām, (BERTHA) AMALIE, née ALVER (\*Bergen 22 VIII 1846; ∞[2nd] 1884 Erik Skram; †Copenhagen 15 III 1905), Norwegian novelist. An unhappy childhood and an early and unsuccessful marriage to a sea-captain provided much of the background for her later literary work which, apart from some articles and short stories, she inaugurated with the novel *Constance Ring* (1885). Its criticism of male sexual mores and the intimacy of its depiction of female sexuality caused it to be stamped as immoral. In later novels the intensely confessional nature of her work became even more marked; as did her frankness in depicting the problems of the emotionally frigid woman. However, the pessimism and determinism which always hangs over her work (she was much influenced by the Danish writer J. P. Jacobsen\*) achieve monumental proportions in the cycle of novels *Hellemysersfolket* (4 vols, 1887–98), the gloomy but passionately told saga of a family doomed to go under. Her literary style lacks polish and is often ponderous and grey, but at her best she had considerable descriptive talent, especially for depicting life in Bergen and at sea, and a capacity for fluent narrative.

PLAYS: *Fjældmennesker* (with E. Skram; 1889); *Agnete* (1893).—NOVELS AND VARIOUS: *Lucie* (1888); *Børnefortællinger* (1890); *Kjærlighed i Nord og Syd* (1891; cont.: *Bøn og Anfægtelse*, 1885; *Knud Tandberg*, 1886; *Fru Inés*, 1891); *Forraadt* (1892; cont.: *Madam Højers Lejefolk*, 1883; *Karens Jul*, 1885; *In Asiam profectus est*, 1890; *Forraadt*, 1892); *Professor Hieronimus* (1895; Eng. tr. A. Stronach and G. B. Jacobi, 1899); *Paa Sct. Jørgen* (1895); *Sommer* (1898); *Julehelg* (1900); *Mennesker* (1905).—ARTICLES: *Om 'Albertine'* (1887); *Landsforrædere* (1901).—*Mellem slagene*

(letters; ed. E. Kielland, 1955).—*Samlede verker* (6 vols, 1946).

A. Tiber, *A. S. som kunstner og menneske* (1910); B. Krane, *A. S. og kvinnens problem* (1951) and *A. S.s diktning* (1961). R.G.P.

Škvorecký, JOSEF (\*Náchod 27 IX 1924), Czech novelist. His novel *Zbabělci* (wr. 1949; pub. 1958) is a portrayal of the end of the Second World War in a Czech provincial town which in its starkly realistic tone and language, making much use of slang and vulgarisms, ran counter to official taste and was for a time withdrawn from circulation. A similar mode of disenchantment pervades his later work, especially *Konec nylonového věku* (1967), which deals with young people in Prague after 1948. R.A.

Sládek, JOSEF VÁCLAV (\*Zbiroh 27 X 1845; †ibid. 28 VI 1912), Czech poet. After studying in Prague he spent two years in the U.S.A. (1868–70) and then became a teacher of English in Prague. In the struggle between 'national' and 'cosmopolitan' schools in the Czech literary world of the late 19th century Sládek occupies a conciliatory position. In the aims of his poetry and in its traditional simplicity of form he belonged to the national school; but his stay in the English-speaking world gave him a profound appreciation of English literature which he introduced to his compatriots, notably in his translation of the majority of the plays of Shakespeare\*.

*Básnické dílo* (ed. A. Vyskočil, 5 vols, 1945).—Trs of Shakespeare (6 vols, 1959–64).

F. Střežek, *J. V. S., jak žil, pracoval a trpěl* (2nd ed. 1948).—J. Polák, *J. V. S., básník domova* (1945). R.A.

Sládkovič, ANDREJ, pseud. of ONDREJ BRAXATORIS (\*Krupina 30 III 1820; †Radvaň 20 IV 1872), Slovak poet. A contemporary and disciple of Štúr\*, Sládkovič wrote the first representative poems in the new standard Slovak that Štúr had established. His *Marína* (1846), a love-story whose idealized heroine owes something to Kollár's\* *Mína*, is indebted in form and style to Pushkin's\* *Evgeny Onegin*. For modern readers the incidental descriptions of Slovak life are the most attractive element in the poem. In its time it was a remarkable achievement for a young poet writing in a language without a tradition. His historical epic *Detvan* (1853) is less striking.

*Dielo* (ed. C. Kraus, 2 vols, 1961). C. Kraus, *A. S.* (1962). R.A.

Slamnić, IVAN (\*Metković 1930), Croatian poet and prose writer. Slamnić lectures in comparative literature at Zagreb University and translates from English, French and Russian. His poetry shows evidence of the influence of Anglo-Saxon writers of the 1950s in its directness and clarity

of expression, and its use of colloquial language. He is characterized by his anti-poetic, semi-humorous, semi-pathetic treatment of historic moments and events which are seen as ordinary everyday happenings.

POETRY: *Odrón* (1956); *Aleja posle svečanosti* (1956); *Naronska siesta* (1963); *Monografije* (1965); *Limb* (1968).—STORIES: *Neprijatelj* (1959); *Povratnik s mjeseca* (1964). B.J.

Slataper, SCIPIO (\*Trieste 14 VII 1888; †Podgora 3 XII 1915), Italian writer. He contributed to *La Voce* and *Il resto del Carlino* a series of articles on literary, but also political, questions, especially Irredentism, on which he also published *I confini necessari all'Italia* (1915). His best-known piece of creative writing is the autobiographical tale *Il mio Carso* (1912).

*Scritti letterari e critici* (1920); *Gli scritti politici* (1925); *Epistolario* (1950). A. M. Mutterle, S. S. (1965). B.M.

Slater, FRANCIS CAREY (\*nr Alice, Cape Province 15 VIII 1876; †Cape Town 3 IX 1958), South African poet, novelist, short-story writer and anthologist. The great-grandson of an 1820 settler, most of his working life was spent in the service of a South African bank. He grew up with an intimate knowledge of the Xhosa of the Eastern Cape and in the lyrics of *Dark Folk* (1936) gave the best interpretation of their life yet written. *The Karroo* (1924), *Drought* (1929) and *The Trek* (1938) are also well-constructed, imaginative accounts of aspects of South African life.

VERSE: *Footpaths Thro' the Veld* (1905); *From Mimosa Land* (1910); *Calls Across the Sea* (1917); *Settlers and Sunbirds* (1919); *Selected Poems* (1947); *Veld Patriarch* (1949).—STORIES: *The Sunburnt South* (1908); *The Secret Veld* (1931).—*The Shining River* (novel; 1925).—ANTHOLOGIES: *The Centenary Book of South African Verse* (1925); *The New Centenary Book of South African Verse* (1945). E.R.S.

Slauerhoff, JAN JACOB (\*Leeuwarden 15 IX 1898; ∞Darja Collin [o/o]; †Hilversum 5 X 1936), Dutch poet and novelist. In a deliberately unadorned, often irritable and ironical style, he wrote on romantic subjects: sea travels, and risky adventures in unknown territories. At the same time, however, there is a conscious longing for protection and security. Thus his work shows an uncommon tension between 19th-century Romanticism and modern psychological insight.

PROSE: *Het lente-eiland* (1930); *Schuim en asch* (1930); *Het verboden rijk* (1932).—*Archipel* (verse; 1923); *Jan Pietersz Coen* (play; 1931).—Coll. works: *Gedichten* (3 vols, 1940–41); *Proza* (4 vols, 1941–54).

E. du Perron, *Tegenonderzoek* (1933) and

*Verzameld werk*, II (1955); Groot-Nederland, special no. (1936); C. van Wessem, *S.-herinneringen* (1938) and *S., een levensbeschrijving* (1940); G. H. 's-Gravesande, *Bibliografie* (1940); Proloog, special no. (1946); F. C. Terborgh, *S., herinneringen en brieven* (1949); Arthur Lehning, *Brieven van S.* (1955); H. van den Bergh, *Schip achter het boegbeeld* (1958); C. J. Kelk, *Het leven van S.* (1959); *Schrijvers prentenboek*, VI (1961); S. Vestdijk, *Gestalten tegenover mij* (1961); L. J. E. Fessard, *J. S. (1898–1936), l'homme et l'œuvre* (1964). J.J.O.

Slaveykov, PENCHO (\*Tryavna 27 IV 1866; †Como Brunate, Italy 28 V 1912), Bulgarian poet and literary figure, son of Petko Slaveykov\*. Inspired by Heine\* in his early lyrics 'Maiden's Tears' (*Momini sulzi*, 1885–88), he joined A. Konstantinov\* in translating Russian poetry. He studied in Leipzig (1892–98), composing there 'epic songs' in which *inter alia* he sought the essence of European genius through such figures as PROMETHEUS, Beethoven, Michelangelo\*, Shelley\* and Lenau\*. His learning and literary acumen combined with Krustev\*'s to create the journal *Missul* and its circle of 'individualist' writers. To seek European standards beyond Bulgarian national terms of reference (within which Vazov\* and his predecessors mostly worked) marked a new era in Bulgarian literature. A disciple of Nietzsche\*, whose philosophy influenced his poem 'Shadow of the Superman' and his allegorical autobiographical anthology 'On the Isle of the Blessed' (*Na ostrova na blajenite*, 1910), he rejected Zola\*'s Naturalist emphasis on 'the beast in man' in favour of the quest for humanity that he admired in Pushkin\* and the Russian 19th-century novelists. He was equally eloquent in his rejection of publicist and 'party' writing as being, even when not distorted, a restricted glimpse of the grand variety of human life to be found directly and splendidly presented in folk literature. This last inspired his poem 'The Carollers' (*Koledari*), ballads and the folk-song anthology 'Book of Songs' (*Kniga za pesnite*, 1917). Though attacked for using foreign themes, he expressed profound spiritual patriotism in his unfinished epic 'Song of Blood' (*Kurvava pessen*, 1913) on the April 1876 rising. The criticism that his poetry was weighed down by philosophy has some truth but ignores such lyrics as 'A Dream of Happiness' (*Sun za shtastie*, 1907). He also wrote on Bulgarian literature, folk-lore and German poetry with refreshing candour and insight. He was crippled for life by an accident in youth, and physical pain combined with private anguish to make him a martyr-poet in a Bulgarian tradition he himself recognized in his poems 'Bacho Kiro' and 'Poet'. His life and works remain an inspiration to Bulgarian writers.

*Epicheski pesni* (2 vols, 1896–98); *Blyanove*

(1898).—Coll. works (ed. B. Penev, 7 vols, 1929; 8 vols, 1958–59).

K. Krustev, *Mladi i stari* (1907); A. T. Balan, P. S. (1913); B. Yotsov, P. S. (1919); M. Belcheva, *Begli spomeni* (1923); T. Minkov, *Poeziata na P. S.* (1936); M. Nikolov, P. S. (1939); S. Slaveykov, P. S. *biograficheski ocherk* (1955); *Yubileen sbornik: 100 godini P. S.* (1966). V.P.

**Slaveykov, PETKO** (\*Turnovo 17 XI 1828; †Sofia 1 VII 1895), Bulgarian poet and journalist. As a Bulgarian teacher hounded by Greek clergy he began collecting Bulgarian folk-lore and material of all kinds to be used in his calendars, songbooks and various journals, notably his newspapers *Gayda* (1863–67) and *Makedonia* (1866–73). Through these he built up a new Bulgarian reading public and marshalled its support in the anti-Phanariot struggle for an independent Bulgarian Church. In 1862 he was commissioned by the American Bible Society to translate the New Testament; his use of the vernacular of central and eastern Bulgaria proved an important step in standardizing the modern literary language. He was the first considerable poet of modern Bulgarian literature. He escaped from Stara Zagora in 1876, losing his library and priceless collection in the holocaust there. After the liberation (1878) he helped found the Democratic Party and opposed the policies of Prince Alexander of Battenberg, editing newspapers, notably *Turnovska Konstitutsia* (Plovdiv, 1884).

*Smesna Kitka* (Bucharest, 1852); *Vesselushka* (1857); *Pesnopoyka* (Istanbul, 1870); *Pesni* (Turnovo, 1879); 'Avtobiografia' in *Bulgarski pregled* (Aug. 1895).—Complete works (2 vols, 1954–55; 10 vols, 1963– ).

P. P. Slaveykov, *Pisma na P. S.* (1909); Y. Trifonov, P. S. (1915); R. Slaveykov, P. S. 1827–1927 (1927); S. Russakiev, P. S. *i ruskata literatura* (1956); P. Dinekov, P. R. S.—*tvorcheski put* (1956); S. Slaveykov, *Dyado S.* (1957) and P. S. *biografichen ocherk* (1958). V.P.

**Slaviček, MILIVOJ** (\*Čakovec, nr Medjimurje 24 X 1929), Croatian poet and critic. Slaviček graduated in Zagreb (1954) and worked as a teacher and a librarian before turning to literature. He is essentially a lyric poet in a modern humanist vein, marked by a restrained tone and a conciseness of expression which is a break with earlier Croatian lyric tradition.

VERSE: *Zaustavljena pregrst* (1954); *Daleka pokrajina* (1957); *Modro veče* (1959); *Predak* (1963); *Noćni autobus ili naredni dio cjeline* (1964); *Između* (1965). B.J.

**Slavici, IOAN** (\*Șiria 1848; †Panciu 1925), Romanian writer. He studied at Budapest and then Vienna where he became a friend of Eminescu\*, who introduced him to the literary circle Junimea.

Together with Eminescu and Caragiale\* he worked for the paper *Timpul* and in 1884 edited *Tribuna*, in which he advocated popular realism in literature based on peasant life. His short story *Popa Tanda*, an example of this, is set in Transylvania and relates how a priest solves the economic problems of his village. The stories collected in the volumes *Nuvele din popor* (1881) and *Pădureanca* (1884) are all episodes from rural life. His most successful novel *Mara* (1894) is a love drama which takes place in a provincial town and presents a faithful tableau of contemporary urban society.

Ger. tr. of short stories in M. Kremnitz, *Rumänische Märchen* (1882).—P. Marcea, I. S. (1967); D. Vatamaniuc, I. S. (1968), I. S. și lumea prin care a trecut (1968) and I. S.: *Opera literară* (1970). D.J.D.

**Sleeckx, JAN LAMBRECHT DOMIEN** (\*Antwerp 2 II 1818; †Liège 13 X 1901), Flemish novelist, short-story writer, playwright and essayist, one of the founders of the newspaper *Vlaamsch België* (1844), leader of the realistic movement opposing the idealizing tendency of Romanticism. His novels on life among sailors and his animal stories are conspicuous for their observation and humour. In his mature novels, *Tybaerts en Cie* (1867) and *De plannen van Peerjan* (1868), he portrays narrow-minded small-town people and greedy peasants.

In 't *Schipperskwartier* (1861); *Dirk Meyer* (1864).—*Op 't Eksterlaer* (essay; 1863).—PLAYS: *De Kraankinders* (1852); *Grétry* (1862).—*Volledige werken* (17 vols, 1877–85).

F. van Veerdeghe, *Levensbericht* (1902); L. Baekelmans, *Vier Vlaamsche prozaschrijvers* (1931). R.F.L.

**Sleidan, JOHANN PHILIPSON** (\*Schleiden 1506; †Strasbourg 31 X 1556), German historian, educated mainly in France, which he left in 1542 because of his Reforming sympathies. He was an accomplished Latin writer; his two main works were both popular and influential.

*De Statu Religionis et Reipublicae Carolo Quinto Caesare Commentarii* (1555; best ed. J. G. Boehm, 3 vols, 1785–86); *De Quatuor Summis Imperiis ... libri tres* (1556).

W. Friedensbourg, J. S. (1935). D.H.

**Sleptsov, VASILY ALEKSEYEVICH** (\*Voronezh province 1836; †Serdobsk 1878), Russian author of fine realistic stories about peasant life. He was a follower of Chernyshevsky\*, under whose influence he wrote his own radical novel, *Trudnoye vremya* (1865 and 1922).

*Sochineniya* (2 vols, 1932–33). J.L.

**Slepushkin, FÉDOR NIKIFOROVICH** (\*Yaroslav

province 1783; †1848), Russian peasant-poet. His first volume of poems appeared in 1826 and contained some excellent pictures of village life and of nature. He became known as the 'Russian Theocritus' and, although his talent deteriorated, he found followers among the peasants.

*Dosugi sel'skago zhitelya* (1826); *Chetyre vremeni goda russkago poselyamina* (1830); *Novye dosugi sel'skago zhitelya* (1834).  
I. S. Remezov, F. N. S. (1884). J.L.

Slessor, KENNETH (\*Orange, New South Wales 27 III 1901; †Sydney 29 VI 1971), Australian poet. The development of his sensuous pictorial intellectuality, previously manifested in period-costume themes, is exemplified in 'Five Visions of Captain Cook', and its sceptical philosophic outcome appears most notably in the elegy, *Five Bells* (1939). His various lyrical experiments use modern elements with originality to vivify the older technique.  
F.T.M.

*Poems* (2nd ed. 1962); *Bread and Wine* (essays; 1970). A.M.G.

Slonimski, ANTONI, pseud. PRO-ROK (\*Warsaw 15 X 1895), Polish author. He studied painting, was co-founder of the 'Skamander' group and began as a writer of Expressionistic poetry. A gifted poet, under the influence of the great Romanticists, and a vitriolic foe of bigotry and obscurantism, he is a master of form and style.

VERSE: *Sonety* (1918); *Parada* (1920); *Alarm* (1940; 5th ed. *Wiek kłeski*); *Popiół i wiatr* (London, 1942); *Wiersze 1958-63* (1963).—NOVELS: *Teatr w więzieniu* (1922); *Dwa końce świata* (1937).—COMEDIES: *Rodzina* (1934); *Murzyn warszawski* (1935).—VARIOUS: *Moja podróż do Rosji* (1932); *Misère et grandeur de la Russie rouge*, tr. M. Rakowska, 1935; *Mętne łby* (1928); *Wspomnienia warszawskich* (1957); *Załatwione odmowne* (2 vols, 1962-64).

M. Dąbrowska, 'O A. S. słów kilka' in *Wiadomości Liter., CXXXIV* (1926); K. W. Zawadzinski, 'A. S.' in *Przegląd Warsz., CXVII* (1932); A. Kowalczykowa, *Liryki S. 1918-35* (1967).  
S.S. (P.H.)

Slonimsky, MIKHAIL LEONIDOVICH (\*St Petersburg 1897; †1972), Soviet author; his first collection of stories appeared in 1922. His novel *Lavrov* (1926) describes the fate of two intelligentsia families during the war and revolution. *Foma Kleshnev* (1931) is a continuation of the same theme.

*Sochineniya* (4 vols, 1930-33); *Sredniy prospekt* (1927); *Povesti i rasskazy* (1937); *Pervye gody* (1949); *Izbrannye proisshedeniya* (2 vols, 1958).  
N. Lugovtsov, M. S. (1966). J.L.

Sloves, CHAIM (\*Białystok [Poland] 1905), Yiddish playwright and essayist. He participated

in the revolutionary movement in pre-war Poland and, during the Second World War, in the French Resistance; has lived in Paris since 1926. He obtained a doctorate of law at the Sorbonne and has written a three-volume work on international law. His plays deal mainly with historical themes and have been performed in several languages. He edited for a time a French literary quarterly, *Domaine Yidich* (Paris, 1958- ).

*Nekome-nemmer* (1947); *Homon's mapoole* (1947); *Di Yonah's un der valfish* (1952); *Der ksav fun rekhts oif links* (1954); *Baroukh fun Amsterdam* (1956); *Di milkhome fun Got* (1963); *Tsen brider zainen mir geven* (1965); *In un aroom* (essays; 1970).  
J.S.

**Slovo o Polku Igoreve** (THE LAY OF IGOR'S CAMPAIGN), the finest poetic monument of Old Russian literature. Its subject is the unfortunate expedition of Prince Igor Svyatoslavich against the nomadic tribe of the Polovtsy in 1185, his defeat, captivity and escape. Written in fine rhythmical prose after the Byzantine pattern, it is full of poetic beauty. Some passages have the magic and freshness of folk-songs. The work represents a mixture of Christian and pagan elements, of a spontaneous feeling of nature and also of political harangues imbued with a valiant patriotic spirit. It must have been written by one of the Prince's warriors some time about 1187. The MS (early 16th century) was discovered by Count A. I. Musin-Pushkin and first published in 1800. The original MS perished in the Moscow conflagration (1812), but a copy of it made for Catherine\* II remains. There have been some doubts as to *Slovo's* authenticity (the most recent from A. Mazon). Authoritative opinion is now decidedly in favour of its genuineness (but see FORGERIES, LITERARY).

*Slovo o polku Igoreve* (ed. N. K. Gudziy and P. Skosyrëv, 1938); *La Geste du Prince Igor* (text and trs into Fr, mod. Russ., Eng. and Polish, made and comm. by H. Grégoire, R. Jakobson and M. Szeftel, New York, 1948); *The Tale of the Armament of Igor* (text and [not always reliable] Eng. tr. L. A. Magnus, 1915).

E. V. Barsov, *S. o p. I.* (3 pts, 1887-89); V. N. Perets, *K izucheniyu Slova o polku Igoreve* (1926; with biblio.); A. Mazon, *Le S. d'Igor* (1940); *S. o p. I.* (ed. S. K. Shambinago, 1940); *S. o p. I.* (ed. L. A. Dmitriev, Acad. of U.S.S.R., 1954).  
J.L.

Słowacki, JULIUSZ (\*Krzemieniec 4 IX 1809; †Paris 3 IV 1849), Polish author. The son of a cultured family, he was brought up in feminine surroundings and quite early fell deeply in love with a girl much older than himself. After the failure of the November revolution of 1831 he stayed in Switzerland (1832-36), toured Italy, Greece and the Middle East (1836-38) and in 1839



went to Paris where he renewed his acquaintance with A. Mickiewicz\* though they finally fell out. In 1842 he became a follower of a mystic, A. Towiański, who exerted great influence on him and his literary work. On 28 VI 1927 his body was brought from France and buried in Cracow cathedral.

A born poet, Słowacki gave a genuine poetic imprint to everything he wrote in verse or in prose. Sensitive to many literary influences, to several of his poems (*Hugo* [1830], *Żmija*, *Jan Bielecki*, *Mnich*, *Arab*) he gave the Byronic imprint and his *Podróż do Ziemi Świętej* and *Beniowski* recall *Don Juan* in character. *W Szwajcarii* is an unsurpassed love poem and *Ojciec zadziwionych* a brilliant psychological study of paternal suffering. His greatest poem *Król Duch* (unfinished) is conceived in the spirit of a messianic mysticism and based on the belief in metempsychosis. His lyrics are masterpieces. Several of his poetic dramas show the influence of Shakespeare\* (*Maria Stuart*, *Kordian*, *Balladyna*, *Mazepa*, *Lilla Weneda*, the last of which is one of the best European Romantic dramas) or, after 1842, of Calderón\* (*Książę Marek*, *Sen srebrny Salomei*). His prose works (*Anelli*, *Genesis z ducha*, letters, in particular those written to his mother) read like poems in prose. Słowacki's achievements made him a model for poets of the 'Young Poland' and their successors.

VERSE: *Poezye* (3 vols, Paris, 1832–33); *Poema Piasta Dantyszka . . . o piekle* (*ibid.*, 1839); *Trzy poemata* (*ibid.*, 1839); *Beniowski* (Leipzig, 1840; Fr. tr. V. Gasztowtt, 1907; ed. with intro. and comm. J. Kleiner, 1929); *Król Duch* (1847; crit. ed. with comm. J. G. Pawlikowski, 2 vols, 1925); *Do autora trzech psalmów* (1848; crit. ed. with comm. as *Odpowiedź na psalmy przyszłości*, M. Kridl, 1928); *Podróż do Ziemi Świętej z Neapolu* (crit. ed. *idem*, 1924).—PLAYS: *Mindowe* (1833; in *Poezye*, II); *Maria Stuart* (1833); *Kordian* (Paris, 1834; Ger. tr. A. Berson, 1887); *Balladyna* (*ibid.*, 1839; Fr. tr. V. Gasztowtt, 1894); *Mazepa* (*ibid.*, 1840; *Mazeppa*, tr. C. Dolenga Wells *et al.*, 1930; ed. with intro. and comm. B. Gubrynowicz, 1924); *Lilla Weneda* (Paris, 1840; Fr. tr. J. Mien, 1878); *Książę Marek* (*ibid.*, 1843; *Le père Marek*, tr. V. Gasztowtt in Bull. Polon., CCXXV–CCXXXVI, 1907–08); *Sen Srebrny Salomei* (Paris, 1844; *Le songe d'argent de Salomé*, tr. *idem*, in *J. S. Œuvres*, 1911; ed. with intro. and comm. S. Turowski, 1923); *Agezyłaus* (ed. J. H. Rychter, 1884); *Samuel Zborowski* (crit. ed. H. Biegeleisen, 1903; ed. with intro. and comm. S. Cywinski, 1928); *Zawisza Czarny* (crit. ed. A. Gorski, 1906); *Beatryks Cenci* (1909; Fr. tr. Z. Rulikowski, n.d.); *Fantazy* (1909); *Horsztyński* (1909); *Złota Czaszka* (1909).—VARIOUS: *Anelli* (Paris, 1838; Eng. tr. D. P. Radin, 1930); *Genesis z ducha* (1874; *La genèse par Esprit*, tr. J. Dunin Karwiczki, 1926; crit. ed. W. Lutosławski, 1903); *Le Roi de Ladawa*

(crit. ed. M. Kridl, 1924).—*Dzieła* (crit. ed. B. Gubrynowicz and W. Hahn, 10 vols, 1909; ed. M. Kridl and L. Piwiński, 24 vols, 1930–31; ed. J. Krzyżanowski, 14 vols, 1952); *Œuvres complètes* (prose tr. V. Gasztowtt, 2 vols, 1870, 3rd vol. 1911); *Œuvres choisies* (tr. J. Mien, 2 pts, 1875).—*Dzieła* (14 vols, 1959).—*Pamiętnik* (memoirs; crit. ed. H. Biegeleisen, 1901).—CORRESPONDENCE: *Listy* (ed. L. Meyet, 2 vols, 1899, III, 1915, ed. M. Kridl; new ed. L. Piwiński, 3 vols, 1931–32); *Korespondencja J. S.* (2 vols, 1962–63).

J. Kleiner, *J. S. Dzieje twórczości* (4 vols, 1919–27; the best book on S.); J. Matuszewski, *S. i nowa sztuka* (1903); G. Sarrazin, 'J. S.' in *Les grands poètes romantiques de Pologne* (2nd ed. 1920); G. Maver, *Saggi critici su Julio S.* (1925); W. Lednicki, *Jules S.* (1927); G. Bychowski, *S. i jego dusza. Studium psychoanalityczne* (1930); J. Krzyżanowski, 'J. S.' in *Polish Romantic Literature* (1930); E. Krakowski, 'S.' in *Trois destins tragiques . . .* (1931); G. Maver, 'J. S.' in *Slavon. and East Eur. Rev.*, XXVIII (1949); *J. S. (1809–49) Księga zbiorowa w stulecie zgonu* (London, 1951; a collective work); M. Kridl, *The Lyric Poems of J. S.* (The Hague, 1958); J. Bourilly, *La vie et les œuvres de J. S.* (Paris, 1960); E. Sawrymowicz, *Kalendarz życia i twórczości J. S.* (1960); T. Sivert, *S. na scenach polskich* (1963); B. Zakrzewski, *Sądy współczesnych o twórczości S. 1826–62* (1963). S.S. (P.H.)

**Sluchewsky, KONSTANTIN KONSTANTINOVICH** (\*1837; †1904), Russian poet whose introspective and philosophic turn of mind was rather indifferent to the 'civic' slogans of the day. He became duly appreciated (by the Symbolists) only towards the end of his life, but as his creative talent was not always matched by an adequate poetic technique, he has been called the 'torso of a genius'. Apart from poetry he wrote stories and polemical articles.

*Sochineniya* (6 vols, 1898–99); *Pesni iz ugolka* (1902). J.L.

**Sluyter, WILLEM** (\*Neede 22 III 1627; †1662 Margaretha Sybille Hoornaerts; †Zwolle XII 1673), Dutch religious poet, studied theology under Voetius at Utrecht, parson at Eibergen. His fluent poetry, glorifying country life, was very popular. In the second year of his marriage his wife died when only 24 years old. This he described in *Christelijke Doodsbetrachting* (1667). A.M.B.W.

*Psalmen, Lofsangen en geestelijke liedekens* (1661); *Gesangen van Heylige en Godvruchtige Stoffe* (1661); *Eensaem Huysen Winterleven* (1668); *Lofsangh der Heilige Maegd Maria and Triumpheerende Christus* (1669); *Buytenleven* (1670; ed. F. C. Kok, 1958); *Jeremia's Klaegliederen op dicht- en sangmate* (1672).

J. J. Thomson, *Religieuse poëzie* (1915); H. W.

Heuvel, *W. S. van Eibergen* (1919); K. Heeroma, 'De datering van S.'s gedichten' in *Tijdschr. v. Nederl. Taal- en Lett.*, LXXIII (1955); K. Heeroma, 'S.'s Buitenleven' in *De Nieuwe Taalgids*, LII (1959); L. Strenght, 'S. imitator', *ibid.*, LIII (1960); C. Blokland, *W. S.* (1965).

A.M.B.W. (R.P.M.)

Smart, CHRISTOPHER (\*Shipbourne, nr Tunbridge 11 IV 1722; ∞1753 Anna Maria Carnan; †Kings Bench 21 V 1771), English poet. Helped by the generosity of the Duchess of Cleveland, Smart eventually became a Fellow of Pembroke Hall, Oxford, then turned to journalism. He was handicapped by poverty and madness but anticipated the general verdict when he saw 'shivers of genius' in his poetry. B.H.

*A Song to David* (1763); *Hymns for the Amusement of Children* (1775); *Poems*, etc. (2 vols, 1791); *A Song to David, and Other Poems* (ed. E. Blunden, 1924); *The Collected Poems of C. S.* (ed. N. Callan, 2 vols, 1949); *Jubilant Agno* (ed. W. H. Bond, 1954).

K. A. Mackenzie, *C. S.*, *Sa vie et ses œuvres* (1925); E. G. Ainsworth and C. E. Noyes, *C. S.* (1943); C. Devlin, *Poor Kit S.* (1961); A. Sherbo, *C. S., Scholar of the University* (1967); M. Dearnley, *The Poetry of C. S.* (1968). B.H. (M.Bu.)

Smectymnuus, pseudonym, derived from their initials, under which Stephen Marshal, Edmund Calamy, Thomas Young, Matthew Newcomen and William Spurstowe published their tract attacking episcopacy (1641). Bishop Hall's\* reply was met by Milton's\* *Animadversions upon the Remonstrant's Defence against Smectymnuus* (1641) and his *Apology against a pamphlet . . .* (1642).

Smedley, FRANCIS EDWARD (\*Great Marlow 4 X 1818; London 1 V 1864), English novelist whose works, rich in comedy, are permeated by a love of sports and the open air.

*Frank Fairleigh: or Scenes from the Life of a Private Pupil* (1850; 2nd ed. illus. Cruikshank); *Lewis Arundel: or the Railroad of Life* (1852; illus. Phiz); *Harry Coverdale's Courtship* (1855); *Mirth and Metre, by two Merry Men* (1855; with Edmund Yates); *Gathered Leaves* (1865, with pref. E. Yates). R.M.H.

Smeken, JAN, alias JAN DE BAERTMAEKER (\*c. 1450; †1517), Dutch poet in the REDERIJKER tradition, from 1485 town poet of Brussels. He was a prolific writer of mediocre topical works, including a play on the birth of Charles V in 1500, a poem on the snow statues at Brussels in 1511 and a description of the festival of the Golden Fleece in 1516. His seven plays on the Seven Sorrows, written in collaboration with Jan Pertcheval\*, are lost. J.J.M.

*Dwonder van claren tijse en snee* (ed. R. Pennink and D. Th. Enklaar, 1946); the Golden Fleece poem (ed. G. Degroote, 1946).—Ascribed to him are 4 poems on Margaret of Austria, and Philip the Handsome (1496–97), the Joyeuse Entrée of Charles V at Bruges (1515) and the plays *Hoe Mars en Venus tsaemen boeleerden* and *Vanden H. Sacramente vander Nyeuwervaert*.

J. J. Mak in *Jaarboek van de Fontaine* (1950); A. Maas in *Levende Talen* (1970).

J.J.M. (A.v.E.)

Smilansky, MOSHE (\*Ukraine 1874; †Tel Aviv 6 X 1953), Hebrew author, went to Palestine in 1890. His stories include descriptions of the early days of Jewish settlement, and remain a literary monument to the pioneering spirit. He also wrote picturesque, romantic and legendary stories about the Arabs, under the pen-name HAWAJA MUSA.

*Bnei Arav* (1911; 1964); *Ba-Aravah* (1947); *Bahar Ubagai* (1948); *Mishpahat Ha-Adamah* (1953).—*Palestine Caravan* (London, 1935).

C.K. (M.Ge.; Y.F.)

Smiles, SAMUEL (\*Haddington 23 XII 1812; ∞1843 Sarah Holmes; †London 16 IV 1904), English social reformer, author of biographies and works designed to promote working-class education, of which *Self-help* achieved phenomenal success.

*Lives of the Engineers* (5 vols, 1874); *Men of Invention and Industry* (1884).—*Self-help, with illustrations of Character and Conduct* (1859); *Character* (1871); *Thrift* (1875); *Duty* (1880); *Life and Labour* (1887).—*Autobiography* (ed. T. Mackay, 1905).

Sarah Tytler, *Three Generations* (1911).

R.M.H.

Smil Flaška z Pardubic a Rychmburka (\*before 1350; †1402), Czech poet. Smil, a Bohemian nobleman, was the writer of an allegorical poem, 'The New Council' (*Nová rada*), probably written in 1378 and revised in 1394, in which a 'parliament' of birds and beasts is used to support the cause of the Bohemian feudal magnates against the Crown. Some scholars attribute other didactic poems to Smil.

*Nová rada* (ed. J. Daňhelka, 1950); *Staročeské satiry Hradeckého rukopisu a Smilovy školy* (ed. J. Hrabák, 1962).

J. B. Čapek, 'Die Ironie des S. F.' in *Slavische Rundschau*, X (1936); J. Hrabák, *Smilova škola* (1941). R.A.

Smirnenski, HRISTO, pseud. of H. IZMIRLIEV (\*Kukush, Macedonia 30 IX 1898; †Gorna Banya hosp. 18 VI 1923), Bulgarian poet. He wrote some memorable Symbolist verse, but is

better known as Bulgaria's first considerable Communist poet. With D. Polyanov he edited and contributed to left-wing and comic periodicals after the First World War, notably *Bulgaran*, *Baraban*, *Cherven smyakh*, *Rabotnicheski vestnik* and his own *Maskarad* (1922–23). He died from tuberculosis.

*Raznokalibreni vuzdishki* (1918); *Da bude den* (1922); *Zimni vecheri* (1923).—Coll. works (4 vols, 1958–60).

*Sbornik spomeni* H. S. (1955); N. Izmirliiev, *H. S. letopis* (1961). V.P.

**Smith, ADAM** (\*Kirkcaldy 5 VI 1723; †Edinburgh 17 VII 1790), Scottish political economist. Educated at Glasgow University and Balliol College, Oxford, Smith was appointed Professor of logic at Glasgow in 1751 and Professor of moral philosophy in 1752. He travelled to France as tutor to the 3rd Duke of Buccleuch in 1763–65. He was a member of Dr Johnson's\* literary club in London, and was elected Rector of Glasgow University in 1787. He made some contributions to ethics, but his major work was *The Wealth of Nations*. He isolated facts and treated them scientifically for the first time; he emphasized the importance of natural liberty in the acquisition of wealth, as opposed to the artificial restriction of trade by government; and laid the basis of the system of free trade.

*The Theory of Moral Sentiments . . . to which is added a Dissertation on the Origin of Languages* (1759); *An Inquiry into the Nature and Causes of the Wealth of Nations* (2 vols, 1776; ed. E. Cannan, 1904); *Essays on Philosophical Subjects* (with memoir by Dugald Stewart, 1795); *Lectures on Justice, Police, Revenue and Arms . . . reported by a student in 1763* (ed. E. Cannan, 1896); *Lectures on Rhetoric and Belles Lettres . . . reported by a student in 1762–63* (ed. J. M. Lothian, 1963).—B. Franklin and F. Cordasco, *A. S.: A Bibliographical Checklist . . . 1876–1950* (1950).

W. R. Scott, *A. S. as Student and Professor* (1937, 1966); C. R. Fay, *A. S. and the Scotland of His Day* (1956); J. Rae, *Life of A. S.* (1965).

J.K.

**Smith, ALEXANDER** (\*Kilmarnock 31 XII 1830; ∞1857 Flora Macdonald; †Wardie, Midlothian 5 I 1867), Scottish poet, essayist, journalist and secretary to Edinburgh University. He was one of the group of poets nicknamed 'Spasmodic'.

*Poems* (1853); *Sonnets on the War* (with S. Dobell; 1855); *City Poems* (1857); *Edwin of Deira* (1861).

G. Gilfillan, *Galleries of Literary Portraits*, I (1856); T. Brisbane, *The Early Years of A. S.* (1869); H. B. Grimsditch, 'A. S., poet and essayist' in *London Mercury*, XII (1925); 'A. S.' in *Times Lit. Supp.* (25 Dec. 1930). B.H. (M.A.)

**Smith, ARTHUR JAMES MARSHALL** (\*Montreal 8 XI 1902; ∞1927 Jean Robins), Canadian poet, scholar, anthologist and Professor of English. With F. R. Scott\*, he is a chief motivating force in the development of modern Canadian poetry; his work is marked by careful craftsmanship, intellectual depth and effective use of imagery and symbolism.

*News of the Phoenix* (1943); *A Sort of Ecstasy* (1954); *Collected Poems* (1962); *Poems New and Collected* (1967).—ANTHOLOGIES: *Book of Canadian Poetry* (1943); *Seven Centuries of Verse* (1947); *Blasted Pine* (with F. R. Scott; 1957); *Oxford Book of Canadian Verse* (1960); *Masks of Fiction* (1961).

E. Birney et al., 'Salute to A. J. M. S.' in *Canad. Lit.*, XV (1963). R.Su.

**Smith, CHARLOTTE, née TURNER** (\*London 4 V 1749; ∞1765 Benjamin Smith; †Tetford 28 X 1806), English poet and novelist. R.M.H.

*Elegiac Sonnets and other Essays* (1784); *Emmeline, the Orphan of the Castle* (4 vols, 1788); *Celestina* (4 vols, 1792); *The Old Manor House* (4 vols, 1793; ed. A. H. Ehrenpreis, 1969); *Conversations introducing poetry* (for the use of children; 2 vols, 1804).

A. K. Elwood, *Memoirs of the literary ladies of England*, I (1843); *Life of M. R. Mitford* (ed. A. G. L'Estrange, 1870); J. M. S. Tompkins, *The Popular Novel, 1770–1800* (1932); F. Hilbush, *C. S., Poet and Novelist* (1941).

R.M.H. (M.Bu.)

**Smith, EDMUND** (\*?Hanley or ?Tenbury 1672; †Hartham, Wilts VII 1710), English poet and dramatist, educated at Westminster and Christ Church, Oxford. Handsome but careless of dress he was nicknamed 'Captain Rag', and although academically brilliant, delivering the Bodley oration in 1701, he was sent down for misconduct. Smith's tragedy *Phaedra and Hippolitus* was praised by the critics despite failure with the audience.

*The Works . . . of Mr. Smith* (1714; 1719; 1729).—Samuel Johnson, *Lives*, II (ed. G. Birkbeck Hill, 1905). B.L.J.

**Smith, HENRY** (\*Withcote, Leics 1550; †Husband's Bosworth 4 VII 1591), Puritan divine. Smith was educated at Lincoln College, Oxford and became lecturer at St Clement Danes (1587). A celebrated preacher, he drew large congregations until ill-health compelled him to retire.

*Collected Sermons* (1592); *Selection From the Sermons* (ed. John Brown, 1908). J.B.B.

**Smith, HORACE**, baptized HORATIO (\*London 31 XII 1779; ∞1810, ∞1818 Miss Ford; †Tunbridge Wells 12 VII 1849), English humorist and novelist,

co-author with his brother JAMES (1775-1839) of *Rejected Addresses*, a series of parodies of contemporary poets writing on the reopening of Drury Lane Theatre.

*Poetical Works* (2 vols, 1846).—*Rejected Addresses, or the new Theatrum Poetarum* (1812); *Horace in London by the Authors of Rejected Addresses* (1813).

A. H. Beavan, *James and H. S.* (1899).

R.M.H.

Smith, IAIN CRICHTON (\*Isle of Lewis 1 I 1928), Scottish poet and novelist, using both Gaelic and English, a versatile and prolific writer, who observes closely and unerringly the details of ordinary life and then intuitively and imaginatively transmutes them so that they become symbols of a wider reality.

*Thistles and Roses* (1961); *The Law and the Grace* (1965); *From Bourgeois Land* (1969).—*Selected Poems* (1970).—NOVELS: *Consider the Lilies* (1968); *The Last Summer* (1969).—*Survival Without Error* (short stories; 1970).—*Ben Dorain* (tr.; 1969). W.R.A.

Smith, JOHN (\*Willoughby, Eng. 1579/80; †Plymouth, Mass. 21 VI 1631), American annalist and romancer. An Elizabethan soldier of fortune, he relates his famous rescue by Pocahontas in the *Generall Historie of Virginia, New England*, etc. (1624).

*A True Relation of . . . Virginia* (1608); *New England Trials* (1620).—*Travels and Works of Captain J. S.* (ed. E. Arber, 1884).

J. G. Fletcher, *J. S.—Also Pocahontas* (1928); P. L. Barbour, *The Three Worlds of Captain J. S.* (1964). H.L.C. (D.S.R.W.)

Smith, PAULINE (\*Oudtshoorn, Cape 2 IV 1882; †Broadstairs, Kent 29 I 1959), South African short-story writer and novelist, who spent her early years in the Little Karroo, around the small town of Oudtshoorn, once famous as the centre of the ostrich-farming industry. Later, in England, she won the friendship of Arnold Bennett\*. Her output is small but of high quality. Of her exquisite stories of Afrikaner life, *The Pain*, which first gained notice for her, is pre-eminent.

STORIES: *The Little Karroo* (1925); *Platkops Children* (1935).—*The Beadle* (novel; 1926); *A[mold] B[ennett]* (biog.; 1933).

G. Haresnape, *P. S.* (1970). E.R.S. (U.La.)

Smith, STEVIE (\*Hull 1903; †Ashburton, Devon 7 III 1971), English poet and novelist. She contributed poems, short stories and book criticism to many literary journals and some of her poems have been set to music by Elisabeth Lutyens and by Stanley Bates. Her *Novel on Yellow Paper* (1936), shrewd, caustic, comic, solemn, written in

the half-formed style of a sophisticated child, instantly attracted and deserved attention. Her poems, for all this cheekiness, are astonishing apostrophes to life and the universe.

NOVELS: *Over the Frontier* (1938); *The Holiday* (1949).—POEMS: *A Good Time Was Had by All* (1937); *Tender Only to One* (1938); *Mother, What Is Man?* (1942); *Harold's Leap* (1950); *Not Waving but Drowning* (1957); *Selected Poems* (1962); *The Frog Prince* (1966). R.A.S.-J. (W.R.A.)

Smith, SYDNEY, canon of St Paul's (\*Woodford 3 VI 1771; ∞1800 Catherine Pybus; †London 22 II 1845), English clergyman, co-founder of Edinburgh Review, and famous for exuberantly humorous talk. As PETER PLYMLEY he urged the cause of Roman Catholic emancipation.

*Letters of Peter Plymley, Essays and Speeches* (with intro. by H. Morley, 1886); *Works* (4 vols, 1839-40); *The Letters of S. S.* (ed. N. C. Smith, 2 vols, 1953); *Selected Writings of S. S.* (ed. W. H. Auden, 1956).

Lady Holland, *Memoir* (ed. Mrs Austin, 1855); Hesketh Pearson, *The Smith of Smiths* (1948); G. Bullett, *S. S. A Biography and a Selection* (1951). R.M.H. (K.W.)

Smith, SYDNEY GOODSIR (\*Wellington, New Zealand 26 X 1915; ∞1938 Marion Elise Welsh), Scottish poet and critic. He writes verse in 'Lallans' (the synthetic language of the Scottish renaissance) but also explores the universal range of subject and emotion. His novel *Carotid Cornucopius* (1947; rev. 1964) is a 'Rabelaisian-cum-Joycean extravaganza'.

VERSE: *Skail Wind* (1941); *The Wanderer* (1943); *The Deevil's Waltz* (1946); *Under the Eildon Tree* (1948); *So Late Into the Night* (1952); *Cokkils* (1953); *Orpheus and Eurydice* (1955); *Figs and Thistles* (1959); *Kynd Kittock's Land* (1965).—*The Wallace* (play; 1960).—*A Short Introduction to Scottish Literature* (1951).

H. MacDiarmid, *S. G. S.* (1963); Akros, X (1969). G.W.C. (W.R.A.)

Smith, SIR THOMAS (\*Saffron Walden 23 XII 1513; †Theydon Mount, Essex 12 VIII 1577), English scholar and statesman. At Cambridge, Smith wrote tracts on linguistics. His *Commonwealth of England* (1586) is a concise, detailed and unemotional account of the law and government of the land in 1565.

*De recta et emendata linguae Graecae pronuntiatione* (1568); *De recta et emendata linguae Anglicae scriptione dialogus* (1568); *De republica Anglorum. The manner of government . . . of England* (1583; ed. L. Alston and F. W. Maitland, 1906).

M. Dewar, *Sir T. S.* (1964). G.K.H. (C.B.)

**Smith, WENTWORTH** (fl. 1601–23), English dramatist. He is known from Henslowe's diary to have collaborated in many plays. One surviving play (by 'W. Smith') is regularly attributed to him.

*The Hector of Germany* (1615). G.K.H.

**Smith, WILLIAM** (fl. 1596), English poet, an avowed disciple of Spenser\*. A sonnet of his was included in *The Phoenix-nest* (1595) and the poem *Corins Dreame in England's Helicon* (1600; 1614).

*Chloris* (1596; sonnets; ed. Sir S. Lee, *Elizabethan Sonnets*, II, 1904). B.L.J.

**Smits, DIRK** (\*Rotterdam 20 VI 1702; ∞Kornelia Kloribus; †Hellevoetsluis 25 IV 1752), Dutch poet, wrote melodious topographical and arcadian verse; typical exponent of the unsophisticated poetry of the Dichtgenootschappen.

*Israëls Baalfegorsdienst of gestrafte wellust* (play; 1737).—VERSE: *Gedichten* (1740); *De Rottestroom* (1750); *Nagelaten gedichten* (3 vols, with biog. N. Versteeg, 1753–64).

A. de Jager, *D. S. herdacht* (1852); W. Kloos, *Een daad van eenvoudige rechtvaardigheid* (1909); A. Schillings, 'D. S.' in *Rotterdams Jaarboekje* (1920). J.W.W.

**Smolenskin, PEREZ** (\*Monastyrshchina 25 II 1842; †Meran 1 II 1885), Hebrew author and leader of the Jewish National Progressive Movement. He wandered restlessly throughout Russia, and in Odessa he started publishing essays and stories in the weekly *Ha-Melitz*. He finally settled in Vienna as a proof reader and manager of a great Hebrew printing works. There he founded his famous periodical *Ha-Shachar* ('the Dawn'). In this he published serially his great novel *Hatohe Bedarke Hachayim* (3 vols, 1868–70; 2nd ed., 4 vols, 1876), a kind of veiled autobiography, and also besides novels and literary criticism, his two great treatises *Am Olam* and *Et Lataat*. His last novel, *Kevurat Chamor* ('The Burial of an Ass'), is regarded as his best.

*Sifrei P. ben M. S.* (ed. L. Rosenthal, 1887 ff.).

R. Brainin, *P. S.* (2 vols, 1896); C. H. Freundlich, *P. S., Life and Thought* (New York, 1965). S.A. (M.Ge.; Y.F.)

**Smollett, TOBIAS GEORGE** (\*Dalquhurn III 1721; ∞1747 Anne Lascelles; †Leghorn 17 IX 1771), Scottish novelist. Educated at Glasgow University, Smollett was apprenticed to an apothecary; qualified in medicine in London, 1739; served as a ship's surgeon; and settled in London in 1743 as medical man, journalist and novelist. He spent 1763–65 abroad and left England finally, an invalid, in 1768. His early life, his travels and his experiences at sea, provided him with a rich

variety of scenes and characters for his novels. A master of the picaresque, Smollett throws together a host of eccentrics, rakes, knaves, buffoons, fools and 'originals', draws them out in strong, vivid lines which often run to hilarious caricature, and thrusts them into adventure after adventure with a zest and a disregard for probability which make him one of the greatest comic novelists in English. He is a story-teller of inexhaustible invention and wit, ranging in style from the grand to the familiar, drawing for comic effect on dialect, and excellent in the ludicrous and the macabre. Observant, malicious, and a fine prose writer, Smollett is often a keen satirist of men, manners and fashions. His faults are coarseness, excessive ferocity and prejudice, shallowness in characterization and a defective sense of literary form.

*Advice* (1746) and *Reproof* (1747; verse satires); *The Adventures of Roderick Random* (1748); tr. of Lesage, *Gil Blas* (1749); *The Adventures of Peregrine Pickle* (1751; ed. J. L. Clifford, 1964); *Ferdinand, Count Fathom* (1753); tr. of *Don Quixote* (1755); parts of *An Universal History* (44 vols, 1759–66); contrib. to *The Critical Rev.* (1756–59); *The Compleat History of England ... to 1748* (4 vols, 1776–58); *The Reprisal: A Comedy* (1757); ed., *The Works of M. de Voltaire: Translated* (38 vols, 1761–74); *The Adventures of Sir Launcelot Greaves* (1762); ed., *The Briton* (1762–63); *Travels through France and Italy* (1766; ed. T. Seccombe, 1907); *The History and Adventures of an Atom* (1769); *The Expedition of Humphry Clinker* (1771; ed. L. M. Knapp, 1966).—Coll. works (8 vols, 1776–58); 6 vols, 1790; ed. R. Anderson, 6 vols, 1796; ed. G. Saintsbury, 12 vols, 1895).—*Letters* (ed. E. S. Noyes, 1926).

Lewis Melville, *Life and Letters of T. S.* (1926); L. L. Martz, *The Later Career of T. S.* (1942); G. M. Kahrl, *T. S. Traveler-Novelist* (1945); F. W. Boege, *S.'s Reputation as a Novelist* (1947); L. M. Knapp, *T. S., Doctor of Men and Manners* (1949); M. A. Goldberg, *S. and the Scottish School* (1959); D. Bruce, *Radical Doctors* (1964); A. Parreaux, *S.'s London* (1965). J.K.

**Smrek, JÁN**, pseud. of JÁN ČIETEK (\*Zemianske Lieskovo 16 III 1898), Slovak poet; one of the leading Slovak poets after 1918. As editor of the journal *Elán* (Prague 1930–38, Bratislava 1939–47) he decisively influenced and encouraged young Slovak writers. His own work, showing some influence of Symbolism (Krasko\*, Ady\*), expresses a vitalistic optimism, strongly marked by eroticism. The experience of the war brought a darker note into his poems. Silent for some years after 1945, he returned to literary activity with poems of mature reflection, still dominated by the life of the senses. His translations, especially those from Ady (1950), are among his finest work.

Coll. poems: *Knihy snečné, Knihy noci planých* (1963); *Knihy podjesenné* (1964). R.A.

**Smuul, JUHAN** (\*Muhu 18 II 1922; ∞D. Vaarandi; †13 IV 1971), Estonian poet and playwright. Returning to Estonia from Russia after the war, Smuul became a professional writer and from 1953 was chairman of his country's Writer's Union. The first Estonian to abandon Socialist Realism, his style is free and colourful. He rejects Communist ideology as the solution to all problems, and even characters transgressing official policy receive sympathetic treatment. Especially important is his play *Lea* (1960) which is about a Communist sheltered from the Germans by a religious girl. As the author of travelogues Smuul is the successor of F. Tuglas\*.

VERSE: *Karm noorus* (1946); *Tormi poeg* (1947); *Et õunapuud õitseksid* (1951); *Luuletused. Poemid* (1953); *Mere ja taeva vahel* (1959).—PROSE: *Kirjad Sõgedate külast* (1955); *Muhulaste imelikud juhtumised Tallinna juubelilaulupeol* (1957); *Jäine raamat* (1959); *Antarctica Ahoy!*, tr. D. Skvirsky, (1963); *Polkovniku lesk* (1968).—PLAYS: *Atlandi ookean* (1957); *Kihnu Jõnn ehk metskapten* (1965); *Der wilde Kapitän*, tr. J. Elperin and K. Eiden, (1967).

E. Nirk, 'J. S.' in *Estonian Literature* (1970).  
M.A.B.

**Sneedorff, JENS SCHELDERUP** (\*Sorø 22 VIII 1724; ∞1752 Inger Andrea Lous, ∞1757 Øllegaard Vilhelmine Thestrup; †Copenhagen 5 VI 1764), Danish essayist. His essays, letters, scholarly publications and translations are among the best of the period of Enlightenment in Danish literature. From 1761 he edited *Den patriotiske Tilskuer*, in which he discussed contemporary social, political and aesthetic questions. His prose style has had a considerable influence in Danish literature.

*Om den borgerlige Regiering* (1757); *Fortsettelse af Babues Syn* (1759); *Breve* (1759); *Smaa Skrifter* (2 vols, 1770).—*Samtlige Skrifter* (9 vols, 1775–77).

K. F. Plesner, *J. S. S.* (1930).

E.B.

**Snellman, JOHAN VILHELM** (\*Stockholm 12 V 1806; †Kirkkonummi 4 VII 1881), Finnish-Swedish philosopher and statesman. He went to Finland in 1813, became lecturer in philosophy at Helsingfors 1835 and a member of Runeberg's\* 'Lördagssällskap'. He worked in Sweden and Germany and was, in philosophy, identified with the Hegelian left. He was headmaster at Kuopio (1843–49) and campaigned vigorously in the press for the use of the Finnish language. In 1856 he became Professor of ethics at Helsingfors, and in 1863 head of the Finnish Treasury. His vigorous Finnish (not Swedish) nationalism had much influence on the policy of the Finnish party, and his name is still revered.

*Filosofisk elementarkurs* (3 vols, 1837–40); *Versuch einer spekulativen Entwicklung der Idee*

*der Persönlichkeit* (1841); *Läran om staten* (1842); *Tyskland* (1842); *Fyra giftermål* (1842; short stories).—*Samlade arbeten* (10 vols, 1892–98).

T. Rein, *J. V. S.* (1904).

B.M.E.M.

**Snieders, AUGUST** (\*Bladel 8 V 1825; †Borgerhout 19 XI 1904), Flemish novelist and short-story writer, was editor of the *Handelsblad van Antwerpen*, the leading journalist of his time. He was a rival of Conscience\* in the field of the historical novel; he wrote novels of country life which are still read; well-constructed, fascinating novels in an Antwerp setting, spiced with humour and satire; and excellent sketches.

His brother JAN RENIER (\*Bladel 22 XI 1812; †Turnhout 9 IV 1888) wrote country novels in the style of Conscience.

NOVELS: *De gasthuisnon* (1855; *Isidora, la sœur hospitalière*, tr. G. Lebrocquy, 1878); *Op den toren* (1869; *Les Sans-Culottes*, tr. G. Lebrocquy, 1871; *Auf dem Thurme*, tr. F. Schnettler, 1872); *De Speelduivel* (1870); *Alleen in de wereld* (1880; Ger. tr. *Alleen in der Welt*, 1883); *De nachtraven* (1884).—SHORT STORIES: *Jan Scharesliep* (1867); *Sneeuwvlokske* (1878); *Fata Morgana* (1887); *Dit zijn Snideren* (1893).—*Volledige werken* (20 vols, 1876–86; 49 vols, 1924–34).

J. Persyn, *A. S. en zijn tijd* (3 vols, 1925–26); R. Sterkens, *De letterkunde in de Antwerpsche Kempen van 1830 tot 1900* (1935).

R.F.L.

**Snodgrass, WILLIAM DEWITT** (\*Wilkesburg, Pa. 5 I 1926), American poet. One of the American poet-academics (he has taught at Cornell, Wayne, Syracuse and other Universities), Snodgrass has much in common with his elders, Lowell\* and Berryman\*. Like theirs his verse is intricate, sometimes even elegant, and yet finds its driving force from the cataloguing of the disasters of the poet's personal life.

*Heart's Needle* (1959); *After Experience* (1968).

D.E.Mo.

**Snoilsky, CARL JOHAN GUSTAF, COUNT** (\*Stockholm 8 IX 1841; †*ibid.* 19 V 1903), Swedish poet and diplomat. A member of 'Namnlösa Sällskapet' at Uppsala, he published his first poetry under a pseudonym in 1861. His work as diplomat stimulated him to write colourful lyric poetry in elegant form about Italy, Spain etc. As a result of his divorce he left the diplomatic service in 1879 and settled abroad (first Florence, then Dresden). His second marriage called forth a second creative period in his poetry. He returned to Sweden in 1889 and became head librarian in the royal library, Stockholm. His earlier liberal sympathies had by that time changed into staunch conservatism. Snoilsky, like Heidenstam\*, at one time hoped to become the Swedish national poet.

*Sånger och berättelser* (under pseud. Sven

Tröst; 1863); *Dikter* (1869); *Sonetter* (1871); *Nya dikter, 1879–1880* (1881); *Dikter, tredje samlingen* (1883); *Svenska bilder* (1886); *Dikter, fjärde samlingen* (1887).—*Samlade dikter* (5 vols, 1903–04); *Minnesteckningar och andra uppsatser* (1904); *Snoilsky, ett dikturval* (ed. H. Olsson, 1942); *C. Snoilsky och hans vänner* (2 vols, 1917–18; letters).

K. Warburg, C. S. (1905); O. Levertin, *Diktare och drömmare* (1898) and *Svenska gestalter* (1903); F. Böök, 'S.'s sociala diktning' in *Svenska studier* (1913) and H. Larsson's reply in *Forum* (1916); E. Gosse, 'C. S. and some recent Swedish poets' in *Portraits and Sketches* (1918); H. Olsson, *Den unge S.* (1941). B.M.E.M.; A.H.J.K.

**Snorri Sturluson:** see **Sturluson, SNORRI.**

**Snow, CHARLES PERCY, LORD SNOW** (\*Leicester 15 X 1905; ∞1950 Pamela Hansford Johnson), English scientist and novelist, writes with intellectual passion of the problems of power and morality in contemporary society. Eleven of his novels, from *Strangers and Brothers* (1940) to *Last Things* (1970), form a sequence offering an almost documentary presentation of English social history from 1925; perhaps the best are *The Masters* (1951), *The Affair* (1960) and *Corridors of Power* (1964). *The Two Cultures and the Scientific Revolution* (1959) was a controversial pamphlet which provoked a notable rejoinder from F. R. Leavis\* (1962).

F. R. Karl, C. P. S.: *The Politics of Conscience* (1963); J. Thale, C. P. S. (1964); R. Rabinovitz, *The Reaction Against Experiment in the English Novel, 1950–60* (1967). W.R.A.

**Snyder, GARY SHERMAN** (\*San Francisco 8 V 1930; ∞1967 Masa Uehara), American poet. His interest in mythology and his experience of forestry work are both echoed in his poetry. 'The Rhythms of my poems follow the rhythms of the physical work I'm doing', he commented, and his best work yokes together rugged images of rituals involved with the felt life of a locale.

*Riprap* (1959); *Myths and Texts* (1960); *Six Sections From Mountains and Rivers Without End* (1965); *A Range of Poems* (1966); *The Back Country* (1968); *Earth House Hold* (1969).

G.A.K.

**Sobol', ANDREY MIKHAILOVICH** (\*1888; †1926), Russian author. His most typical book was his collection of stories, *Oblomki* (1923), a weird mixture of the fantastic and the real on the part of a sensitive mind who, for all his will, was unable to believe in the Revolution. There are interesting psychological dissections in his works, some of which were influenced by L. Andreyev\*. He committed suicide.

*Sobranie sochineniy* (4 vols, 1926–27). J.L.

**Sobolev, LEONID SERGEYEVICH** (\*1898; †II 1971), Soviet author, writing mainly about sailors and naval operations.

*Kapital'ny remont* (1933); *Storm Warning*, tr. A. Freemantle, 1935; *Morskaya dusha* (1943); *The Soul of the Sea*, tr. N. Orloff, 1946; *Dorogami pobed* (1944).

V. Vishnevsky, 'Korni tvorchestva L. Soboleva' in *Znamya*, I (1934). J.L.

**Socrates** (\*Athens 469; ∞Xanthippe; †*ibid.* 399 B.C.), Greek philosopher. He was the son of Sophroniscus, a sculptor, and Phaenarete, a midwife. He earned a reputation for hardness and courage in battle, but took no more part than he could help in Athenian public life. He wrote nothing himself; all our knowledge of him and his teaching depends on conflicting reports in the dialogues of his pupils Plato\* and Xenophon\* and other sources.

Socrates had no systematic doctrine to teach, but sought conversations with others, particularly young men, in order to exhibit the unsure foundations on which current notions of morality and society were built, and to point the way towards more adequate standards. 'Virtue is knowledge'; he did not claim to have this knowledge himself but tried to show the need for knowledge by revealing his own and others' ignorance.

He was put on trial for introducing new deities and corrupting the young, and was executed. His influence on Plato and the noble ideas for which he was prepared to die make him one of the great figures of Greek philosophy.

W. D. Ross, *Aristotle's Metaphysics* (1924); A. Diès, *Autour de Platon*, I (1927); G. C. Field, *Plato and His Contemporaries* (1930); R. Hackforth, *The Composition of Plato's Apology* (1933); R. W. Livingstone, *Portrait of S.* (1940); O. Gigon, *S., sein Bild in Dichtung und Geschichte* (1947); V. de Magalhães-Vilhena, *Le problème de S.* (1952) and *S. et la légende platonicienne* (1952); C. J. de Vogel, 'The present state of the Socratic problem' in *Phronesis*, I (1955); L. Versényi, *Socratic Humanism* (1963); W. K. C. Guthrie, *A History of Greek Philosophy*, III (1969; best intro.); *The Philosophy of S.* (ed. G. Vlastos, 1971). D.J.F.

**Socrates Scholasticus** (\*Constantinople; fl. first half 5th century), Greek historian. His *Ecclesiastical History*, in seven books, continues the history of Eusebius\* from 305 to 439. A sober and honest historian, who usually names his sources, Socrates preserves many valuable documents.

*The Ecclesiastical History of S.* (ed. R. Hussey, re-ed. W. Bright, 1893; tr. A. C. Zenos, 1891).—F. Geppert, *Die Quellen des Kirchenhistorikers S. S.* (1898). R.B.

**Sodenkamp, ANDRÉE** \*Brussels 18 VI 1906; ∞12

II 1938 Camille Libotte); of Dutch ancestry, this most typical French-speaking woman poet became a Belgian citizen in 1923. Her slow harmonious verse and rich colourful images reveal a feminine approach to the masterpieces of Flemish painting and an intimate communion with fauna, flora and soil of Brabant.

*Des oiseaux à tes lèvres* (1950); *Sainte Terre* (1954); *Les Dieux obscurs* (1959); *Femmes des longs matins* (1965); *A riverderci Italia* (1965).

J.C.D.

**Söderberg, HJALMAR** (\*Stockholm 2 VII 1869; †Copenhagen 14 X 1941), Swedish writer. He began as a civil servant, then tried journalism, and turned author in 1895, when he published a novel, *Förvillelser*, the frankness of which shocked his contemporaries. With the masterly short stories *Historietter* (1898), and the partly autobiographical novel *Martin Bircks ungdom* (1901; *Martin Birck's Youth*, tr. C. W. Stork, 1930), he established his reputation as a prose writer of boldness but of great elegance. In *Doktor Glas* (1905; *Doctor Glas*, tr. P. Britten Austin, 1963) he takes up the controversial subject of the right to kill for altruistic purposes: the story, like nearly all Söderberg's work, is set in Stockholm, which he describes with lyrical beauty. His prose style reflects the influence of Anatole France\*, Herman Bang\* and J. P. Jacobsen\*. He is a sceptical, pessimistic, but ironic writer: in his later work (essays) he becomes more and more critical of Christianity. Of his plays, *Gertrud* (1906) is the most successful. He settled in Copenhagen in 1917, his second wife being Danish.

*Den allvarsamma leken* (novel; 1912).—*Selected Short Stories* (tr. C. W. Stork, 1935).—PLAYS: *Aftonstjärnan* (1912); *Ödestimmen* (1922).—*Hjärtats oro* (diary-aphorisms; 1909).—ESSAYS: *Jesus Barabbas* (1928); *Den förvandlade Messias* (1932); *Sista boken* (1942).—*Samlade verk* (ed. H. Friedländer and T. Söderberg, 10 vols, 1943–44).

H. Friedländer, *En H. S.-bibliografi* (1944); S. Stolpe, *H. S.* (1934); L. Kjellberg, *Stildrag i H. S:s Förvillelser och Martin Bircks ungdom* (1937); B. Bergman, *H. S.* (Svenska Akademiens Minnesteckningar, 1951); S. Ruin, *H. S:s Gertrud* (1962); B. Holmbäck, *Det lekfulla allvaret* (1969). B.M.E.M.; A.H.J.K. (I.S.)

**Södergran, EDITH IRENE** (\*Leningrad 4 IV 1892; †Raivola 24 VI 1923), Finnish-Swedish poet and prose writer. She was educated in a German school at Leningrad, German being the first language in which she attempted verse-making. At the age of 16 she developed consumption—the disease which eventually killed her. In 1918, as a result of the Russian Revolution, her family lost their fortune, and she spent the last five years of her life with her mother at Raivola (Karelia), in growing poverty and weakness but in surprising

poetic and intellectual activity. With her first volume, *Dikter* (1916), she introduced Expressionism into Finnish-Swedish (and Swedish) literature and was, to begin with, generally misunderstood by the critics. The influence of Nietzsche\* (spurring her to proud self-assertion) is very marked in her bold, passionate writing up to 1920 (*Septemberlyran*, 1918); from 1920 to 1922 she was silent, after having turned from Nietzsche, in search of a metaphysical faith, towards Christianity. Her last lyrics, published posthumously, attained a new, limpid, but intense harmony. Södergran has been the greatest single native influence on Finnish-Swedish literature since Runeberg\*.

VERSE: *Rosenaltaret* (1919); *Framtidens skugga* (1920); *Landet som icke är* (ed. H. Olsson, 1925).—*Brokiga Iakttagelser* (aphorisms; 1919).—*Min lyra* (sel. poems; intro. J. Hemmer, 1929); *Samlade dikter* (intro. H. Olsson, 1940); *Samlade dikter* (ed. G. Tideström, 1949); *Dikter 1906–1909* (with intro. and comm. O. Enckell, 1961).—*Seven Swedish Poets* (sel. poems tr. F. Fleischer, 1963).

O. Enckell, *Esteticism och nietzscheanism i E. Södergrans lyrik* (1949); G. Tideström, *E. S.* (1949; new ed. 1960). B.M.E.M. (I.S.)

**Söderhjelm, JARL WERNER** (\*Viipuri 26 VII 1859; †Helsinki 16 I 1931), Finnish-Swedish scholar, critic and diplomat, became Professor at Helsingfors of Romance philology (1889), of Germanic and Romance philology (1898) and of comparative literature (1913). When Finland became a republic, Söderhjelm was appointed Finnish minister in Sweden (1919–29). As critic he exercised considerable influence on both Swedish and Finnish literature.

K. A. Tavastjerna (1900); J. L. Runeberg (2 vols, 1904–06); *Italiensk renässans* (with his brother; 1907); *O Levertin* (2 vols, 1914–17); *Åboromantiken* (1915); *Utklipp om böcker* (3 vols, 1916–20); *Skrifter* (10 vols, 1924–25).

G. Castrén, 'Minnestal över W. S.' in *Finska Vetenskaps societetens årsbok* (1934).

B.M.E.M.

**Soffici, ARDENGIO** (\*Rignano sull'Arno 7 IV 1879; †Forte dei Marmi 1964), Italian painter, poet and critic. After living in Paris (1903–07), where he met Apollinaire\*, Picasso and Max Jacob\* and participated in the Cubist movement, Soffici became an ardent supporter of Marinetti's\* FUTURISM and in 1913 helped Papini\* to found the Florentine review *Lacerba*. Later he adopted a more traditional approach to art. In 1932 he was awarded the Mussolini prize for painting. Although his work is full of extravagance (especially during the Futurist period), it is redeemed by flashes of brilliance and great vitality. *Giornale di bordo* (1915) is often considered his best work.

VERSE: *Bi&szf;+18—Simultaneità—Chimismi li-*



*rici* (1915; a typical Futurist title); *Marsia e Apollo* (coll. poems; 1938).—CRITICISM: *Statue e fantocci* (1919); *Ricordi di vita artistica e letteraria* (1931); *L'ultimo tempo* (1939).—GENERAL: *Lemmonio Boreo* (1912); *Kobilek* (1918); *Salzi nel tempo* (1940).—*Autoritratto d'artista italiano nel quadro del suo tempo* (autobiog.; 4 vols, 1951–55).—*Opere* (7 vols, 1959–68).

M. Richter, *La formazione francese di A. S. 1900–1914* (1969). J.F.C. (B.M.)

**Sofrony Vrachanski** (BISHOP SOFRONY OF VRATSA; orig. STOYKO VLADISLAVOV) (\*Kotel c. 1739; †?Bucharest c. 1813), Bulgarian literary pioneer. He upheld Bulgarian culture against Greek incursions, first by copying and disseminating Paissy's *Istoria*, then in his translation miscellanies and pedagogical work. Life under the Turks is vividly portrayed in his 'Life' (*Jitie*), a milestone in the transition from traditional hagiography to personal autobiography and secular literature. In 1803 he fled to Bucharest, where he compiled his 'Sunday Homilies', soon widely enjoyed as the 'Sofronie', Bulgarian literature's first printed book.

*Pouchenia* (1802); *Jitie i stradanja greshnago Sofroniya* (Bucharest, 1804; 1st pr. 1861); *Kiriakodromion ili Nedelnik* (= 'Sofronie'; Rimnik, 1806); *Teatron politikon* (1809). V.P.

**Sōgi**, pseud. of IDA, personal name unknown (\*1421; †1502), Japanese poet. A Zen priest, like his master Shinkei, he was the most famous writer of *renga*, 'linked verse', in which successive half-*tanka* were composed by different poets. A classic example of 'linked verse' (which was established as a serious art-form by Nijo\* Yoshimoto) is the *Minase sangin hyakuin*, a 100-link sequence composed at Minase in 1488 by Sōgi and two of his pupils, Sōchō and Shōhaku. E.B.C. (D.E.M.)

*Minase sangin hyakuin* (complete tr. K. Yasuda, 1956; first half tr. D. L. Keene in *Anthology of Japanese Literature*, 1955; discussion in B. Lewin, *Japanische Chrestomathie*, 1965).—W. Naumann, *Shinkei in seiner Bedeutung für die japanische Kettendichtung* (1967). D.E.M.

**Søilberg, HARRY** (\*Ringkøbing 13 VI 1880; ∞1909 Inger Marie Jensen Ipsen, ∞1913 Helene Storm; †Copenhagen 2 I 1954), Danish novelist and short-story writer. Apprentice to a book-binder at Aarhus, he was an eager socialist agitator. His novels contain faithful and reliable descriptions of Jutland peasants and fishermen, with whose milieu and way of thinking he is thoroughly familiar.

NOVELS: *Under Kampen* (2 vols, 1907–08); *Folket ved Havet* (1908); *Lykkebarnet* (2 vols, 1911–12); *Hjemlig Jord* (1914); *Foran Livets Port* (1916); *Lyset* (1918); *De Levendes Land* (1920); *Søkongen* (3 vols, 1926–30; *The Sea King*, tr.

E. Björkman, 1928); *En Kvindes Kamp* (2 vols, 1938); *En Børneflokk vokser op* (1949); *På Vej mod Tiden* (1952).—SHORT STORIES: *Øde Egne* (1906); *Af Jordens Slægt* (1910, 1945); *Savn* (1921); *Fra Hjertets Krinkelkroge* (1932); *Mange Slags Folk* (1943).

R. Gandrup, *H. S.* (1955).

E.B.

**Sōin**, pseud. of NISHIYAMA TOYOKAZU (\*Yatsushiro, Higo 1605; †Osaka 5 V 1682), Japanese poet. One of the predecessors of Bashō\* in *haiku* and *haikai* poetry, he broke away from the style of Matsunaga\* Teitoku and started a new school (called the Danrin school), using a free and loose style and a wide vocabulary, though apt to descend into vulgarity.

Sel. poems tr. in: A. Miyamori, *An Anthology of Haiku* (1932); R. H. Blyth, *A History of Haiku*, I (1963). E.B.C. (D.E.M.)

**Sōkan**, pseud. of SHINA NORISHIGE, also known as YAMAZAKI SŌKAN (\*Ōmi 1465; †7 XI 1553), Japanese *haiku* poet. A Buddhist hermit, Sōkan was the first to develop the opening poems (*hokku*) of linked-verse sequences into the independent form later called *haiku*. His poems are mostly witty and humorous.

*Shinsen inu tsukuba shū* (c. 1539; discussion in B. Lewin, *Japanische Chrestomathie*, 1965); sel. poems tr. in: A. Miyamori, *An Anthology of Haiku* (1932); R. H. Blyth, *A History of Haiku*, I (1963). E.B.C. (D.E.M.)

**Sokolow, NAHUM** (\*Wyszogrod nr Płock 10 I 1859; †London 18 V 1936), Hebrew critic and biographer. As a boy of ten, he was already famous as a great Talmudist, and in his 'teens he wrote articles in several languages. He compiled an English grammar in Hebrew for Jewish immigrants to America. His first book was *Sinat Olam le-Am Olam* (1878). He contributed frequently to all the important Hebrew and Jewish periodicals all over the world. A noted publicist and journalist, he wrote many books, but his masterpiece is *Ishim*, portraits of Hebrew writers and national leaders (3 vols, 1935; new ed., 3 vols, 1958–61). He also edited the literary journals *Ha-Asif*, *Ha-Zefirah*, *Ha-Olam* and *Sefer Hashanah*, and a bibliographical dictionary of Hebrew writers. S.A. (M.Ge.; Y.F.)

**Soler, FREDERIC** (\*Barcelona 1839; †*ibid.* 1895), Catalan dramatist. Under the pseudonym SERAFÍ PITARRA, he started writing as a hobby, in the tradition of the popular theatre, parodies of Romantic drama, in which he mocked the group of poets of the Jocs Florals and used, in opposition to their archaizing language, the dialect of the Barcelonense common people. Their success made him take up writing as a profession. He soon sensed the great demand, from the rising Catalan

bourgeoisie, for a 'cultural' theatre in its own language and wrote *Les joies de la Roser* (1866). The play's success was decisive: the anti-Romantic parodist Serafi Pitarra was transformed into the serious dramatist Frederic Soler. For over 25 years, until the advent of Guimerà\*, he monopolized the Catalan theatre with many typically Romantic historical dramas and comedies, thus becoming the father of modern Catalan bourgeois theatre and one of the most representative figures of that conservative Renaixença he had so wittily mocked.

*Teatre selecte* (1954).

J.L.M.

**Solger, KARL WILHELM FERDINAND** (\*Schwedt 28 XI 1780; †Berlin 25 X 1819), German philosopher, influenced by Spinoza\*, Schelling\*, the mystics and Fichte; he became Professor of philosophy, Berlin (1811), specializing in aesthetics. His critical powers were recognized by Goethe\*, and his ideas influenced the Romantics. His concept of irony is still relevant today.

*Erwin, vier Gespräche über das Schöne und die Kunst* (1815); *Philosophische Gespräche* (1817); *Nachgelassene Schriften und Briefwechsel* (ed. L. Tieck and F. von Raumer, 2 vols, 1826); *Vorlesungen über die Ästhetik* (ed. K. W. L. Heyse, 1829); *Briefwechsel mit L. Tieck* (ed. P. Matenko, New York, 1933).

J. Heller, *S.s Philosophie der ironischen Dialektik* (1928); M. Boucher, *S., esthétique et philosophie de la présence* (1934); R. Wildbolz, *Der philosophische Dialog als literarisches Kunstwerk* (1952).

H.A.P. (K.W.M.)

**Solger, REINHOLD ERNST FRIEDRICH KARL** (\*Stettin 17 VII 1817; ∞19 II 1848 Adèle Marie Bémère; †Washington 11 I 1866), distinguished German-American author. He also took a prominent part in Republican politics under Lincoln.

*Anton in Amerika* (novel; 1862; ed. E. Ebermayer, 1928).—VARIOUS: *The States System of Europe* (ed. P. R. Willans, 1854); *Memorial of the Schleswig-Holstein Question* (1862).

A. E. Zucker in *Dictionary of American Biography*, XVII (1935).

E.R.

**Solinus, GAIUS JULIUS**, 3rd-century Latin encyclopaedist, whose *Collectanea rerum memorabilium* is a compilation of geographical information from Pliny's\* *Natural History* and from Pomponius Mela\*. Although an unprincipled plagiarist, Solinus was popular in the Middle Ages for his brevity.

Ed. T. Mommsen (2nd ed. 1895; repr. 1958); C. Salmasius, *Exercitationes Pliniana in C. J. Solini Polyhistora* (1629; often repr., last at Leipzig, 1777; still of value).—*The Excellent and Pleasant Worke of C. J. Solinus* (tr. A. Golding, 1587; facs. ed. intro. G. Kish, 1955).

J.A.W. (J.D.)

**Solís, ANTONIO DE** (\*Alcalá de Henares 1610; †Madrid 19 IV 1686), Spanish poet, dramatist and historian. He studied at Salamanca and later became a secretary to the Count of Oropesa. He took Orders when he was 56. His poetry is minor: imitations of Góngora\*, burlesque fables, occasional verses. He wrote 12 full-length plays and a number of interludes; his dramatic talent was considerable, though not of the first rank. His history of the conquest of Mexico is more famous for its prose style than for any other quality.

Plays in *Biblioteca de Aut. Esp.*, XLVII; *Historia de la conquista de México* (*ibid.*, XXVIII; tr. T. Townsend, 1724); *Amor y obligación* (ed. E. Juliá Martínez, 1930); *Varias poesías sagradas y profanas* (ed. M. Sánchez Regueira, 1968).

L. Arocena, *A. de S. Cronista indiano* (1963).

E.M.W. (J.E.V.)

**Šoljan, ANTUN** (\*Belgrade 1 XII 1932), Croatian novelist, prose writer, poet and critic. One of the foremost figures of the Zagreb middle generation, Šoljan graduated in English and German and has translated widely from these languages. His own poetry is close to that of Slamnig\* and Mihalić\* but more personal, more emotionally involved and less tinged with irony. His prose is in the modern American mould, written in simplified, colloquial language, modernist in technique and preoccupied with the theme of the inner life of the individual contrasted with the demands and contradictions of modern society. He writes mainly of the restlessness and ennui of the young post-war generation but he can also produce fine lyrical prose full of atmosphere and evocative association. He is a regular critical reviewer of new books, and has been an editor of the journals *Medjutim*, *Krugovi* and *Književnik*.

VERSE: *Na rubu svijeta* (1956); *Izvan fokusa* (1957); *Garlić za čas kratiti* (1965); *Gazela i durge pjesme* (1970).—NOVELS: *Izadajice* (1961, 1963); *Kratki izlet* (1965).—STORIES: *Specijalni izaslanici* (1957); *Deset kratkih priča za moju generaciju* (1966).—ESSAYS: *Književnost i publika* (1961); *Trogodišnja kronika poezije srpske i hrvatske* (1967).—ANTHOLOGIES: *Američka lirika* (with Slamnig; 1952); *Suvremena engleska poezija* (with *idem*; 1956); *100 najvećih djela svjetske književnosti* (1962); *Antologija hrvatske poezije* (with N. Miličević; 1966); *Antologija hrvatske poezije XX stoljeća* (with S. Mihalić and J. Pupčić; 1966); *100 odbranih novela svjetske književnosti* (1967); *100 najljepših svjetskih bajki* (1969).

B.J.

**Sollogub (SOLLOHUB), COUNT VLADIMIR ALEXANDROVICH** (\*St Petersburg 8 VIII 1813; †Homburg 5 VII 1882), Russian author of narratives, vaudevilles and valuable literary reminiscences. His *Tarantas* (1845; Eng. tr. F. von Rosenstrauch, 1850), partly modelled on Gogol's\* *Dead Souls*,

was a great success. So was his satirical comedy *Chinovnik* (1856).

*Sochineniya* (5 vols, 1855–56); *Vospominaniya* (1887); *Sobachka* (1933). J.L.

Sologub, FÉDOR, pseud. of FÉDOR KUZ'MICH TETERNIKOV (\*St Petersburg 1863; †*ibid.* 1927), Russian poet, playwright and novelist of the decadent-Symbolist school. His mother was a servant, but he obtained some education and became a teacher in a provincial town the atmosphere of which he rendered in his two early novels, *Tyazhëlye sny* (1896) and *Melkiy bes* (1907), as well as in a number of his stories. A perfect craftsman in poetry and prose, Sologub was essentially a gloomy neo-Romantic decadent who rejected the visible world as ugly and vulgar, always opposing it to the world of beauty of man's imagination. Sologub's Manichaean aversion to reality, combined with a somewhat perverted eroticism, took the shape of a morbid aesthetic fantasy in his trilogy in prose, *Tvorimaya legenda*, whose hero Trirodov is both a satanist and a modern Prospero. After the Revolution he became an internal emigré and, judging by his last novel, *Zaklinatel'nitsa zmey* (1921), lost much of his former creative power.

*Sobranie sochineniy* (19 vols, 1913–14).—*The Sweet-Scented Name* (ed. S. Graham, 1915); *The Old House and Other Tales* (tr. J. Cournos, 1915); *The Created Legend* (tr. *idem*, 1916); *Little Tales* (tr. *idem*, 1917); *The Little Demon* (tr. *idem* and R. Aldington, 1916).

Y. M. Steklov, *O tvorchestve Sologuba* (1908); A. A. Izmailov, *Literaturny Olimp* (1911). J.L.

Solomon ben Isaac: see Rashi.

Solomos, DIONYSIOS (\*Zante IV 1798; †Corfu 21 II 1857), Greek poet. Son of an Italianate Count and a Greek servant-girl, he was educated in Italy (1808–18) and wrote his earliest poems in Italian. On returning to Zante he was persuaded by Spyridon Trikoupi (1788–1873) to write in the spoken tongue of Greece (1822). His patriotic *Ymnos eis tin eleftherian* ('Hymn to Liberty') followed in 1823 and a long ode on the death of Byron\* in 1824–25. On his migration to Corfu (1828) his patriotic fervour gave place to an attempt to express a religious vision of life in which the leading idea is that spiritual enlightenment and inner freedom are achieved only through a process of self-surrender which is likened to death. At the same time, under the influence of German writers like Schiller\*, he sought to deepen his understanding of poetic form. The poetry in which he tried to express his mature thought consists of a number of unfinished works. The finest of these, *Eleftheroi poliorkimenoí*, was modelled three times over during a period of 20 years (up till 1844) and exists only in fragments.

His dramatic power is displayed in the also fragmentary *Lambros*, partly published in 1833; and his lyrical gift in *Kritikos* (1833). In the end his passion for perfection of form and expression, combined with habitual intemperance, proved too much for him; and in his last years he wrote little but Italian prose summaries of ideal poems which he never composed. Only *Porfyrras* (1849), which was once complete, deserves mention for the symbolism and music of individual lines.

Solomos was the first great poet of modern Greece. Combining with his studies in Italian literature an increasing love for and knowledge of Greek folk-poetry and Cretan Renaissance literature, he possessed also a musical ear and a lyrical fancy of the first order. He established the demotic as the poetic language of modern Greece; and the little which he left has enormously influenced Greek poetry from his own day to ours.

VERSE: *Ta evriskomena* (ed. I. Polyas, 1859); *Ta Italika poiemata* (ed. with Greek tr. G. Kalogouros, 1921); *Gynaika tis Zakynthos* (ed. L. Politis, 1944); *Apanta, A: Poiemata* (ed. *idem*, 1948).—LETTERS: *Grammata tou Solomou kai tis miteras tou* (ed. L. Politis in *Nea Estia*, XXIX–XXX, 1941); *Anekdotika keimena tou Solomou* (ed. *idem* in *Anglo-Hellenike Epitheoresis*, IV, 1949).—*Apanta, B: Italika (poiemata kai peza)* (ed. L. Politis, 1955).

*Gyro sto Solomo* (essays by various hands; 2 vols, 1925–27); Ph. Michalopoulos, *D. S.* (1931); N. Tomadakis, *Vivliografia Dionysiou Solomou* (1934); R. Jenkins, *D. S.* (1940); P. Sherrard, *The Marble Threshing-Floor* (1956); L. Politis, *Gyro sto Solomo* (1958). R.J.H.J. (P.O.A.S.)

Solon, Athenian poet and statesman (7th century B.C.). The poems, some in elegiacs, some in iambs, of the great reformer and legislator are intimately bound up with his political life. In the longest extant poem, Solon broods on the true blessings of life and the relationship of gods to men.

J. M. Edmonds, *Elegy and Iambus*, I (1931; with tr.); T. Hudson-Williams, *Early Greek Elegy* (1926; with comm.).—I. Linforth, *S. the Athenian* (1919); C. M. Bowra, *Early Greek Elegists* (1938); W. Jaeger, *Paideia*, I (4th ed. 1959). J.T.H.

Solovyëv, EVGENY ANDREYEVICH, also wrote under the pseud. ANDREYEVICH (\*1863; †1905), Russian critic and literary historian with a sociological approach. Besides some articles and literary monographs (on Belinsky\*, Herzen\*, Gorky\*, Goncharov\*, Turgenyev\*, Chekhov\*, Tolstoy\*), his most valuable book is *Opyt filosofii russkoy literatury* (1905; 2nd ed. 1922), which still deserves to be recommended to any serious student of the subject. J.L.

Solovyëv, SERGEY MIKHAYLOVICH (\*Moscow 5 V

1820; *ibid.* 4 X 1879), Russian historian, father of the philosopher and poet Vladimir Solovyev\*.

*Istoriya Rossii s drevneyshikh vremën* (29 vols, 1851–79, another vol. 1882); *Kurs russkoy istorii* (2nd ed., 2 vols, 1898).

P. V. Bezobrazov, S. M. S. (1894); N. L. Rubinstein, *Russkaya istoriografiya* (1941). J.L.

Solovyev, VLADIMIR ALEXANDROVICH (\*1907), Soviet playwright. His first play, *Lichnaya zhizn'*, appeared in 1934. He came into his own, though, during the Second World War when his two patriotic historical plays, one about Kutuzov, *Fel'dmarshal Kutuzov* (1940), and the other about Ivan\* the Terrible, *Velikiy Gosudar'* (1945), won two consecutive Stalin prizes.

Pyesy (1950).

J.L.

Solovyev, VLADIMIR SERGEYEVICH (\*Moscow 16 I 1853; †nr Moscow 31 VII 1900), Russian philosopher and poet, strongly idealistic and with mystical propensities. Influenced by Western philosophy, Christian thought and certain gnostic elements, he tried to reconcile philosophic, scientific and religious thought in an organic synthesis which would 'bring all elements of human existence—individual and social—into the right relation with the ultimate principle of all life, and through it and in it also to a harmonious relation with each other'. He first became a lecturer in philosophy at Moscow University, but in 1877 he left for St Petersburg where he lectured until 1881. Suspended for his liberal views, he continued his activities as a free-lance philosopher, poet and pamphleteer. He was moreover a champion of the reunion of the Churches to which effect he wrote *La Russie et l'Eglise universelle* (1889). He can be considered a link between Dostoyevsky\* and the Russian modernists. Thinkers such as Berdyayev\*, Bulgakov\* and others were profoundly affected by Solovyev's thought. And as for modern Russian poetry, both Bely\* and Blok\* bear the stamp of Solovyev's visionary nature.

*Stikhotvoreniya* (1891; 1921); *Pis'ma* (4 vols, 1908–11); *Sobranie sochineniy* (10 vols, 1911–14).—*Stikhotvoreniya* (1902).—*The Justification of the Good* (tr. N. Duddington, 1915); *War, Progress and History* (tr. A. Bakshy, 1915); *Plato* (tr. R. Gill, 1935); *Godmanhood* (tr. P. Zouboff, 1944); *The Meaning of Love* (tr. J. Marshal, 1946); *Russia and the Universal Church* (tr. H. Rees, 1948); *A Solovyev Anthology* (tr. N. Duddington, 1950).

E. L. Radlov, V. S. (1913); E. Trubetskoy, *Mirosozertsanie Solovyeva* (1913); d'Herbigny, V. S. (1918; 1934); G. Sacke, *Solowjews Geschichtsphilosophie* (1929); A. Kozhevnikov, *Die Geschichtsphilosophie W. Solowjews* (1930); D. Stremoukhov, *V. Soloviev et son œuvre messianique* (1935); N. M. Zernov, *Three Russian Prophets*

(1944); F. Muckermann, W. S. (1945); V. V. Zen'kovsky, *Istoriya russkoy filosofii* (1948); K. V. Mochul'sky, V. S. (1951). J.L.

Solzhenitsyn, ALEXANDER ISAYEVICH (\*1918), Soviet author who, in 1945, was arrested for his criticism of Stalin and spent years in labour camps until his release after Stalin's death. His documentary narrative, *Odin den' v zhizni Ivana Denisovicha* (*One Day in the Life of Ivan Denisovich*, tr. R. Parker and R. Hingley, 1963), describes his personal suffering in one such camp. His next two documentary novels, *V krug pervom* (*The First Circle*, tr. M. Guybon, 1968) and *Rakovy korpus* (*Cancer Ward*, tr. N. Bethell and D. Burg, 1968) are also based on personal experiences. The first is a description of a labour camp for specialist scientists who work under strict supervision, but whose ordeals are slightly milder than those of the ordinary prisoners—like the ordeals in the first circle of Dante's\* *Inferno* which gives the novel its name; it abounds in fine portraits and also in critical passages, including a satirical sketch of Stalin. The second novel is a magnificent account of the author's stay as a cancer patient in a town in Russian Asia. Neither of these two novels was published in Russia, but both were printed in Milan and translated into several languages. His latest novel *Av gust chetyrnadtsatogo* ('August 1914', Pt 1) was also banned in the Soviet Union and appeared abroad (Paris, 1971). It deals with the inefficiency of the Tsarist army command and the first Russian defeat in East Prussia. Solzhenitsyn, winner of the Nobel prize (1970), now enjoys international fame as a representative of Russian realism at its best.

*Dva rasskaza* (1963).—*For the Good of the Cause* (tr. D. Floyd and M. Hayward, 1964); *August 1914* (tr. M. Glenny, 1972). J.L.

Somaize, ANTOINE BAUDEAU DE (fl. 1660), French dramatist and wit, long considered as a source-historian of the *Précieuses*. His two *Dictionnaires* describe *précieuses* personalities and list their favourite expressions. His works, contemporary with Molière's\* *Précieuses Ridicules*, are now seen to contain much exaggeration and parody.

*Le Grand Dictionnaire des Précieuses* (1660; 1661); *Les Véritables Précieuses* (1660; comedy).—*Œuvres* (ed. C. L. Livet, 2 vols, 1856).

R. Bray, *La préciosité et les précieux* (1948). G.B.

Somerén, JOHANNES CORNELIS VAN (\*Dordrecht 3 VII 1622; †1648 Elisabeth Vervoorn [†1657]; *ibid.* 12 XII 1676), Dutch poet, one of the foremost of the Dordrecht circle round Cats\*. He wrote four dramas in Cats' manner. His poetry was collected in *Uytspanning der Vernuft* (1660).

H. Smilde, *Jacob Cats in Dordrecht* (1938).

A.M.B.W.

Somerville, EDITH (ANNA) ÆNONE (\*Corfu 2 V 1858; †Castle Townshend, Co. Cork 8 X 1949), Irish novelist. Her earlier pseudonym was 'Geilles Herring'. In 1886 she began collaborating in story-writing with her cousin VIOLET MARTIN (pseud. MARTIN ROSS; \*Ross House, Co. Galway 11 VI 1862; †Cork 21 XII 1915), after whose death she retained their joint pseudonym of 'Somerville and Ross'. Of their numerous works, the most popular was *Some Experiences of an Irish R.M.* (1899); the best was *The Real Charlotte* (1894).

SOMERVILLE AND ROSS: *An Irish Cousin* (1889); *Naboth's Vineyard* (1891); *Through Connemara in a Governess Cart* (1893); *The Silver Fox* (1897); *All on the Irish Shore* (1903); *Some Irish Yesterdays* (1906); *Further Experiences of an Irish R.M.* (1908).

Maurice Collis, S. and R. (1968); Violet Powell, *The Irish Cousins* (1970). R.McH. (E.T.W.)

Somerville or Somerville, WILLIAM (\*Colwich, Staffs 2 IX 1675; ∞1708 Mary Bethell; †Edstone 17 VII 1742), English poet whose works on country joys include a long blank-verse treatise on hunting with loyal and Oriental digressions.

R.M.H.

*The Two Springs. A Fable* (1725); *The Chace, a Poem* (1735); *Hobbinol, or the Rural Games* (1740); *Field Sports* (1742); *The Wicker Chair, a Burlesque Poem* (1802).—*Poetical Works* (2 vols, 1766).

S. Johnson, *Lives of the Poets*, III (1781); E. Sanford, *Life* (pref. to *Works*, 1819).

R.M.H. (M.Bu.)

Somner, WILLIAM (~Canterbury 5 XI 1598; ∞3 times; †*ibid.* 30 III 1669), English historian, medievalist and Anglo-Saxon scholar. Somner was one of the great 17th-century founders of historiography.

*The Antiquities of Canterbury* (1640; 1703); *A Treatise of the Roman Ports and Forts in Kent* (ed. J. Brome, with notes by E. Gibson and *Life* by W. Kennett, 1693); *A Treatise of Gavelkind* (1660; 1726, with Kennett's *Life*).—*Dictionarium Saxonico-Latino-Anglicum* (1659; ed. with adds T. Benson *et al.*, 1701).

D. Douglas, *English Scholars* (2nd ed. 1951).

B.L.J. (A.N.W.)

Somoza Muñoz, José (\*Piedrahita, Ávila 20 X 1781; †*ibid.* 4 X 1852), Spanish poet and essayist; friend of the famous Duchess of Alba, of Meléndez\* Valdés, Quintana\* and Jovellanos\*. In 1829 he retired to his family castle. He wrote some very fine sonnets in pre-Romantic style and excellent prose descriptions of 18th-century Spain, many of them masterpieces of their kind.

*Obras en prosa y verso* (ed. J. R. Lomba, 1904); Biblioteca de Aut. Esp., LXVII.

E. Ochoa, *Apuntes para una biblioteca de escritores españoles contemporáneos* (Paris, 1840). R.M.N.

Sønderby, KNUD (\*Esbjerg 10 VII 1909; ∞1940 Ingeborg Marie Johansen; †Thy 8 VIII 1966), Danish essayist, novelist and playwright. His first book concerns a young group of sophisticated, promiscuous bourgeois; but behind this anti-sentimental façade they are sensitive and embarrassed. Being a remarkably fine stylist he cultivated the artistic essay, writing some of the finest Danish prose of his generation. Among his plays *En Kvinde er overflødig* (1942; 'A Woman Too Many', tr. A. I. Roughton in *Contemporary Danish Plays*, 1955) is particularly outstanding.

NOVELS: *Midt i en Jazztid* (1931); *To Mennesker mødes* (1932); *En Kvinde er overflødig* (1935); *De kolde Flammer* (1940); *Den usynlige Hær* (1945).—ESSAYS: *Grønlandsk Sommer* (1941); *Forsvundne Somre* (1946); *Hvidtjørnen* (1950); *Gensyn med Havet* (1958); *Samlede Essays* (1961); *De blå Glimt* (1964); *De danske Havne* (1969); *Danmarkskortet* (1970).—PLAYS: *Krista* (1947); *Hjertets Renhed* (1949); *Kvindernes Oprør* (1955); *Gardin for åbent Vindue* (1969).

Tingene. K. S. in memoriam (1966).

E.B.

Šop, NIKOLA (\*Jajce 19 VIII 1904), Croatian poet and classical scholar. His earlier works include translations of Latin classics and of poems in Latin by early Croatian poets. His intimate, subjective lyrics, sometimes introducing Jesus as a simple man in everyday life, have great appeal. Among his more recent works are longer 'space poems' describing people living and drifting in space, and dramas which have been successfully broadcast.

*Pjesme siromašnog sina* (1926); *Isus i moja sjena* (1934); *Tajanstvena prela* (1943); *Kućice u svemiru* (1957; 'Cottages in Space', tr. B. Brusar and W. H. Auden in *Encounter*, 1969); *Astralife* (1961); *Nedohod* (1969).

A. Buttler-Moscon, 'N. Š., ein Dichter aus Bosniens Königstadt' in *Neue Ordnung*, CLXIX (1944). V.J.

Sophocles (\*Athens 497/496; †*ibid.* 406/405 B.C.), Athenian tragic poet. He wrote 123 plays and won 18 victories at the City Dionysia, the festival at which three tragedians competed annually presenting four plays each. The fourth play was normally a satyr play; papyrus fragments of half a Sophoclean satyr play, *Ichneutai*, were discovered in 1907. Seven tragedies survive complete and short fragments of many other plays. Sophocles also wrote paeans and elegies, and a prose treatise *On the Chorus*. He won his first tragic victory in 468 with *Triptolemus*. Of the extant plays *Ajax* and *Antigone* are probably the earliest; *Philoctetes* (409) and *Oedipus Coloneus* (produced posthu-

mously in 401) are the latest. *Trachiniae* and *Oedipus Tyrannus* may be placed between 435 and 425, and *Electra* some years later. Sophocles increased the actors in tragedy from two to three and the chorus from twelve to fifteen. All the extant plays are complete in themselves, but Sophocles probably wrote at least one connected trilogy, *Telepheia*, in his earliest period. He served as general with Pericles in 441/440, and as treasurer of the Athenian empire; he was intimately involved in the cult of the medical god Asclepius and honoured as a hero of the cult after his death. Neither Aeschylus\* nor Euripides\* played such a prominent part in civic life; Sophocles, who came from a wealthy family, was at home among the leading statesmen and intellectuals of the Athenian enlightenment. By his contemporaries he was judged to be a man of serene temperament, and modern scholars have often held that his work displays a conservative attitude, especially towards religion. His characters rarely express ideas as challenging as those favoured by Euripides, but his plays display a subtle and sometimes sympathetic awareness of new beliefs about man and society. Oracles provide part of the dramatic framework in many of the plays. But the gods almost never speak or interfere directly. Sometimes Sophocles poses a fundamental moral dilemma, as in *Antigone* where the heroine's principles conflict with the laws of the state, or in *Philoctetes* which raises sharply a problem of bad means employed for good ends. Such issues, in Sophoclean tragedy, arise directly from the dramatic situation in which he places his leading characters, outstanding and passionate individuals like Oedipus and Electra, who are too proud and high-principled to accept the security which weaker personalities offer them. Sophocles' characters are a little larger than life-size, as Aristotle\* said the tragic hero should be, but they are more recognizable as people than those of Aeschylus, and the chorus plays a much less significant part. Sometimes it gives a lyrical commentary on the preceding action, heightening an atmosphere of fear or hope; it may overtly side with the main character (*Electra*, *Ajax*) or change sides in the course of the play (*Antigone*). The structure and outcome of the plays vary considerably. In *Antigone*, *Ajax* and *Trachiniae* the chief character dies long before the end and the remaining action is devoted to the fortunes of characters responsible in some way for the heroine's death. *Oedipus Tyrannus* slowly reveals the downfall of a great man who dominates the action throughout. In the remaining plays the main characters defeat their enemies before the final outcome but the trials through which they have to pass make the audience fear for their well-being which is assured only after it seemed impossible. Pathos, pessimism, human folly and grandeur, the terrifying network of destiny, and circumstances only imperfectly understood by men, these are the attitudes and material of

Sophocles' tragedies. They are works of the highest art, expressed in a poetic style which is refined, deeply moving and perfectly adapted to the thought. Sophocles' dramatic greatness has never been questioned, and in the 20th century he has inspired the work of Cocteau\*, Anouilh\* and Stravinsky.

EDITIONS: A. C. Pearson (1923); A. Mazon and P. Dain (1955-60; with Fr. tr.); A. C. Pearson, *The Fragments of S.* (1917; with comm.); D. L. Page, *Greek Literary Papyri* (1942).—COMMENTARY: R. C. Jebb (1896-1908; with tr.).—TRANSLATIONS: In *The Complete Greek Tragedies* (ed. R. Lattimore and D. Grene, 1959); G. G. A. Murray (1911-48); E. F. Watling (1947-53).

C. M. Bowra, *Sophoclean Tragedy* (1944); K. Reinhardt, *S.* (1948); C. H. Whitman, *S.* (1951); A. J. A. Waldock, *S. the Dramatist* (1952); G. M. Kirkwood, *A Study of Sophoclean Drama* (1958); B. Knox, *The Heroic Temper* (1963); A. A. Long, *Language and Thought in S.* (1968); T. B. L. Webster, *An Introduction to S.* (2nd ed. 1969).

A.A.L.

**Sophon** (fl. Syracuse, second half 5th century B.C.), Greek mime-writer, whose 'Men's Mimes' and 'Women's Mimes' in rhythmical prose established a literary form for presenting scenes and characters from everyday life. He was widely read in antiquity and much admired by Plato\*; his literary influence, though attested for Theocritus\*, remains indeterminable.

G. Kaibel, *Comicorum Graecorum fragmenta*, I (1899; repr. with adds 1958); A. Olivieri, *Frammenti della commedia greca*, II (2nd ed. 1947; with Ital. comm.); D. L. Page, *Greek Literary Papyri*, I (3rd ed. 1950).

G. Norwood, *Greek Comedy* (1931); M. Pinto Colombo, *Il mimo di Sofrone e di Senarco* (1934); A. S. F. Gow, *Theocritus* (2nd ed. 1952).

E.W.H.

**Sophronius** (\*Damascus; †638), Patriarch of Jerusalem (634), Byzantine hagiographer, poet and and homilist; friend of John\* Moschus whose work he completed and published. He wrote against the Monotheletes, as well as sermons and poetry for Church festivals. The *Vita Mariae Aegyptiacae* appears to have been wrongly attributed to him. His *Vita SS. Cyri et Ioannis* survives.

Migne, *Patrologia Graeca*, LXXXVII. 3 (1860; with Lat. tr.); B. Altaner, *Patrologie* (Freiburg, 1960).

Th. Nissen, 'Sophronios-Studien' in *Byzantinische Zeitschrift*, XXXVII (1937) and XXXIX (1939).

J.M.H. (R.B.)

**Sorbul**, MIHAIL, pseud. of M. SMOLSKY (\*Botoșani 1885; †Bucharest 1966), Rumanian playwright, author of over 20 plays, the best of which are *Letopișeti* (1908), a historical play in verse,

*Patima roșie* (1916), a somewhat sensational drama whose heroine spurns one lover out of wounded pride and shoots another to assert her superiority over him, and *Dezertorul* (1919), a tragi-comedy of marital honour set in the petit-bourgeois world of the Bucharest periphery, and precariously poised between dignity and farce. The plays are well constructed and theatrically effective. Sorbul also wrote novels, which are negligible.

*Teatru* (2 vols, intro. Fl. Tornea, 1956).—E. Lovinescu, *Critice*, III and IV (rev. eds 1927, 1928); T. Vianu, *Jurnal* (1961). F.J.B.

**Sordel(lo) di Goito** (fl. c. 1225–70), Provençal troubadour, born near Mantua of an impoverished noble Italian family. Compromised by his abduction of Countess Cunizza da Romano, the wife of his own overlord, the Duke of San Bonifazio, he fled to Treviso, then to Spain and Portugal. In Provence he won the favour of Blacatz and of Barral de Baux, the Lords of Marseilles; finally of Charles of Anjou, whom he followed in 1266 to Italy and who granted him a fief in the Abruzzi. His poetry is as varied as his career. His *cansos d'amor* have little of the originality of his *sirventes* and of the famous, impassioned and deeply moving *planh* on the death of Blacatz, whom the poet reckons amongst the bravest hearts. Dante\* made Sordel the immortal symbol of Italian patriotism (*Purg.*, 6).

C. De Lollis, *Vita e poesie di S. di G.* (1896; 2nd ed. 1969); G. Bertoni, 'Nuove rime di S. di G.' in *Giornale storico della lett. ital.*, XXXVIII (1901) and *I trovatori d'Italia* (1915); M. Boni, *S.*, *Le poesie* (1954).

G. Bertoni and A. Jeanroy, 'Un duel poétique au XIIIe siècle' in *Annales du Midi*, XXVIII (1916); J. Salvat, 'S., troubadour italien du XIIIe siècle' and 'L'ort dels trobaires, Le "Planh" de S.' in *Le Gai Saber*, CCXCVII (1961).

R.R.B. (K.R.)

**Sorel, CHARLES, SIEUR DE SOUVIGNY** (\*Paris c. 1600; †*ibid.* 77 III 1674), French novelist, distinguished by the humorous realism of his work, which easily turned to parody. His *Histoire comique de Francion* is a picaresque novel, describing often fantastic adventures in low society. His *Berger extravagant* (1627) parodies d'Urfé's\* *L'Astrée*; in this early 'burlesque' work a young Parisian merchant, novel-sated and love-sick, turns shepherd on the banks of the real Seine. The influence of *Don Quixote* is perceptible.

*La vraie histoire comique de Francion* (1623; ed. E. Roy, 4 vols, 1924–31).

E. Roy, *C. S.* (1891); A. Adam, *Histoire de la littérature française au XVIIe siècle*, I (1949); F. E. Sutcliffe, *Le réalisme de C. S.* (1965).

G.B.

**Sorel, GEORGES** (\*Cherbourg 2 XI 1847; †Boulogne-sur-Seine 30 VIII 1922), French political writer. An engineer who devoted all his intellectual strength to extolling the working class in contrast to the decadent bourgeoisie, Sorel was at first Marxist, but later split away from the parties of the Left which he condemned for their 'reformism' and preached revolutionary violence. His *Réflexions sur la violence* (1908; Eng. tr. T. E. Hulme, 1916; with intro. by E. A. Shils, 1950) had some influence upon political extremists, notably Mussolini\*, who recognized Sorel as his master, and even Lenin\*.

*La ruine du monde antique* (1898); *Introduction à l'économie moderne* (1903); *Les illusions du progrès* (1908); *La décomposition du Marxisme* (1908; tr. in I. L. Horowitz, *Radicalism and Revolt Against Reason*, 1961); *Matériaux pour une théorie du prolétariat* (1919).

G. Pirou, *G. S.* (1927); P. Lasserre, *G. S.: théoricien de l'impérialisme* (1928); R. Humphrey, *G. S.* (1951); P. Andreu, *Notre maître Monsieur S.* (1953); M. Curtis, *Three Against the Third Republic* (1959); I. L. Horowitz, *Radicalism and Revolt Against Reason* (1961); G. Goriely, *Le pluralisme dramatique de G. S.* (1962); J. H. Meisel, *The Genesis of G. S.* (1966). M.G.

**Sørensen, VILLY** (\*Frederiksberg 13 I 1929), Danish short-story writer and essayist. He studied philosophy and psychology at Copenhagen and Freiburg and is influenced by Andersen\*, Kierkegaard\*, Nietzsche\* and Kafka\*—and has written about all of them. He has written three volumes of highly original tales.

SHORT STORIES: *Sære Historier* (1953; *Strange Stories*, tr. M. Neiiendam, 1956); *Ufarlige Historier* (1955); *Formynderfortællinger* (1964).—ESSAYS: *Digiters og Dæmoner* (1959); *Hverken eller* (1961); *Nietzsche* (1963); *Kafkas Digning* (1968); *Mellem Fortid og Fremtid* (1969).

Th. Bredsdorff, *Sære Fortællere* (1967). E.B.

**Sorescu, MARIN** (\*Bulzești 1936), Rumanian poet. After reading philology at Iași University he joined the staff of the review *Luceafărul* and then went to work as a script-writer in the film industry. The cynicism, sarcasm and macabre humour of his verse, with its blunt and forthright style, conveys the stark reality of modern life and makes him one of the most original, if controversial, figures in post-war Rumanian poetry.

*Singur printre poeți* (1964); *Poeme* (1965); *Moartea Ceasului* (1966); *Tineretea lui Don Quijote* (1968); *Unde fugim de acasă* (1968); *Tușiți* (1970); *O aripă și un picior* (1970).—N. Manolescu, 'Cronica literară' in *Contemporanul* (21 Aug. 1970); G. Călinescu, 'Cronica optimismului', *ibid.* (23 Oct. 1970). D.J.D.

**Sorge, REINHARD JOHANNES** (\*Berlin-Rixdorf 29 I

1892; †Ablaincourt on the Somme 20 VII 1916), German playwright and poet. Enthusiasm for the philosophy of Nietzsche\* and the plays of Strindberg\* led him, aged 19, to write the first drama of German literary EXPRESSIONISM—*Der Bettler, eine dramatische Sendung* (1912). It was a prototype in its humanistic pathos, use of character types, loose structure. He believed in the poet as prophet and the stage as pulpit. Mystic visions led in 1913 to his conversion to Catholicism. The war and his death cut short his preparation for the priesthood and experiments in religious drama.

*Werke* (3 vols, 1962–67).

M. Rockenbach, R. J. S. (1923); S. M. Sorge, R. J. S., *Unser Weg* (1927); H. Grossrieder, S.s. 'Bettler' (1939); E. Kawa, R. J. S. (1949); W. Hüllen, 'Der Expressionismus und R. J. S.' in *Begegnung*, V (1950). K.P.

Sōseki: see Natsume SŌSEKI.

Soto de Rojas, PEDRO (\*Granada 1585; †*ibid.* 1658), Spanish poet. He was a canon at Granada cathedral. He admired Góngora\*, under whose influence he wrote a poem called 'Paradise shut to the many, gardens open to the few' (1652). His earlier works are less bizarre. He was the most talented of Góngora's imitators.

Biblioteca de Aut. Esp., XLII; G. Diego, *Antología poética en honor de Góngora* (1927); *Obras* (ed. A. Gallego Morell, 1950).

A. Gallego Morell, P. S. de R. (1948); E. Orozco Díaz, *Introducción a un poema barroco granadino (De las 'Soledades' gongorinas al 'Paraiso' de S. de R.)* (1955). E.M.W. (J.E.V.)

Souda Lexicon: see Suidas.

Soupault, PHILIPPE (\*Chaville 2 VIII 1897), French poet and novelist. Soupault was one of the founders of SURREALISM. In collaboration with Breton\* he wrote *Les champs magnétiques* (1920), and, later, on his own, a number of poems, influenced by Apollinaire\*, in which he made use of a technique based on dream-fantasy. His novels, which are traditional in form, describe the social and moral disintegration of the years 1920–30.

VERSE: *Westwego* (1922); *Géorgia* (1924); *Poésies complètes* (1937).—NOVELS: *Les frères Durandau* (1924); *Le grand homme* (1929).—ESSAYS: *Labiche* (1946); *Lautréamont* (1946).

H. J. Dupuy, P. S. (1957). M.G.; J.P.R.

Souster, RAYMOND (\*Toronto, Ontario 15 I 1921; ∞1947 Rosalia Lena Geralde), Canadian poet and editor, whose best work is characterized by epigrammatic and often ironic observations on aspects of urban life.

*Dream That Is Dying* (1945); *City Hall Street* (1951); *Walking Death* (1954); *Local Pride* (1962); *Colour of the Times* (1964).

L. Dudek, 'Groundhog among the stars' in *Canad. Lit.*, XXII (1964). R.Su.

Soutar, WILLIAM (\*Perth 28 IV 1898; †*ibid.* 15 X 1943), Scottish poet. He joined the Navy in 1916, but was at Edinburgh University 1919–23. Spinal trouble, the result of war-time food poisoning, confined him to bed for the rest of his life. He wrote extensively in Scots and English. His most characteristic poems are those in Scots for children; they combine simple rhythm, a full-blooded dialect and quaint humour.

*Seeds in the Wind* (1933; rev. 1943); *The Solitary Way* (1934); *Brief Words* (1935); *Poems in Scots* (1935); *A Handful of Earth* (1936); *Riddles in Scots* (1937); *In the Time of Tyrants* (1939); *But the Earth Abideth* (1943); *The Expectant Silence* (1944).—*Collected Poems* (ed. H. MacDiarmid, 1948); *Poems in Scots and English* (ed. W. R. Aitken, 1961).—*Diaries of a Dying Man* (ed. A. Scott, 1954).

A. Scott, *Still Life* (1958).

G.W.C. (W.R.A.)

South, ROBERT (\*London 4 IX 1634; †*ibid.* 8 VI 1716), English preacher. Less urbane than Tillotson\*, South in his 'witty' preaching smoothes away nevertheless much of the turgid 'wit' of his Renaissance predecessors.

W. F. Mitchell, *English Pulpit Oratory* (1932); I. Simon, *Three Restoration Divines* (1967); James Sutherland, *English Literature of the Late 17th Century* (1969). G.K.H.

Southern, TERRY (\*Alvarado, Texas I V 1928; ∞1958 Carol Kaufman), American novelist. Best known for his parody of a pornographic novel *Candy* (1958), and his effective screenplay *Dr Strangelove* (1963). His black comedy shows a professional glibness and lack of depth, to borrow his own phrase, mere *Flash and Filigree* (1958).

FICTION: *The Magic Christian* (1959).—SCREENPLAYS: *The Loved One* (1963; with Christopher Isherwood); *Easy Rider* (1968); *End of the Road* (1968).—*Writers in Revolt* (anthol.; ed., with Alexander Trocchi; 1960). G.A.K.

Southerne, THOMAS (\*Oxmanstown, Dublin 1660; †London 26 V 1746), Irish dramatist. He was educated at Dublin and Oxford Universities; studied law in London, where he met Dryden\*, who encouraged him and wrote the prologue for his first play. Among his plays are *The Fatal Marriage* (1694) and *Oronoko* (1696), adapted from the novel by Mrs Aphra Behn\*. These are generally shallow, though they were very successful in their day.



*Plays* (3 vols, 1774).—J. W. Dodds, *T. S.: Dramatist* (1933). E.T.W.

**Southey, ROBERT** (\*Bristol 12 VIII 1774; ∞1795 Edith Fricker, ∞1839 Caroline Bowles; †Keswick 21 III 1843), English poet and prose-writer who, after sharing Coleridge's\* early Pantisocratic ardours at Oxford, settled at Greta Hall, Keswick, to a life of literary hard labour. In 1813 he was made poet laureate. A daring metrical experimenter in his day, he wrote long narrative poems in unrhymed or intricately-rhymed stanzas and in blank verse. His laureate *Vision of Judgement* (1821) provoked Byron's\* satire of the same title.

*Poetical Works* (coll. by himself; 10 vols, 1837–38).—NARRATIVE VERSE: *Thalaba the Destroyer* (2 vols, 1801); *Madoc* (2 vols, 1805); *Curse of Kehama* (1810).—PROSE: *Letters from England: by Don Manuel Alvarez Espriella* (3 vols, 1807); *Life of Nelson* (2 vols, 1813); *Life and Correspondence* (ed. C. Southey, 6 vols, 1849–50); *New Letters of S.* (ed. K. Curry, 2 vols, 1965).

E. Dowden, *S.* (1874); J. Simmons, *S.* (1945); G. D. Carnall, *S. and His Age* (1960).

R.M.H. (K.W.)

**Southwell, ROBERT** (\*1561; †Tyburn 1595), English poet. Studying abroad, Southwell became a Jesuit (1578) and a priest (1584). After practising as a priest in England (1586–92), he was executed as a traitor. Southwell's devotional prose is somewhat mannered, but the simple diction and bold conceits of his best poetry anticipate the Metaphysical style, especially that of Crashaw\*.

*Saint Peters Complaynt* (1595); *Mæoniæ* (1595); *A Foure-Fould Meditation of the foure last things* (1606; ed. C. Edmonds, 1895); *S. Peters Complaint and Saint Mary Magdalens Funerall Teares* (St. Omer, 1616).—*Poetical Works* (ed. W. B. Turnbull, 1856); *Complete Poems* (ed. A. B. Grosart, 1872); *The Book of R. S.* (ed. C. M. Hood, 1926); *The Poems of R. S.* (ed. J. H. Macdonald and N. P. Brown, 1967).—PROSE: *Marie Magdalens funerall teares* (1594); *The Triumphs over Death* (1595); *An Humble Supplication to Her Majestie* (1595); *A short Rule of Good Life* (?London, 1598); *An Epistle of Comfort* (Paris, ?1604).—*Prose Works* (ed. W. J. Walter, 1828).

A. Possoz, *Vie du Père S.* (1866); M. Praz, 'R. S.'s *St Peter's Complaint* and its Italian source' in *Mod. Lang. Rev.*, XIX (1924); R. A. Morton, *An Appreciation of R. S.* (1929); P. Janelle, *R. S. the Writer* (Clermont-Ferrand, 1935); C. Devlin, *The Life of R. S., Poet and Martyr* (1956). W.A.A.

**Sova, ANTONÍN** (\*Pacov 26 II 1864; †ibid. 16 VIII 1928), Czech poet and novelist. One of the foremost Czech poets of the early 20th century, Sova replaced the rhetorical style of Vrchlický\* and Čech\* by lyrical poetry of a subtler texture,

using both free and stanzaic metrical structures to convey the impressions of an intense personal experience. His contribution to the development of the Czech poetic language was considerable.

*Spisy* (20 vols, 1936–38; crit. ed. 1959 ff.).

L. N. Zvěřina, *A. S., studie jeho básnického vývoje* (1919); F. X. Šalda in *Duše a dílo* (1913). R.A.

**Sower, CHRISTOPH(ER)**: see Sauer, CHRISTOPH.

**Soya, CARL ERIK MARTIN** (\*Copenhagen 30 X 1896; ∞1919 Esther Sættem, ∞1925 Agnes Augusta Zaar), Danish playwright, novelist and short-story writer. He is a prolific and versatile writer of witty short stories, of satirical plays, and of one important novel, *Min Farmors Hus* (1943; *Grandmother's House*, tr. C. Hansen, 1966). His best achievement is the dramatic trilogy which he wrote between 1940 and 1944, in which, like Ibsen\*, he poses the problems without solving them. But it is his technique and his dialogue which are fascinating, very rarely his ideas.

PLAYS: *Parasitterne* (1929); *Hvem er jeg?* (1932); *Den leende Jomfru* (1934); *Lord Nelson lægger Figenbladet* (1934); *Umbabumba* (1935); *Chas* (1938); *Brudstykker af et Mønster* (1940); *To Traade* (1943; 'Two Threads', tr. P. N. Furbank and E. Bredsdorff in *Contemporary Danish Plays*, 1955); *30 Aars Henstand* (1944); *Trois nocturnes* (1946); *Efter* (1947); *Frit Valg* (1948); *Løve med korset* (1950; 'Lion With Corset', tr. B. Knudsen in *Five Modern Scandinavian Plays*, 1971); *I den lyse Nat* (1956); *Petersen i Dødsriget* (1957); *Vraggods* (1965); *Brevet—et Levnedsløb* (1966); *To Komedier* (1966); *Familien Kristensen* (1970).—NOVELS: *En Gæst* (1941); *Syften* (3 vols, 1953–54; *Seventeen*, tr. C. Malmberg, 1961).—SHORT STORIES: *Ganske almindelige Mennesker* (1930); *Jeg kunde nemt ta' 100 Kroner* (1931); *Smaa venlige Smaafisk* (1940); *Hvis Tilværelsen keder Dem* (1952); *Blodrødt og Blegdrødt* (1955); *Fra mit Spejlkabinet* (1956); *Vintergækken* (1956); *Trylledøren* (1957); *Tilgnet Boccaccio* (1959); *Potteskår* (1970).

O. Lundbo, *S.* (1944); *Festskrift til S.* (1946); N. B. Wamberg, *S.* (1966). E.B.

**Soyinka, WOLE** (\*Abeokuta, Nigeria, 13 VII 1934), Nigerian dramatist, poet and novelist. Soyinka graduated from University College, Ibadan, and Leeds University. He worked with the Royal Court Theatre, returned to Nigeria in 1960, formed two theatre groups, was imprisoned during the civil war, and is now Director of drama, Ibadan University.

An inventive and exuberant writer, his African themes and adaptations of Yoruba speech have brought him world-wide recognition as a dramatist who owes as much to African as to European traditions in his analysis of man's relationship

with his fellows, the past, and life and death, as in *The Road* and the poem *Idanre*. Soyinka's earnest social commitment has shown both in his actions and in his plays, poems, and the angry, but sprawling, novel *The Interpreters* (1965).

PLAYS: *Three Plays* (1963); *Five Plays* (1964); *The Road* (1965); *Kongi's Harvest* (1967); *Madmen and Specialists* (1971).—*Idanre and Other Poems* (1967); *The Forest of a Thousand Daemons* (1968; tr. of D. O. Fagunwa's\* novel *Ogboju oḍe ninu igbo irumale*, 1938). A.R.

Sozomenus, SALAMANES HERMEIAS (\*Bethelia nr Gaza; fl. first half 5th century), Greek historian, advocate in Constantinople. He wrote two works on Church history, of which only the second, treating events from 324 to 425, survives. Largely dependent on Socrates\* Scholasticus, Sozomenus is less critical and gives much space to anecdote and legend.

*The Ecclesiastical History of S.* (ed. R. Hussey and J. Barrow, 3 vols, 1860); Migne, *Patrologia Graeca*, LXVII (1859; with Lat. tr.).—Tr. C. D. Hartranft (1891).

G. Schoo, *Die Quellen des Kirchenhistorikers S.* (1911). R.B.

Spaak, PAUL (\*Brussels 5 VII 1870; ∞1894 Marie Janson; †*ibid.* 8 V 1936), Belgian dramatist, poet and critic. Love of Flanders pervades all his work. His lyric masterpiece, *Kaatje* (1908), is a stage transposition of Flemish genre painting.

PLAYS: *À Damme en Flandre* (1912); *Baldus et Josina* (1912).—VERSE: *Voyages vers mon pays* (1907); *Poèmes* (1937).—CRITICISM: *L'histoire littéraire* (1902). B.M.W.

Spagnoli, GIOVAN BATTISTA: see Mantovano, BATTISTA.

Spangenberg, CYRIACUS (\*Nordhausen 7 VI 1528; †Strasbourg 10 II 1604), German moralist and poet. Lutheran pastor, friend of Luther\* and Melancthon\*, he wrote moralizing tracts, sermons and chronicles. His hymns and dramas are still read with interest and respect.

*Formularbüchlein* (1555; ed. H. Rembe, 1897); *Christliches Gesangsbüchlein* (1568); *Mansfeldische Chronica* (1572; ed. E. Leers and C. Rühlmann, 2 vols, 1912–13); *Von dem Cananeischen Weiblein* (play; 1589); *Briefwechsel* (ed. H. Rembe, 1887).

J. G. Leuckfeld, C. S. (1712); W. Herrmann, 'Die Lutherpredigten des C. S.' in *Mansfelder Blätter*, XXXIX (1935). D.G.D.

Spark, MURIEL (\*Edinburgh 1918; ∞1937 [o/o]), novelist and critic, who writes with a wry wit and a cool detached air. After a number of critical studies—Mary Shelley\*, Emily Brontë\*, John Masefield\*—and editions of the letters of the first

two (partly in collaboration with Derek Stanford), the novels began with *Memento Mori* (1959).

*Collected Poems*, I (1967).—*The Ballad of Peckham Rye* (1960); *The Prime of Miss Jean Brodie* (1961); *The Girls of Slender Means* (1963); *The Public Image* (1968).

D. Stanford, *M. S.* (1963); K. Malkoff, *M. S.* (1968). W.R.A.

Spedding, JAMES (\*Mirehouse, Cumberland 26 VI 1808; †London 9 III 1881), English man of letters whose devoted labours in re-evaluating Bacon's\* life and editing his works were described by Carlyle\* as the 'hugest and faithfulest bit of literary navy work in this generation'.

*Evenings with a Reviewer* (an examination of Macaulay's essay on Bacon; with *Life* by G. S. Venables, 1848); ed., *Bacon's Works* (7 vols, 1857–59); *Bacon's Letters and Life* (7 vols, 1861–74).

H. K. Baker, *Bacon's Vindication* (1939; on J. S.'s *Evenings with a Reviewer*). R.M.H.

Speed, JOHN (\*Farringdon, Cheshire 1552; ∞1582 ?Susanna; †London 28 VII 1629), English historian and cartographer. Speed was brought up as a tailor, but about 1608 began to publish maps of various counties in England and Wales. He was encouraged by Camden\*, Cotton\* and others of the Society of Antiquaries, of which he became a member, to write *The Historie of Great Britaine* (1611).

*Theatre of the Empire of Great Britaine* (maps; 1611); *Genealogies recorded in Sacred Scripture* (n.d. [1640]). J.B.B.

Spee von Langenfeld, FRIEDRICH (\*Kaiserwörth 25 II 1591; †Trier 17 VIII 1635), German poet, entered the Society of Jesus in 1610. He was appointed confessor to persons convicted of witchcraft in the diocese of Würzburg (1627) and in two years had to escort to the stake 200 persons of whose innocence he was convinced. On leaving Würzburg he published anonymously his *Cautio Criminalis* (1631), the first successful work against the persecution of witches. He is one of the few Jesuit poets of the period who have not left a single drama. His work was lyrical and his *Trutznachtigall* (pub. 1649), with its sincere mystical piety, its spiritual pastoral game with the 'spouse of Jesus' and its popular and neat, though un-Opitzian, rhythms, has both charm and power. It appealed to Friedrich Schlegel\* and Clemens Brentano\*.

*Cautio criminalis* (Ger. tr. J. F. Ritter, 1939); *Trutz-Nachtigall* (crit. ed. G. O. Arlt, 1936); *Göldenes Tugendbuch* (1649; crit. ed. A. Weinrich, 1908); *Sämliche Schriften* (ed. E. Rosenfeld, 3 vols, 1960 ff.).

O. Hölscher, *F. S. von L.* (1871); H. Cardauns,

*F. von S.* (1884); J. B. Diel, *F. von S.* (1901); J. Julian, *Dictionary of Hymnology* (rev. ed. 1907); J. Schoenberg, *Die Metrik S.s* (diss. Marburg, 1911); W. Kosch, *F. S.* (1921); I. Mårtens, 'Die Natur in den Dichtungen S.s' in *Euphoriön*, XXVI (1925); V. Moser, 'S.s Lautlehre' in *Zschr. für dt. Philol.*, XLVI (1914); A. Heusler, *Deutsche Versgeschichte*, III (1927); E. Schröder, 'S.s Cautio Criminalis' in *Literaturwiss. Jahrb. der Görresgesellschaft*, III (1928); H. Zwetsloot, *F. von S. und die Hexenprozesse* (1954); Eric Jacobsen, *Die Metamorphosen der Liebe* (1954); P. Reilly, 'Notes on F. S.'s *Cautio Criminalis*' in *Mod. Lang. Review*, LI (1956); Emmy Rosenfeld, *F. S. von L.* (1958) and *Neue Studien zur Lyrik F. von S.* (1963); J. B. Neveux, 'F. von S. et la société de son temps' in *Études Germaniques*, XIX (1964). L.W.F.

**Spiegel, HAKVIN** (\*Ronneby 14 VI 1645; †Uppsala 17 IV 1714), Swedish Archbishop, poet and scholar. After travelling abroad, Spiegel was made court preacher in 1671. In 1685 he became Bishop of Skara, in 1691 of Linköping, and in 1711 Archbishop of Sweden. He wrote many hymns and much religious poetry, as well as religious history, and was a well-known philologist.

*Guds verk och hwila* (1685; religious epic); *Thet öppna och tillslutna Paradiset* (1705), *Thet återvundna Paradiset* (1711; both paraphrases of Milton); *Glossarium Sveogothicum* (1712).—*Åtskilliga poetiska skrifter* (ed. C. F. Broucman, 1745; incomplete).

H. W. Tottie, *S. som kateket och homilet* (1890); J. Helander, *H. S.'s liv och gärning intill 1693* (1899); B. Olsson, *S.'s Guds Werk och Hwila* (1963). B.M.E.M.; A.H.J.K. (I.S.)

**Spelman, SIR HENRY** (\*Congham, Norfolk 1564; ∞14 IV 1590 Eleanor L'Estrange; [London 14 X 1641], English ecclesiastical lawyer, historian, M.P. and antiquary. He was interested particularly in Church history and the history of legal terms.

*De non temerandis ecclesiis* (1613); *Concilia, Decreta, Leges, Constitutiones, in Re Ecclesiarum orbis Britannici* (1639; 1664); *Of the Law Terms* (1684). J.B.B.

**Spence, JOSEPH** (\*Kingsclere 25 IV 1699; †Byfleet 20 VIII 1768), English anecdotist and man of letters. A friend of Pope\*, he recorded conversation of him and his circle and left a collection, *Anecdotes*, used by Johnson\*, Malone\* and others before its publication in 1820 by John Murray and S. W. Singer simultaneously (Singer's, with a memoir, is the better). R.M.H.

*An Essay on Pope's Odyssey: in which some particular Beauties and Blemishes of that work are considered* (1726); *Polymetis: or an Enquiry concerning the agreement between the Works of the Roman Poets and the Remains of the Antient*

*Artists* (1747).—*Observations, Anecdotes and Characters of Books and Men* (ed. J. M. Osborn, 2 vols, 1966).

O. Ruffhead, *Life of Pope* (1769); A. Wright, *J. S. A Critical Biography* (1950).

R.M.H. (M.Bu.)

**Spencer, HERBERT** (\*Derby 27 IV 1820; †Brighton 8 XII 1903), English philosopher whose main work, *A System of Synthetic Philosophy* (1862), aimed at co-ordinating in one vast design, animated by a single first principle, the complete knowledge of his age. A railway engineer by early training, with short periods at other professions, Spencer's appointment in 1848 as sub-editor of *The Economist* gave scope to his real bent. The extreme individualism of his *Social Statics* (1851) brought him fame that was considerably widened by his *Education* (1861), advocating the claims of science in schools. In 1860 he issued the programme of his *Synthetic Philosophy*, the separate works of which, on biology, sociology, psychology and ethics took him until 1896. Attuned to the evolutionary outlook of the later 19th century, his philosophy was acclaimed by the English-speaking world.

*Essays, scientific, political and speculative* (3 vols, 1858–74); *Principles of Biology* (2 vols, 1864–67); *Principles of Psychology* (2 vols, 1870–72); *Principles of Sociology* (3 vols, 1876–96); *Principles of Ethics* (2 vols, 1879–93); *The Man versus the State* (1884); *Factors of Organic Evolution* (1887); *Autobiography* (2 vols, 1904).

D. Duncan, *Life and Letters of H. S.* (with full biblio.; 1908).—J. A. Thomson, *H. S.* (1906); E. Ferri, *Socialisme et science positive* (1934); J. Rumney, *H. S.'s Sociology* (with biblio.; 1934); R. C. K. Ensor, *Some Reflections on H. S.'s Doctrine* (1946); J. Burrow in *Evolution and Society* (1966). R.M.H. (M.A.)

**Spender, STEPHEN** (\*London 28 II 1909; ∞1936 Agnes Marie Inez Pearn, ∞1941 Natasha Litvin), English poet. In the 1930s he was one of the 'modern poets', who, professing Communism, set out to revitalize the form and substance of poetry. His humanity, tender percipience and delicate imagery have given a poignant beauty to much of his early and more mature verse, and his development continues.

VERSE: *Twenty Poems* (1930); *Poems* (1933); *Vienna* (1934); *Poems for Spain* (1939); *The Still Centre* (1939); *Ruins and Visions* (1942); *Poems of Dedication* (1947); *The Edge of Being* (1949); *The Generous Days* (1971).—FICTION: *The Burning Cactus* (1936); *The Backward Son* (1940).—CRITICISM: *The Destructive Element* (1935); *The Creative Element* (1953); *The Struggle of the Modern* (1963); *The Year of the Young Rebels* (1969).—*World Within World* (autobiog.; 1951).

Dilys Powell, *Descent From Parnassus* (1934);

R. A. Scott-James, *Fifty Years of English Literature, 1900-1950* (1951); A. Ross, *Poetry 1945-1950* (1951).  
R.A.S.-J. (W.R.A.)

Spengler, OSWALD (\*Blankenburg 29 V 1880; †Munich 8 V 1936), German philosopher. His major work, *The Decline of the West*, is an attempt to present a universal history; according to it all civilizations have a life-cycle corresponding to any other living organism. They are born, they mature, and they must die. With a wealth of illustration from the past Spengler tries to prove his case. In spite of glaring inaccuracies and exaggerations the book has undoubtedly an imaginative scope of vast dimensions so that he has been the foremost and most influential of German philosophers in modern Europe. In his later writings he laboured the point that Man has become the slave of his mind, and what he would prefer to intellectual solutions of our predicament is a relapse to simpler, more primitive forms of life. In *Man and the Machine Age* he urges men to resemble as much as possible 'the beast of prey' as being the highest form of free life. It has nothing to do with reason or expediency and still less with sentiments of pity or a desire for peace. The whole content and meaning of life derives from danger and war, and this constitutes the highest human activity. In his last book he prophesied two centuries of world wars and stated once again his view of history: a play of forces in which one factor alone remains decisive—power; the rest is talk, morality, day-dreaming, ideology.

*Der Untergang des Abendlandes* (2 vols, 1919-22; Eng. tr. C. F. Atkinson, 1926-28); *Preussentum und Sozialismus* (1920); *Der Mensch und die Technik* (1931; Eng. tr. C. F. Atkinson, 1932); *Jahre der Entscheidung* (1933); *The Hour of Decision*, tr. idem, 1934; *Urfragen* (1965); *Frühzeit der Weltgeschichte* (incl. biblio.; 1966); *Selected Essays* (1967).

H. S. Hughes, *O. S.* (New York and London, 1952); E. Stutz, *O. S. als politischer Denker* (1958); A. Baltzer, *O. S.s Bedeutung für die Gegenwart* (1959).  
K.W.M.

Spenser, EDMUND (\*London c. 1552; †?1579 Machabyas ?Chylde, †1594 Elizabeth Boyle; †*ibid.* 13 I 1599), English poet. Spenser's literary career began early with translations from Petrarch\* and Du\* Bellay, and at Cambridge (1569-76) he found in Gabriel Harvey\* a stimulating, if pugnacious, critic with whom he discussed his projects and first drafts of poems. Most of his life, after a brief period in the household of the Earl of Leicester, was spent in government service in Ireland where he first went in 1580 as secretary to Lord Grey, Elizabeth's Deputy. He settled at Kilcolman, returning finally when his estate was overrun in Tyrone's rebellion (1598). Spenser's

friends included Sidney\* and Raleigh\* whose visit to him and their voyage together to England is recorded in *Colin Clouts Come home againe* (1595).

Spenser's first independent work, *The Shepherdes Calender* (1579), has great historical significance since it established the new ideas of European poetry in the vernacular. More important, it established a new poet, whose mastery of harmonious versification was to carry him far beyond the limitations of the pastoral form he here adopted. The introduction of archaisms and dialect in it was strongly criticized by Sidney but they are justified by the nature of Spenser's mind and art. His later sonnets, lyrics and satirical and narrative verse develop along the lines foreshadowed in the 1579 volume, *Epithalamion* being the most distinguished fulfilment of its promise. In *The Faerie Queene*, his most ambitious work, Spenser expressed a many-sided conception of the Renaissance virtue of 'magnificence' through the allegorical use of chivalric romance; though unfinished and curiously remote in material and manner, the poem yet celebrates the Elizabethan world and reflects its intellectual, moral, religious and political preoccupations. Spenser was a poet by nature; his inexhaustible pictorial richness and rhythmical subtlety have proved a continuous source of imaginative inspiration to later poets and readers.

VERSE: *A Theatre, wherein be represented the miseries and calamities that follow the Voluptuous Worldings* (cont. anon. trs by S.; 1569); *The Faerie Queene*, Bks I-III (1590); *Complaints* (1591); *Daphnaida* (1591); *Amoretti and Epithalamion* (1595); *The Faerie Queene*, Bks I-VI (2 vols, 1596); *Fowre Hymnes* (1596); *Prothalamion* (1596); *The Faerie Queene*, Bks I-VI and a fragment of Bk VII (1609).—PROSE: *Three Proper, and wittie, familiar Letters* (by Gabriel Harvey and E. S.; 1580); *A View of the Present State of Ireland* (1633).—COLLECTIONS: *Poetical Works* (ed. J. C. Smith and E. de Selincourt, 3 vols, 1909-10); *Works* (omits *Faerie Queene*; ed. W. L. Renwick, 4 vols, 1928-34); *Works* (ed. E. Greenlaw, C. G. Osgood, and F. M. Padelford, Variorum ed., 9 vols, 1932-49).

T. Warton, *Observations on The Faerie Queene* (1754); W. Hazlitt, *Lectures on the English Poets* (1818); R. W. Church, *S.* (1879); W. L. Renwick, *E. S.* (1925); E. Legouis, *E. S.* (1926); P. Henley, *S. in Ireland* (1928); H. S. V. Jones, *A S. Handbook* (1930); E. Greenlaw, *Studies in S.'s Historical Allegory* (1932); B. E. C. Davis, *E. S.* (1933); Janet Spens, *S.'s Faerie Queene, an Interpretation* (1934); H. Stein, *Studies in S.'s Complaints* (1934); C. S. Lewis, *The Allegory of Love* (1936) and *English Literature in the 16th Century* (1954); J. W. Bennett, *The Evolution of the Faerie Queene* (1942); A. C. Judson, *The Life of E. S.* (1945); L. Bradner, *E. S. and The Faerie Queene* (1948); J. Arthur,

*On the Poetry of S. and the Form of Romances* (1956); A. C. Hamilton, *The Structure of Allegory in the Faerie Queen* (1961); R. Freeman, *E. S.* (1957; rev. 1962) and *The Faerie Queen: A Companion for the Reader* (1970); G. Hough, *A Preface to the Faerie Queen* (1962); T. T. Rushe, *The Kindly Flame* (1964); K. Williams, *S.'s Faerie Queen* (1966); D. Cheney, *S.'s Image of Nature* (1966); P. J. Alpers, *The Poetry of the Faerie Queen* (1967) and ed., *E. S. A Critical Anthology* (1969); M. Evans, *S.'s Anatomy of Heroism: A Commentary on the Faerie Queen* (1970). R.F.

**Sperber, MANÈS** (\*Zablotov, Galicia 12 XII 1905), Franco-German writer now resident in Paris. He joined the Communist party soon after the First World War but left it in 1937. During this period he had studied psychology under Alfred Adler. Between 1940 and 1951 he wrote his famous trilogy *Wie eine Träne im Ozean* consisting of *Der verbrannte Dornbusch* (1949), *Tiefer als der Abgrund* (1950) and *Die verlorene Bucht* (1953). It first appeared in France, and then, in 1961, in Germany. It shows the development of European Communism via the Spanish Civil War, the collapse of France to the post-1945 Stalin era and the tragic fate of those who possess a political conscience.

*Die Achillesferse* (essays; 1960).

J. Bloch-Michel, 'Interview mit M. S.' in *Der Monat*, XI.130 (1958-59); E. W. Herd, 'Wie eine Träne im Ozean' in *Ger. Life and Letters*, new ser., XVI (Jan. 1963). D.E.

**Speroni, SPERONE** (\*Padua 1500; †1588), Italian humanist and critic. His contemporaries regarded Speroni above all as an orator and philosopher; today his work as a critic is considered more interesting. He spent most of his life at Padua where he had studied under Pomponazzi\* and is one of the chief representatives of the Aristotelian school of philosophy and criticism which flourished there. He wrote numerous dialogues including one on language, *Delle lingue* (1542), in which he followed Bembo's\* ideas on the importance of the vernacular. It was extensively used by Du\* Bellay in his *Deffense et Illustration de la langue françoise* (1549). His tragedy *Canace* (1542) in which he tried to follow the Aristotelian precepts of arousing pity and horror gave rise to a literary controversy which lasted until the end of the century. C.Dr.

*I dialoghi* (Aldus, 1542); *Dialoghi delle lingue e dell'invenzione* (ed. G. De Robertis, 1912); *Opera* (5 vols, 1740; with life by M. Forcellini).

F. Neri, *La tragedia italiana nel Cinquecento* (1904); P. Villey, *Les sources italiennes de la Deffense de Du Bellay* (1908); A. Fano, *S. S.* (1909, I, cont. life; II never pub.); F. Cammarosano, *La vite e le opere di S. S.* (1920); G. Toffanin, *La fine dell'umanesimo* (1920); B. Weinberg, *A History of Literary Criticism in the Italian Renais-*

*sance* (1961); M. Marti, 'S. retore e prosatore' in *Dal certo al vero* (1962); F. Bruni, 'S. S. e l'Accademia degli Infiammati' in *Filologia e letteratura*, XIII (1967). C.Dr. (J.G.-R.)

**Spervogel** (12th century). The earliest collection of German didactic poetry is transmitted under this name, which covers certainly two poets, a generation apart. The 'Elder Spervogel' or 'Spervogel Anonymous' (or 'Herger' or 'Kerling'—names taken from stanzas in which the minstrel probably refers to himself in the third person) treats the hazardous life of the itinerant poet, the bounty of patrons (amongst whom Walther von Hausen—see Friedrich\* von Hausen); he has also a series of admonitory fables and simple religious stanzas. The younger poet is less rugged; he favours gnomic worldly wisdom, generalizations on morality. Both precede the period of court literature. In all: about 50 poems of one stanza (seven lines extended to eight by the younger poet).

*Des Minnesangs Frühling* (ed. K. Lachmann and C. von Kraus, 1950); *Der deutsche Minnesang* (ed. H. Fromm in *Wege der Forschung*, XV, 1966).

O. Grütters, 'Der Anonyme Sp.-Herger' in *Paul und Braunes Beiträge*, LXV (1942). F.P.P.

**Speusippus** (†339 B.C.), Greek philosopher, Plato's\* nephew and successor as head of the Academy. He was more interested than Plato in natural science, and wrote on biology; works of his on mathematics and ethics are also mentioned. There are very few surviving fragments of his large output.

F. W. A. Mullach, *Fragmenta philosophorum Graecorum* (1860-81).

E. Zeller, *Plato and the Older Academy* (1888); P. Lang, *De Speusippi Academici scriptis* (1911); W. D. Ross, *Aristotle's Metaphysics*, I (1924); H. Cherniss, *The Riddle of the Early Academy* (1945). D.J.F.

**Sphrantzes**: see George Phrantzes.

**Spiegel, HENRIC LAURENS** (\*Amsterdam 11 III 1549; ∞1 X 1578 Brechtje ten Berg, ∞14 VIII 1602 Dieuwertje van Marken; †Alkmaar 4 I 1612), Dutch poet, prose writer and playwright (device: 'Deugd verheugt'), dedicated his life to literature as a man of leisure. In his country house, Meerhuizen, on the Amstel he gathered his art-loving friends among whom Roemer Visscher\*, Coornhert\* and Jan van Hout\* took first place. He was a member and for a short time leader of the EGELANTIER and the principal author of *Twe-spraeck* (1584; with preface by Coornhert), a Dutch grammar, soon followed by an *ars rhetorica*; he also collaborated on Dousa's\* edition of Melis Stoke's\* *Rijmkroniek*. In his youth he wrote poetry in the REDERIKER tradition (e.g. *Lof van het Dansen*), after 1578 his poetry is exclusively

in the new metre (preferably alexandrines). This more mature work includes the drama *Numa ofte Amptsweijgheringe* (after Plutarch\*), *Zeegbaaks Lofsang* (on the defeat of the Armada in 1588), *Lieden op 't Vader Ons* and his main work *Hertspiegel*, monistic ethics written in a spirit anticipating Spinoza\* (pr. 1694).

*H. L. S.'s Hertspiegel en andere zedeschriften* (ed. P. Vlaming, 1723); latest ed. of the first three songs of the *Hertspiegel*, A. C. de Jong (1930); juvenilia in Roemer Visscher's *Brabbeling* (1614, 1669); *Numa* (ed. F. A. Stoett in Tijdschr. v. Nederl. Taal- en Letterk., XXI, 1902; ed. N. van der Laan in *Noordnederlandse Rederijkersspelen*, 1941); *Zeegbaaks Lofsang* (ed. G. Kalf in Tijdschr. v. Nederl. Taal- en Letterk., VI, 1886); *Twe-spraak* (ed. K. Kooiman, 1913; with *Ruyghbewerp, Kort begrip* and *Rederijck-Kunst*, ed. W. J. H. Caron, 1962); *Lieden op 't Vader Ons* (ed. G. Degroote, 1956).

A. Verwey, *H. L. S.* (1919); J. P. Buisman, *De ethische denkbeelden van H. L. S.* (1935); P. Minderaa, *Opstellen en voordrachten uit mijn hoogleraarstijd* (1964); K. Kooiman in Tijdschr. v. Nederl. Taal- en Letterk., LXXXIII (1967).

J.J.M. (A.v.E.)

**Spielhagen, FRIEDRICH** (\*Magdeburg 24 II 1829; †Berlin 25 II 1911), German novelist and critic. An actor, teacher, journalist and active partisan in the democratic movements who lived as a writer in Berlin. His voluminous novels attempted what Fontane\*, Schnitzler\* and Thomas Mann\* later on achieved—the realistic portrayal of ideas as represented by people. He failed to realize that the new subjects could not be treated in classical prose and that problems and ideas cease to be interesting when not closely interwoven with the narrative.

. **NOVELS:** *Problematische Naturen* (4 vols, 1861; Eng. tr. M. S. De Vere, 1869); *Durch Nacht zum Licht* (4 vols, 1862; Eng. tr. *idem*, 1870); *Hammer und Amboss* (5 vols, 1869; Eng. tr. W. H. Browne, 1870); *Sturmflut* (3 vols, 1877; Eng. tr. S. E. A. Stephenson, 1877).—**CRITICAL WORKS:** *Beiträge zur Theorie und Technik des Romans* (1883, 1967); *Neue Beiträge zur Theorie und Technik der Epik und Dramatik* (1898).—*Finder und Erfinder* (autobiog.; 2 vols, 1890).—*Sämtliche Romane* (29 vols, 1895–1904).

M. Geller, *S.s Theorie und Praxis des Romans* (1917); E. Mensch, *Er lebt noch immer!* (1929).

R.W.L. (K.W.M.)

**Spieß, HENRY** (\*Geneva 12 VI 1876; †*ibid.* 27 I 1940), Swiss poet. His strong lyrical temperament enabled him to make his own the influence of the PARNASSIANS (as in *Rimes d'audience*, 1903; augmented ed. 1917), of Verlaine\* (as in *Le Silence des heures*, 1904; defn. ed. 1913), and above all of such Symbolists as Jammes\*, Maeter-

linck\* and Rodenbach\*. His works express the alternating joys and anxieties of the poet and have a musicality and evocative power new to his country. With *Simplement* (1922) and *Chambre haute* (1928) Spiess turned from the disappointments of human love to divine love and afterwards fell silent.

*Le visage ambigu* (1915); *L'Amour offensé* (1917); *Saison divine* (1920).

R.-L. Piachaud, *Trois poètes, Tavan, Duchosal, S.* (1917); Vahé Godel, *H. S. poète survivant* (1963).  
J.P.I. (G.G.)

**Spinoza, BARUCH**, from 1656 BENEDICTUS (\*Amsterdam 24 XI 1632; †The Hague 21 XI 1677), Jewish-Dutch philosopher. Son of Portuguese-Jewish parents, he was educated in the rabbinical school at Amsterdam where Manaruch ben Israel and Morteira were the leading teachers. He proved a brilliant pupil, but soon came to adopt heretical opinions, and in 1656 the Synagogue banned him, and Morteira, in conjunction with the Protestant ministers, induced the town council to banish him from Amsterdam. He soon returned and gathered around him a circle of friends and disciples from among the younger Mennonites and the liberal Protestant sect of Collegianten. In 1660 he went to live in Rijnsburg and later lived at Voorburg and The Hague. He had some private means but preferred to live a simple though by no means ascetic life. He and some of his circle were politically sympathetic to the party of Jan de Witt, from whom Spinoza received a pension, and the *Tractatus Theologico-Politicus*, published anonymously in 1670, was written in support of their views. In this book Spinoza supported religious toleration and advocated the use of critical, rationalistic methods in the study of the Bible. Spinoza's authorship of this heterodox work soon became known, and after the murder of the brothers de Witt it was suppressed. Spinoza corresponded with leading thinkers of the age and received (but refused) a call to the Chair of philosophy at Heidelberg University. Yet he was a devout man; the 'Amor intellectualis Dei' is the highest felicity: the Deity loves itself in us.

Dissatisfied with Descartes\* metaphysics, in which a transcendent creator was regarded as the source of two radically different types of substance, thinking substance and extended substance, Spinoza claimed to prove that there can only be one substance, that this substance is God, that God is immanent in nature, that thought and extension are not substances but those two of the infinite attributes of God accessible to human understanding, and that what seem to be particular minds and bodies are modes of God. These views, along with his account of how the few may attain salvation by self-knowledge and knowledge of their dependence on 'Deus sive Natura', at first gained for Spinoza the epithet of 'atheist'. A

change in this estimate of him was effected by Lessing\*, Herder\* and Goethe\*. The last-named was aware of a spiritual kinship with Spinoza, as were also the Dutch poets Verwey\* and Van Eyck\*.

Spinoza's leading work, the *Ethics*, was not published until after his death. The *Short Treatise on God, Man and Human Welfare*, a very early work (probably written between 1658 and 1660 in admirably plain, clear Dutch prose of a surprisingly modern style), was not discovered and published until 1852.

*Opera posthuma* (ed. Lodewijk Meyer, 1677; cont.: *Ethica*; *De intellectus emendatione*; *Tractatus politicus*; approx. 80 *Epistolae*); *Opera quotquot reperta sunt* (ed. J. Van Vloten and P. Land, 2 vols, 1882-83; cont., in addition to the above: *Renati Descartes Principia Philosophiae*; *Cogitata Metaphysica*; *Stelkonstige reeckening van den Regenboog*; *Reeckening van Kanssen*; *Korte verhandeling van God, de Mensch en deszelfs Welstand*).—*S.'s Short Treatise on God, Man and His Well-Being* (tr. A. Wolf, with comm. and life, 1910); *The Correspondence of S.* (tr. idem, 1928); *S. The Chief Works* (tr. and intro. R. H. M. Elwes, 2 vols, 1951); *The Political Works* (ed. A. G. Wernham, 1958).

H. H. Joachim, *A Study of the Ethics of S.* (1901) and *S.'s Tractatus de Intellectus emendatione, a Commentary* (1940); R. MacKeon, *The Philosophy of S.* (1928); Leon Roth, *S.* (1929); H. F. Hallett, *Aeternitas. A Spinozistic Study* (1930) and *Benedict de S.* (1957); H. A. Wolfson, *The Philosophy of S. Unfolding the Latent Processes of His Reasoning* (2 vols, 1934); D. Bidney, *The Psychology and Ethics of S.* (1940); E. Sérouya, *S., sa vie, sa philosophie* (1947); S. Hampshire, *S.* (1956); W. R. Valentiner, *Rembrandt and S.* (1957); L. Balet, *Rembrandt and S.* (1962); A. S. Oko, *The S. Bibliography* (1964); L. S. Feuer, *S. and the Rise of Liberalism* (1964). A.M.B.W. (R.P.M.)

Spitteler, CARL, pseud. CARL FELIX TANDEM (\*Liestal 24 IV 1845; †Lucerne 29 XII 1924), Swiss poet and essayist. He appears as a Nietzschean rebel in the hymnic prose epic *Prometheus und Epimetheus* (1881; tr. J. F. Muirhead, 1931); as a Romantic poet in *Glockenlieder* (1906); as a satirical journalist in *Lachende Wahrheiten* (1898; Eng. tr. J. F. Muirhead, 1927); as a strict Naturalist in the novel *Conrad der Leutnant* (1898); and as all these blended together in *Olympischer Frühling* (2 vols, 1900-10). The latter is a weird Iliad of the 20th century, in which men populate Olympus and the gods become Swiss citizens. The creator of some magnificent verse, he received the Nobel prize in 1919.

*Sämtliche Werke* (ed. G. Bohnenblust, H. Altwegg and R. Faesi, 11 vols, 1945-58).

R. Gottschalk, *S.* (1928); R. Faesi, *S.'s Weg und Werk* (1933) and *S. als Seher und Zeitgenosse* (1945); J. Fränkel, *S.* (1945); G. Bohnenblust,

C. S. (1946); W. Stauffacher, *S.'s Lyrik* (1950); K. Loosli, *Erinnerungen an C. S.* (1956); P. Baur, *Zur Bewertung von S.'s Poesie* (1964).

R.W.L. (K.W.M.)

Spolverini, GIAMBATTISTA (\*Verona 25 VI 1695; †1733 Savina Trissino; †*ibid.* 24 XI 1762), Italian poet. Of noble family, Spolverini devoted himself largely to the wise administration of his country estates at Campeggio and to the composition of *La coltivazione del riso* (1758), a long didactic poem in *endecasillabi* inspired by Luigi Alamanni\* and the *Georgics* of Virgil\*.

Ed. I. Casarotti (1810); ed. V. Mistruzzi (1929).

L. M. Zina, *Della poesia didascalica a Verona nel Settecento* (1907); V. Mistruzzi, 'Intorno a *La coltivazione del riso*' in *Giornale storico della lett. ital.*, C (1932). M.W.

Sponde, JEAN DE (\*Mauléon, Basses Pyrénées 1557; †Bordeaux 18 III 1595), French humanist and poet. He was a Protestant converted to Roman Catholicism. He edited Aristotle\* and Hesiod\* and translated Homer\* into Latin. His slender poetic production (sonnets on love and death, songs, religious poems) well represents early French baroque verse.

*Méditations sur les Psaumes, avec un essai de poèmes chrétiens* (1588; ed. A. Boase, 1953); *Poésies* (ed. F. Ruchon and A. Boase, 1949). G.B.

Sprat, THOMAS (\*Beauminster 1635; †Bromley 20 V 1713), English divine, apologist for the scientific movement and wit. Sprat is said to have assisted Buckingham in the composition of *The Rehearsal*. Much quoted is the passage in his *History* demanding a 'close, naked, natural way of speaking'—words which (like much else in Sprat's life) look forward to the Enlightenment.

*Observations on M. de Sorbier's Voyage into England* (with Evelyn; 1665); *History of the Royal Society of London* (1667). G.K.H.

Spurgeon, CHARLES HADDON (\*Kelvedon, Essex 19 VI 1834; †1856 Susannah Thompson; †Mentone 31 I 1892), English preacher of such popularity that the Metropolitan Tabernacle was built to house his vast congregation.

*The Saint and his Saviour* (1857); *John Ploughman's Talks* (1869); *My Sermon Notes* (1884-87); *Autobiography* (4 vols, 1897-98); *Letters* (ed. by his son, 1923).

H. J. Cowell, C. S. (1950); D. Kyles, *The Story of C. S.* (1934). R.M.H. (M.A.)

Šrámek, FRAŇA (\*Sobotka 19 I 1877; †Prague 1 VII 1952), Czech poet and novelist. Šrámek's genius was essentially lyrical; and his most characteristic and successful poetical work is to

be found in a number of collections published during and after the First World War: *Splav* (1916); *Básně* (1926); *Nové básně* (1928). The sensuous vitality that characterizes these poems also pervades the novels that many consider his best work; most noteworthy are *Stříbrný vítr* (1910) and *Tělo* (1919).

*Spisy* (10 vols, 1951–60).—J. Knap, *F. Š.* (1937); F. Buriánek, *Národní umělec F. Š.* (1960).

R.A.

Sremac, STEVAN (\*Senta 11 XI 1855; †Soko-Banja 12 VII 1906), Serbian novelist, fought in the 1876–78 campaign against the Turks; became a schoolmaster in Niš and Belgrade. His diverting novels and short stories are based on shrewd observation of national types, sensitivity to regional differences, and sympathy with endearing individual idiosyncrasies. His best works are masterpieces of kindly satire. In undistinguished semi-historical stories he reveals a conservative and traditionalist outlook.

*Ivkova slava* (1895); *Limunacija na selu* (1896); *Pop Ćira i pop Spira* (1898); *Vukadin* (1903); *Kir Geras* (1908); *Iz knjiga starostavnihi* (short stories; 1903–09).—*Celokupna dela* (coll. works; 7 vols, 1935). V.J.

Ssü-k'ung T'u (□Yü-hsiang 837; †908), Chinese poet and essayist. Ssü-k'ung gave up his official career (begun c. 870) after the capture of the capital by rebels (880) and thereafter remained in retirement. He is chiefly remembered for his 'Twenty-Four Modes of Poetry' (*Erh-shih-ssü shih-p'in*; tr. H.-Y. and G. Yang in Chinese Lit., 1963, No. 7), which is regarded as an important document in the history of criticism.

*Ssü-k'ung Piao-shêng wên-chi* (coll. works).

A.R.D.

Ssü-ma Ch'ien (\*Lung-mên ?145; †?86 B.C.), Chinese historian. Ssü-ma set out in his 20th year on a tour of central and eastern China, which was of great importance for his later historical work. He visited the sites connected with the legendary early emperors and inspected the relics of Confucius\* in Lu. In 108 he succeeded his father, Ssü-ma T'an, as grand scribe (responsible for the calendar), and took a leading part in the calendar reform of 104. He aroused the emperor's anger (98) by defending the defeated general Li Ling, and suffered castration. Later, however, he was given the important post of chief palace secretary.

Ssü-ma wrote the first comprehensive history of China from the earliest times to his own day. (The work had been begun by his father.) The form which he adopted, with some slight modifications by Pan\* Ku, became standard for the later dynastic histories. He has been criticized for the inclusion of much that was legend or fictional

history. However, since in many cases he compiled directly from written sources (including poetry) he has preserved much early literature. Indeed his work deserves to be considered as literature as much as history. For later 'old' style (*ku-wên*) writers his *Shih-chi* was a most important model.

*Shih-chi* (orig. title, *T'ai-shih kung shu*; Chs 1–47 tr. E. Chavannes, *Les mémoires historiques de Se-ma Ts'ien*, 5 vols, 1895–1905; 65 chs tr. B. Watson, *Records of the Grand Historian of China*, 2 vols, 1961).

B. Watson, *Ssu-ma Ch'ien: Grand Historian of China* (1958). A.R.D.

Ssü-ma HSIANG-JU (\*Ch'êng-tu c. 179; †Mao-ling 117 B.C.), Chinese poet. Ssü-ma first served at the court of Emperor Ching (157–141) but left to join Mei\* Shêng at the court of Liang. After King Hsiao's death (144) he went to Lin-ch'ung, Szechwan, where he eloped with Cho Wên-chün, daughter of a rich merchant. He later received a court post from Emperor Wu (141–87) on account of his literary fame.

Of Ssü-ma's work much is lost. Of 29 *fu*-poems known to have existed, only six remain; four prose pieces complete his extant works. His *fu*-poems exerted great influence on later *fu*-poetry and prose by their immense vocabulary, stylistic parallelism and extended subject range. Though the richness of his language presents great difficulties to the translator, he must be reckoned among China's greatest poets.

*Tzū-hsü fu*, *Shang-lin fu*, *Al Ch'in-êrh-shih fu*, *Ta-jên fu* and prose pieces contained in *Shih-chi*, ch. 117, tr. in B. Watson, *Records of the Grand Historian of China*, II (1961); E. von Zach, *Die chinesische Anthologie* (2 vols, Harvard, 1958).

Y. Hervouet, *Un poète de cour sous les Han: Sseu-ma Siang-jou* (1964). A.R.D.

Ssü-ma KUANG (□Hsia-hsien 17 XI 1019; †K'ai-fêng 11 X 1086), Chinese historian. Ssü-ma, who had, as a scholar, an influential position at court, was a prominent opponent of the reforms of Wang\* An-shih. From 1071 he lived in retirement at Lo-yang. He was recalled in 1085 and spent the last year of his life in rescinding all Wang's measures. *Tzū-chih t'ung-chien*, a chronological history from 403 B.C. to A.D. 959, was compiled with a few collaborators over a period of 19 years. It was intended as an 'aid' to government. Both stylistically (it is written in a direct, unornamented prose) and in presentation it is among China's finest historical writings. Besides studies of the classics and other ancient books, he left a small unfinished mystical treatise (*Ch'ien-hsü*) on the model of Yang\* Hsiung's *T'ai-hsüan ching*.

HISTORY: *Tzū-chih t'ung-chien* (completed 1084; Chs 58–68 tr. R. de Crespigny, *The Last of the Han*, 1969; Chs 69–78 tr. A. Fang, *The Chronicle*



of the *Three Kingdoms*, 220–265, 2 vols, 1952–65).—*Ssu-ma Wen-kung wen-chi* (coll. lit. works).

E. G. Pulleyblank, 'Chinese historical writing: Liu Chih-chi and Ssu-ma Kuang' in *Historians of China and Japan* (ed. with W. G. Beasley; 1961).

A.R.D.

St-: see Saint-.

Stabili, FRANCESCO, called CECCO D'ASCOLI (\*?Ascoli 1269; †Florence 16 IX 1327), Italian poet. A member of the medical school at Bologna University, he was expelled for heresy (1324) and later burned by the Inquisition. Stabili wrote Latin astrological works (*De principiis astrologiae*) and an incomplete Italian poem, the *Acerba*. In this didactic encyclopaedic compilation of natural science and moral philosophy Stabili denigrates the *Divina Commedia* and substitutes his 'science' for the 'vanities' of Dante\*.

*L'Acerba* (ed. A. Crespi, 1927).—M. Alessandrini, *C. d'A.* (1955). M.W.

Stadler, ERNST MARIA RICHARD (\*Colmar, Alsace 11 VIII 1883; †Zandvoorde, nr Ypres 30 X 1914), German poet, with Heym\* and Trakl\* the most significant early Expressionist poet. His poetry of revolt in the name of life, *Der Aufbruch* (1914), contrasts starkly with his early lyrics imitating Hofmannsthal\* and George\*, *Präludien* (1905). His critical work, 1910–14, documents the rise of the new literary movement, while his translations of the French Catholic poets, Péguy\* and Jammes\*, introduced their work to Germany. At the outbreak of war he was Professor-elect of German at Toronto.

*Dichtungen* (2 vols, with biblio., 1954).

H. Naumann, *E. S.* (1920); D. W. Schumann, 'E. S. and German Expressionism' in *Jour. Eng. and Germanic Philol.*, XXIX (1930); K. L. Schneider, *Der bildhafte Ausdruck in den Dichtungen G. Heyms, G. Trakls and E. S.s* (1961); K. Edschmid, 'E. S.' in *Dt. Akad. für Sprache und Dichtung Jahrb.* (1964). K.P.

Staël, MADAME DE, née GERMAINE NECKER (\*Paris 22 IV 1766; ∞1786 Baron de Staël-Holstein [o/o 1797], ∞1811 Albert de Rocca [†1818]; †Paris 14 VII 1817), French writer. Madame de Staël was the daughter of Louis XVI's finance minister, Necker. She lived through the Revolution, maintained a salon in the Rue du Bac (1795) and made a name for herself as critic, philosopher and novelist. In 1803, as the result of a quarrel with Bonaparte, she had to leave Paris. She lived at Coppet, in Switzerland, travelled in Germany between 1803 and 1808, and in Italy on two separate occasions (1804–05 and again in 1816). Napoleon prevented her from publishing *De l'Allemagne* in 1810. In 1812 she fled to England by way of Austria, Russia and Sweden. She was for a long time closely associated with Benjamin

Constant\* and secretly contracted a second marriage with a young Swiss officer.

Her novels are rapturous and passionate (*Delphine*, 1802; *Corinne*, 1817) and have a strong feminist tinge. Her critical work, *De la littérature* (1800), sets out to explain literary production in terms of climate and social background. *De l'Allemagne* (1813), highly sympathetic to German idealism, revealed the writers of Germany to a French audience and paved the way to French Romanticism.

*Lettres sur les écrits et le caractère de J.-J. Rousseau* (1788; tr. 1789); *Dix ans d'exil* (1821; ed. P. Gautier, 1904).—*Œuvres complètes* (17 vols, 1820–21); *Œuvres complètes* (ed. Didot, 3 vols, 1836).

Lady Blennerhassett, *Madame de S. et son temps* (Ger., Berlin, 1887–89; Fr. tr. 1890); D. G. Larg, *Mme de S.: Her Life as Revealed in Her Work* (1926) and *Mme de S.* (2 vols, 1926–28); P. Gautier, *Mme de S. et Napoléon* (1903 and 1933); J. Mistler, *Mme de S. et Maurice O'Donnell* (1926); Comtesse J. de Pange, *Auguste Schlegel et Mme de S.* (1938); P. Kohler, *Mme de S. et ses amis* (1952); R. Escarpit, *L'Angleterre dans l'œuvre de Mme de S.* (1954); J. C. Herold, *G. N. de S.* (1962); Germaine Andrews, *A Portrait of Mme de S.* (1964). M.G.; J.P.R.

Staff, LEOPOLD (\*Lwów 14 XI 1878; †Skarzysko-Kamienna 31 V 1957), Polish poet and playwright. His diversified poetry was first influenced by the Symbolists, expressing a Nietzschean affirmation of life. Later he expressed a philosophical poetic 'theory of beauty' in polished neo-classical verse which made him the older master for the young Skamander group in the 1920s. His subsequent 'Franciscan' affirmation of life was reflected in a simpler, more colloquial manner of writing which is also seen in his post-war work. He has greatly influenced modern Polish poetry. P.H.

VERSE: *Sny o potędze* (1901); *Ptakom niebieskim* (1905); *Uśmiechy godzin* (1910); *Ucho igielne* (1928); *Wysokie drzewa* (1932); *Martwa pogoda* (1946); *Willkna* (1954); *Dziewięćmuz* (1957).—PLAYS: *Skarb* (1904); *Ło samo* (1912).—*Pisma* (20 vols, 1931–34); *Poezje* (sel. ed. M. Jastrun, 3 vols, 1949–50); *Poezje zebrane* (2 vols, 1967).

W. Borowy, 'L. S.' in *Slavon. and East Eur. Rev.*, XI (1932); *Księga pamiątkowa ku czci L. S.* (ed. J. W. Gomulicki and J. Tuwim, 1949); I. Maciejewska, *L. S. Lwowski okres twórczości* (1965); J. Kwiatkowski, *U podstaw liryki L. S.* (1966).

S.S. (P.H.)

Staffeldt, ADOLPH WILHELM SCHACK VON (\*Rügen 28 III 1769; †Slesvig 26 XII 1826), Danish poet. Although descended from a German family he felt a burning love for Denmark. The first poet of the Romantic school in Denmark, he was com-

pletely isolated and had very little appreciation in his own time, possibly because he was comparatively unsuccessful in introducing German Romanticism into Danish soil. The abstract and metaphysical character of much of his poetry makes it unreadable today, but a handful of sensitive and beautiful poems remain.

*Digte* (1804); *Nye Digte* (1808).—*Samlede Digte* (2 vols, 1843).

C. Molbech, *Digteren A. W. S. S.* (1851); *Samlinger til S.'s Levnet* (ed. F. L. Liebenberg, 2 vols, 1847–51); H. Stangerup, *S. S.* (1940).

E.B.

**Stagnelius, ERIK JOHAN** (\*Gårdslösa, Öland 14 X 1793; †Stockholm 3 IV 1823), Swedish poet and dramatist. Son of the Bishop of Kalmar, Stagnelius became a civil servant. In 1814 he began to suffer from a heart disease: to mitigate its effects he drank and probably drugged, and led a solitary, manic-depressive life in Stockholm. Beginning (while a schoolboy) as a Gustavian poet soaked in the classics, he became a Romantic who wrote opera, tragedy, lyric and epic poetry. Under the influence of theosophy and German Romantic philosophy he developed mystical religious views; then, in the tragedy *Bacchanterna* (1822), he revealed a humanist, Christian Hellenism, couched in the most emotional terms. He was perpetually torn between idealism and sensual eroticism, but the conflicts were expressed with a lucidity and mastery of language which distinguished him among the Swedish Romantic writers and made him the most influential of them on succeeding generations.

*Wladimir den store* (1817; epic); *Liljor i Saron och Martyrerna* (1821; lyric poems and drama); *Sigurd Ring* (1816 or 1817; drama); *Wisbur* (prob. 1818; drama); *Samlade skrifter* (ed. L. Hammarsköld, 3 vols, 1824–26, rev. C. Eichhorn, 6th ed. 1868; ed. F. Böök, 5 vols, 1911–19).

A. Nilsson, *Svensk romantik* (1916) and *Kronologien i S. diktning* (1926); F. Böök, *S.* (1919) and *S. än en gång* (1942); S. Cederblad, *Studier i Stagnelius romantik* (1923); O. Holmberg, *Sex kapitel om S.* (1941); S. Malmström, *Studier över stilen i S.s lyrik* (1961); S. Bergsten, *En Stagnelius-bibliografi* (1965) and *Erotikern S.* (1966).

B.M.E.M.; A.H.J.K. (I.S.)

**Stamatov, GEORGI** (\*Tiraspol 25 V 1869; †Sofia 9 XI 1962), Bulgarian writer. Brought up in Russia, he read law in Geneva. As a Bulgarian judge he opposed capital punishment. His 'naturalist' stories are ironical, often bitter pictures of town life.

*Izbrani ocheritsi* (1905); *Skitsi* (1915); *Paladini* (1924); *Razkazi* (2 vols, 1929–30); *Prashinki* (1934).—Coll. works (2 vols, 1961).

I. Meshekov, *G. S.* (1936).

V.P.

**Stamm, KARL** (\*Wädenswil 29 III 1890; †*ibid.* 21 III 1919), Swiss poet. Like so many other Swiss writers he was a schoolteacher. His style shows some affinities with Expressionistic lyrics and he has been called the only Swiss Expressionist of distinction. But one cannot overlook the more subdued tones of his poems, a tender feeling for the wonders of nature and a deeply personal involvement in problems of religion and metaphysics.

*Das Hohelied* (1913); *Der Aufbruch des Herzens* (1919).—*Dichtungen. Gesamtausgabe* (ed. E. Gubler, 2 vols, 1920).

W. Günther, 'K. S.' in *Dichter der neueren Schweiz*, II (1968).

H.B.

**Stampa, GASPARA** (\*Padua c. 1523; †Venice 23 IV 1554), Italian poet. Her father, a rich jewel merchant, died when Gasparina was still a child and she left Padua with her sister Cassandra and her brother Baldassare and went to Venice. A talented trio in both music and poetry, they soon secured an entry into Venetian society. From then on the story of Gasparina's tragic life is related in her *Canzoniere*. The great passion of her life was for a cultured nobleman, Collaltino di Collalto, who deserted her after three years. She tried to console herself with other lovers but never really recovered from the blow. Critics dispute as to whether Gasparina were a courtesan or not but whatever she was there is no denying the passionate and sensual sincerity of her love poems and the anguish of her grief when Collaltino left her. There is little of the professional prostitute in her touching abandon nor in the fact (which stands out so clearly) that Collaltino was the only man she ever really loved. Her style is inspired from Petrarch\* but PETRARCHISM with her is not an artifice but the natural medium for expressing her tormented feelings.

*Rime* (1554; crit. ed. A. Salza, 1927).

G. A. Cesareo, *G. S., donna e poetessa* (1920); L. Pompilj, *Gasparina* (1936); G. Toffanin, *Il Cinquecento* (1960; with biblio.).

C.Dr. (J.G.-R.)

**Stancu, ZAHARIA** (\*Salcia, nr Roşiorii de Vede 1902), Rumanian novelist, publicist and poet. The son of poor peasants, he had a hard upbringing, which he draws on extensively in his books. He has cultivated a rhythmical prose style based largely on repetition and echoes, which either charms or exasperates. He has also written pleasing verse.

*Poeme simple* (coll. verse; 1957).—NOVELS: *Dinamita* (1933); *Desculţ* (1948 and 1960); *Dulăi* (1952); *Florile pământului* (1954); *Jocul cu moartea* (1962); *Rădăcinile sînt amare* (5 vols, 1958–59); *Pădurea nebună* (1963).—*Zile de lagăr* (memoirs; 1945).

D. Micu and N. Manolescu, *Literatura română de azi* (1965). F.J.B.

Stănescu, NICHITA (\*1933), one of the most promising of the post-war Rumanian poets.

*Sensul iubirii* (1960); *O viziune a sentimentelor* (1964); *Dreptul la timp* (1965); *II Elegii* (1966); *Oul și sfera* (1967); *Alfa* (1967); *Laus Ptolomei* (1968); *Necuvintele* (1969); *În dulcele stil clasic* (1970).—*Poezii* (sel.; 1970). F.J.B.

Stanev, EMILIAN (\*Turnovo 19 II 1907), Bulgarian writer. Fondness for wild life and hunting is often reflected in his stories. *Kradetsut na praskovi* (1948; 'The Peach Thief', tr. R. Pridham and Jean Morris in *The Peach Thief and Other Bulgarian Stories*, 1968), a tragic vignette of Bulgarian malaise at the close of the First World War, has been effectively filmed.

*Primamlivi blyassutsi* (1938); *Vulchi noshti* (1943); *Delnitsi i praznitsi* (1945); *Kogato skrejut se topi* (1950); *Sled lova* (1954); *Ivan Kondarev* (1958); *Legenda za Sibin* (1968); *Antichrist* (1970).—Sel. works (1957; 1959). V.P.

Stanković, BORISAV (\*Vranje 22 III 1876; †Belgrade 22 X 1927), Serbian novelist and dramatist. Studied law in Belgrade and entered the civil service. His works are concerned with the period of transition, in South Serbia, from the 'Turkish' times (Vranje was liberated from Turkish rule in 1878) to the new conditions; his nostalgia for the semi-Oriental past colours his writing and explains the erotic element in his psychological studies. His novel *Nečista krv*, the tragedy of a woman, secretly passionate and proud, yet submissive, sacrificed to the greed of men, is an outstanding work in Serbian literature.

*Božji ljudi* (stories; 1902); *Koštana* (drama; 1907); *Stari dani* (stories; 1911); *Nečista krv* (1911); *Sophka*, tr. A. Brown, 1932).—*Sabrana dela* (coll. works; 6 vols, 1966). V.J.

Stanley, ARTHUR PENRHYN (\*Alderley 13 XII 1815; †1863 Lady Augusta Bruce; †London 18 VII 1881), English clergyman, Dean of Westminster, disciple of Thomas Arnold\* and writer in the cause of liberal theology.

*Memorials of Canterbury* (1854); *Sinai and Palestine* (1856); *Essays* (1870); *Christian Institutions* (1881).—*Life and Correspondence of Thomas Arnold* (2 vols, 1844).

G. G. Bradley, *Recollections of A. P. S.* (1883); R. E. Prothero, *Life and Correspondence of Dean S.* (1893) and *Letters and Verses of Dean S.* (1895); H. H. Bolitho, *A Victorian Dean* (1930).

R.M.H.

Stanley, THOMAS (\*Cumberlow 1625; †8 V 1648 Dorothy Enyron; †London 12 IV 1678), English

poet and patron of poets, who went to Pembroke Hall, Cambridge in 1639, aged 13. An excellent classical scholar and modern linguist, he translated from Latin and edited Aeschylus\*. Stanley's *History of Philosophy* (1655–62) was long a standard work.

*Poems and Translations* (1647, etc.; ed. G. M. Crump, 1962). B.L.J. (A.N.W.)

Stănoiu, DAMIAN (\*1893; †1956), Rumanian author of novels and tales relating with humour and erudition the human frailties of monks.

*Călugări și ispite* (tales; 1928); *Necazurile părintelui Ghedeon* (1928); *Duhovnicul maicilor* (1929); *Alegere de stareță* (1932); *Ucenicii sf.-lui Antonie* (1933); *Demonul lui Codin* (1934); *Eros în mănăstire* (1935); *Furtună în iad* (tales; 1942); *Amintiri din mănăstire* (1962).—Perpessicius, *Mențiuni critice*, II and V (1934, 1946); G. Călinescu, *Istoria literaturii române* (1941). F.J.B.

Stanyhurst, RICHARD (\*Dublin 1547; †1578 Jane Barnewall, †1584 Helen Copley; †Brussels 1618), English scholar, historian and poet. Although of some importance as a historian of Ireland, Stanyhurst is only remembered for his attempt to translate Virgil\* into English quantitative metre.

*The first foure Bookes of Virgil his Aeneis* (Leiden, 1582); *A Treatise Conteyning a plaine and perfect description of Ireland* (in Holinshed's *Chronicles*, II, 1577); *De rebus in Hibernia gestis* (Antwerp, 1584); *De vita S. Patricii Hybernicae Apostoli* (*ibid.*, 1587). J.B.B.

Stanyukovich, KONSTANTIN MIKHAYLOVICH (\*Sebastopol 1844; †1903), Russian naval officer who turned author and wrote narratives and novels in the radical spirit of the 1860s and 1870s.

*Polnoye sobranie sochineniy* (13 vols, 1904; 12 vols, 1906–07); *Morskije rasskazy* (6 vols, 1940–43).—*Man Overboard* (tr. A. M. Williams, 1945). J.L.

Stapleton, SIR ROBERT (\*Carlton by Snaith, Yorks ?1605; †London VII 1669), English playwright and translator. Trained abroad as a Benedictine, Stapleton deserted the cloister for the court of Charles I. He wrote his very competent translations during enforced retirement under the Commonwealth and his four plays—baroque fantasies in the heroic manner—in the years 1653–69.

TRANSLATION: *Juvenals Sixteen Satyrs* (1647).—PLAYS: *The Slighted Maid* (1663); *The Tragedy of Hero and Leander* (1669).

M. Summers, *The Playhouse of Pepys* (1935). G.K.H.

Staring, ANTONIE CHRISTIAAN WYNAND (\*Gendringen 24 I 1767; †1791 Everdine M. van

Löben Sels, ∞1798 Johanna A. Ch. van der Muelen; †De Wildenborch 8 VIII 1840), Dutch poet. For 50 years he devoted himself to studying economics, agriculture and literature at his country estate De Wildenborch. His first poems had the sentimental pathos of the period; like all his work, they were later altered and improved. The influence of Feith\* and German poets was succeeded by that of Huygens\*, and Staring became the most terse and witty narrative poet of the age with few but pure nature lyrics. J.W.W.

VERSE: *Mijn eerste proeve in poëzij* (1786); *Dicht-oeffening* (1791); *Gedichten* (2 vols, 1820); *Nieuwe gedichten* (1827); *Winterloof* (1832); *Gedichten* (4 vols, 1836–37).—PROSE: *Schetsen* (1816); *Kleine verhalen* (1837).—*Brieven van Mr. A. C. W. S.* (ed. G. E. Opstelten, 1916).

E. J. Potgieter in *Kritische Studien*, I (1875); C. Busken Huet in *Litterarische Fantasiën en Kritieken*, I (1881); J. Koopmans, 'S.'s Christendom' in *Taal en Letteren*, X (1900); A. Zijdeveld, *De romancepoëzie in Noord-Nederland van 1780 tot 1830* (1915); C. S. Jolmers, *S. als verhalend dichter* (1918); Tj. Sterringa, 'S. als navolger van Wieland' in *De Nieuwe Taalgids*, XIX (1925); J. Haantjes, 'S. en de Belgische Opstand', *ibid.*, XXXVII (1943); G. Kalff, 'Brieven van S.' in *Vragen des Tijds*, XLII (1932); J. M. de Vries, *Teksten en Varianten van A. C. W. S.* (1958).

J.W.W. (J.Sm.)

Stark, FREYA MADELINE (\*Paris 31 I 1893; ∞1947 Stewart Perowne), English author of travel books. A linguist, interested in archaeology but more in people and adventure, she made many journeys unaccompanied by Europeans in little-known parts of Persia and Arabia, and has described them with energy, sensitiveness and humour.

*The Valleys of the Assassins* (1934); *The Southern Gates of Arabia* (1936); *Seen in the Hadhramaut* (1938); *A Winter in Arabia* (1940); *Letters From Syria* (1942); *East Is West* (1945); *Perseus in the Wind* (1948); *Traveller's Prelude* (1950); *Beyond Euphrates* (1951); *The Coast of Incense* (1953); *Ionic* (1954); *Dust in the Lion's Paw* (1961); *Rome on the Euphrates* (1966); *The Zodiac Arch* (1968); *The Minaret of Djam* (1970).

R.A.S.-J. (W.R.A.)

Starkey, JAMES SULLIVAN, pseud. SEUMAS O'SULLIVAN (\*Dublin 1879; †*ibid.* 1958), Irish poet. He was prominent during the Irish literary revival, wrote for *The Irish Homestead* and *The United Irishman* and acted with early Irish theatre-groups. Editor of *Tower Press* booklets, he founded and edited the *Dublin Magazine* from 1923; he has gone on quietly adding to his poems, whose delicate, wandering rhythms, communicating a subtle, mystical vision, are the result of a very deliberate craft. He is also a notable essayist.

R.McH.

VERSE: *Collected Poems* (1940); *Dublin Poems* (1946).—ESSAYS: *Impressions* (1912); *Mud and Purple* (1917); *Essays and Recollections* (1944).

Alan Denson, 'Checklist' in *Dublin Mag.* (1968). E.T.W.

Starowolski, SZYMON (\*Starowola 1588; †IV 1656), Polish-Latin writer. As a young man and then as a tutor of aristocrats he travelled in western Europe; later he became a priest and preacher in Cracow cathedral. He was a savant, a patriot and a man of common sense in politics. He wrote the first survey of the history of Polish literature.

*Scriptorum Polonicorum Hecatonias* . . . (1625); *De claris oratoribus Sarmatiae* (1628); *Declamatio contra obtrectatores Poloniae* (1631); *Polonia* . . . (1632); *Lament utrapionej matki Korony Polskiej* (c. 1650; ed. K. Turowski, 1859).

H. Piętka, *Poglądy filozoficzno-prawne S. S.* (1925). S.S. (P.H.)

Starter, JAN JANSZ (\*London or Amsterdam 1594; ∞Nieske Heynisdr; †Germany 1626), Dutch poet, lived at Amsterdam between 1607 and 1614, where he was a member of the EGELANTIER, then at Leeuwarden, where he founded a Chamber of Rhetoric; the Protestant minister Bogerman made his life in the town impossible. He studied at Franeker and was a soldier in Mansfeld's army, wrote two tragi-comedies, *Timbre de Cardoue* (1618) and *Daraide* (1618), which almost equal Brederode\*, a number of fair farces, *Klucht van een advocaat en een boer* (1618), *Klucht van Jan Soetekauw* (1621), and many songs, partly after English examples: *De friesche Lusthof* (1621; ed. J. H. Brouwer, 1966), and finished Brederode's *Angeniet*. He is a master of the impersonal community song; his technique is of great virtuosity.

H. E. Moltzer, 'S.'s tooneelspele' in *Studiën en Schetsen* (1881); A. E. H. Swaen, 'De Engelsche invloed op S.' in *Tijdschr. v. Nederl. Taal- en Lett.*, XVI (1897), XXI (1902), XXIV (1905), XXV (1906); XXIX (1910), LVII (1938); M. M. Kleerkooper, 'Engelsche gedichten door S. nagevolgd' in *Taal en Lett.*, XII (1902), 'S.'s laatste levensjaren', *ibid.*, XIII (1903) and *Bibliographie van S.'s werken* (1911); W. A. P. Smit, 'Een aanvulling op de bibliografie van Breeroo's en S.'s werken' in *Het Boek* (1927); F. R. Coers, *Liederen van Groot-Nederland* (1930); G. Schreiner, 'J. J. S.' in *De Gids*, XCIX (1936); J. H. Brouwer, *J. J. S.* (with complete biblio.; 1939); J. H. Kruizinga, 'Het avontuurlijk leven van J. J. S.' in *Haagsch Maandblad* (1944); W. J. C. Buitendijk, 'Het zedelijk en godsdienstig level van J. J. S.' in *Tijdschr. v. Nederl. Taal- en Lett.*, LXX (1952); A. G. H. Bachrach, 'J. S., Engeland en Nederland in 17e eeuw' in *Levende Talen* (1957); J. de Kruys, 'Rondom S.' in *De Nieuwe Taalgids*, LIV (1961). A.M.B.W. (R.P.M.)

**Stašek, ANTAL**, pseud. of ANTONÍN ZEMAN (\*Stanové 1843; †Prague 1931), Czech novelist and poet. His best-known work is contained in his novels, many of which deal with the national and social struggles of 19th-century Bohemia.

*V temných věrech* (3 vols, 1900); *Na rozhraní* (2 vols, 1908); *Vybrané spisy* (10 vols, 1955–64).  
K. Polák, *O A. S.* (1951). R.A.

**Staszic, STANISŁAW WAWRZYNIEC** (\*Piła c. 6 XI 1755; †Warsaw 20 I 1826), Polish political writer and poet. Of burgher family, he became a priest but without vocation. After three years' scientific study in Germany and France he became tutor to the sons of Zamojski and travelled with them to Vienna and Italy. In his political treatises he showed himself a wise democrat and a realistic and progressive politician. His work *O ziemiorództwie Karpatów* (1815) is the first important geological work in Polish. His huge poem *Ród ludzki* treats the evolution of mankind in a typically rationalistic way.

*Uwagi nad życiem Zamojskiego* (1787; ed. S. Czarnowski, 1926); *Przestrogi dla Polski* (1790; *Warnungen für Polen*, Ger. tr. 1794; ed. S. Czarnowski, 1926).—VERSE: *Ród ludzki, poema dydaktyczne* (3 vols, 1816–20, in *Dzieła*, VII–IX).—*Dziennik podróży . . . 1771–91* (ed. A. Kraushar, 2 vols, 1903); *Dziennik podróży . . . 1789–1805* (crit. ed. Cz. Leśniewski, 1931).—*Dzieła* (9 vols, 1816–20).

W. Hahn, *S. S. żywot i dzieła* (1926); Cz. Leśniewski, *S. S. Jego życie i ideologia w dobie Polski niepodległej* (1926); *S. S. Księga zbiorowa* (ed. Z. Kukulski, 1926–28); B. Szacka, *O historiozofie S. S.* (1964); *S. S.* (1966). S.S. (P.H.)

**Statius, PUBLIUS PAPINIUS** (\*Naples c. A.D. 45; †*ibid.* c. 96), Latin poet. Much of Statius' life is known through the five books of occasional poems, published at intervals from 92 onwards, the *Silvae*. Settling at Rome, he married Claudia, a widow with one daughter: their only adopted son died young. Through his public recitations he became known and was finally admitted to the court of Domitian. Later he retired to his native city.

The 32 poems of the *Silvae*, in hexameters with the exceptions of six pieces in lyric metres, show considerable fluency and polish; perhaps the finest is the short address to Sleep. Twelve years were devoted to the composition of the *Thebais*, an epic poem in 12 books (pub. c. 92) on the legendary fratricidal strife of Oedipus' sons Polynices and Eteocles. Statius adheres closely to the traditional epic structure and constant use is made of divine intervention. Virgil\* is imitated both in language and incident. There is much mythological lore, and his rhetorical tendency is sometimes excessive. His bold use of language is effective and he has

outstanding pictorial and descriptive powers. In the Middle Ages the poem was held in high esteem.

Another epic poem, the *Achilleis*, was cut short in the second book by the poet's death: an epic on Domitian's campaigns is among his lost works.

*Achilleis* (ed. with comm. O. A. W. Dilke, 1954); *Silvae* (ed. with comm. F. Vollmer, 1898; repr. in prep.); *Thebais* (ed. H. W. Garrod, 1906).—*Opera omnia* (ed. A. Klotz, 3 vols, 1908–26; tr. J. H. Mozley, 2 vols, 1928).

L. Legras, *Étude sur la Thébaïde de Stace* (1905); H. E. Butler, *Post-Augustan Poetry* (1909); W. R. Hardie, 'Virgil, S. and Dante' in *Jour. Roman Stud.* (1916); W. Schetter, *Untersuchungen zur epischen Kunst des S.* (1960); H. Cancik, *Untersuchungen zur lyrischen Kunst des . . . S.* (1965). A.J.D.

**Stavenhagen, FRITZ** (\*Hamburg 18 IX 1876; †*ibid.* 9 V 1906), Low German playwright. Originally influenced by the naturalism prevailing on the Berlin stage, later impressed by the Vienna fairy-tale comedy and probably also by Wedekind\*, he finally evolved a native realism of his own which made him the creator of the modern Low German drama. His first plays—*Jürgen Piepers* and *Der Lotse* (both 1901)—are tragedies dealing with the problem of youth v. old age: *Mudder Mews* (1904), technically his most naturalistic play, is based on the tragic conflicts resulting from a narrow concept of honour. Blunt realism is mixed with symbolic and fairy-tale features in *De dütsche Michel* (1905); here as in Stavenhagen's last play, *De ruge Hoff* (1906), social problems are resolved in a healthy laughter. He also wrote *Grau und golden: Hamburger Geschichten und Skizzen* (1904).

A. Bartels, *F. S.* (1907); J. Plate, *F. S. als niederdeutscher Dramatiker* (diss. Münster, 1923); C. Stolle, *F. S. 'Mudder Mews'* (diss. Marburg, 1926); A. Becker, *S. und seine Stellung in der Entwicklung des deutschen Dramas* (1927); W. J. Schröder, *F. S. Bauernkomödie 'De dütsche Michel'* (1935) and *F. S., Leben und Werk* (1937); H. Quistorf and G. H. J. Scholz, *Richard Ohnsorg und die Niederdeutsche Bühne Hamburg* (1948); J. Arp, *Der Mensch in der niederdeutschen Komödie* (1964). G.C.

**Stead, CHRISTINA ELLEN** (\*Rockdale, New South Wales 17 VII 1902), Australian novelist. She went to Europe in 1928, and, married to an American novelist, William Blake (W. J. Black), in 1937 settled in the U.S.A. Her connection with Australia is apparent only in *Seven Poor Men of Sydney* (1934) and the earlier part of *For Love Alone* (1944). Both books typify a somewhat psychologically fantastic and even occasionally rhetorical elaboration. F.T.M.

*House of All Nations* (1938); *The Man Who Loved Children* (1941); *Letty Fox, Her Luck* (1946); *A Little Tea, A Little Chat* (1948); *Cotter's England* (1967); *The Puzzleheaded Girl* (1967).

R. G. Geering, C. S. (1969).  
F.T.M. (A.M.G.)

**Stecchetti, LORENZO**, pseud. of OLINDO GUERRINI (\*Forlì 4 X 1845; †Bologna 21 X 1916), Italian poet. Provocatively macabre and outrageous in *Postuma* (1877), and entertaining in his parody of Rapisardi's *Globbe* (1882) and other burlesques, Stecchetti's talent is superficial, and in his more realistic verse, sensual or emotional, he masters a smooth matter-of-factness ideally calculated to appeal to the contemporary reading public. He wrote an important monograph *La vita e le opere di G. C. Croce* (1879).

*Polemica e Nova polemica* (1879); *Rime di Argia Sbolenti* (1897); *Rime* (1903).

L. Lodi, L. S. (1881); B. Pinchetti, *La lirica italiana dal Carducci al D'Annunzio* (1928).  
J.G.-R.

**Steele, SIR RICHARD** (\*Dublin 12 III 1672; †1705 Margaret Stretch, †1707 Mary Scurlock; †Llangunnor 1 IX 1729), essayist. Educated at Charterhouse and Oxford, he served in the British army and was knighted for political services in 1715. Of fluctuating fortunes and temperament, he was wild and careless but generous and humane. He had some slight success as a playwright. He founded *The Tatler*, 1709; with Addison\* edited *The Spectator* from 1711. The essays by which he is best remembered were written for these papers. Steele, who was essentially a moralist, regarded the periodical essay as an instrument of ethical instruction. The reform of taste which he helped to effect was largely due to his engagingly humorous and manly style, excellent observation and live character-sketches.

R.McH.

ESSAYS: *The Tatler* (1709–11; ed. G. G. Aitken, 4 vols, 1898–99); *The Spectator* (1711–12; ed. D. F. Bond, 5 vols, 1965); *The Englishman* (1713–15; ed. R. Blanchard, 1955); *Periodical Journalism, 1714–16* (ed. idem, 1959); *The Theatre* (1720; ed. J. Loftis, 1962).—MISCELLANEOUS: *The Christian Hero* (1701; ed. R. Blanchard, 1932); *Tracts and Pamphlets* (ed. idem, 1944); *Occasional Verse* (ed. idem, 1952).—PLAYS: *The Funeral* (1701); *The Lying Lover* (1704); *The Tender Husband* (1705); *The Conscious Lovers* (1722).—*Correspondence* (ed. R. Blanchard, 1968).

William Hazlitt, *English Comic Writers* (1819); J. Loftis, *S. at Drury Lane* (1952); A. R. Humphreys, S., *Addison and Their Periodical Essays* (1959); C. Winton, *Captain S.: The Early Career of R. S.* (1964); R. P. Bond, *The Tatler* (1972).

E.T.W.

**Steele, WILBUR DANIEL** (\*Greensboro, N.C. 17 III 1886; †1913 Margaret Thurston, †1932 Mrs Norma Mitchell Talbot; †26 V 1970), American short-story writer and playwright. He intended to be a painter, but began writing and won high recognition for his short stories. He has written several plays with his second wife.

NOVELS: *Storm* (1914); *Isles of the Blest* (1924); *Diamond Wedding* (1950).—SHORT STORIES: *Land's End* (1918); *The Man Who Saw Through Heaven* (1927); *Tower of Sand* (1929).—PLAYS: *The Terrible Woman* (1925); *Post Road* (with N. Mitchell, 1934); *How Beautiful With Shoes* (with A. Brown, 1935).  
H.L.C.

**Steendam, JACOB** (\*Knipphausen 1615; †Jakarta 1673), Dutch colonial poet, lived in New Netherland and the Dutch East Indies. In Amsterdam he belonged to Jan Zoets\*' circle. He was influenced by Cats\*. He is reputed to be the earliest poet of the U.S.A. and the Dutch East Indies.

*De distelvink* (1650); *Klacht van Nieuw-Amsterdam in Nieuw-Ned. tot haar Moeder* (1659); *'t Lof van Nieuw-Ned.* (1661); *Lofdicht op de stad Batavia* (1670).

H. C. Murphy, *Anthology of New-Netherland* (1865) and *J. S., a Memoir of the First Poet in New-Netherland, With His Poems Descriptive of the Colony* (1861); S. Kalf, 'Over J. S.' in *Indische Gids* (1907); J. Koopmans, 'J. S.' in *De Nieuwe Taalgids*, XIII–XIV (1919–20).

A.M.B.W. (R.P.M.)

**Steevens, GEORGE** (\*London 10 V 1736; †Hampstead 22 I 1800), English scholar who sought to restore a sound Shakespearean text by reprinting quartos and, encouraged by Johnson\*, annotated editions of Shakespeare\* in 1773 and 1778. He later worked with Isaac Reed\*, to whom he bequeathed his unpublished notes.

R.M.H.

*Reprints of twenty Shakespeare quartos* (4 vols, pr. 1766); *Shakespeare's Works* (10 vols, 1773); *Six Old Plays on which Shakespeare founded his Measure for Measure, Com. of Errors, Taming, King John, Henry IV and V, King Lear* (2 vols, 1779).  
R.M.H. (M.Bu.)

**Stefani, MARCHIONNE**: see **MARCHIONNE DI COPPO DI STEFANO BUONAIUTI**.

**Stefánsson, DAVÍÐ** (\*Fagriskógur, Eyjafjörður 21 I 1895; †Akureyri 1 III 1964), Icelandic poet and dramatist. He was much abroad in his youth, but settled in Akureyri, where he was a librarian, from 1925. He is probably the most popular of 20th-century Icelandic poets. His inspiration is often Icelandic folk-lore. Originality of thought, mastery of form, and a simple, personal style characterize his best work. He discarded much of the traditional trappings of Icelandic verse. Apart

from his lyric poetry, the novel *Sólon Íslandur* (2 vols, 1940) and the play *Gullna hliðið* (1941) are his most significant works.

VERSE: *Svartar fjaðrir* (1919); *Kvæði* (1922); *Kvæður* (1924); *Ný kvæði* (1929); *Í byggðum* (1933); *Að norðan* (1936); *Kvæðasafn* (3 vols, 1943); *Ný kvæðabók* (1947); *Ávarp fjallkonunnar* (1954); *Ljóð frá liðnu sumri* (1956); *Í dögun* (1960).—PLAYS AND PROSE: *Munkarnir á Möðruvöllum* (1925); *Gullna hliðið* (1941; 'The Golden Gate', tr. G. M. Gathorne-Hardy in *Fire and Ice, Three Icelandic Plays*, intro. E. Haugen, 1967); *Vopn guðanna* (1944); *Landið gleymda* (1956); *Mælt málið* (1963).

S. Guðmundsson, 'D. S. fimmtugur' in *Heiðnar hugvekjur og mannaminni* (1946); K. Eldjárn, 'D. S.' in *Skírnir*, CXXIX (1955).

R.G.P. (P.G.F.)

Stefánsson, JÓN: see GJALLANDI, ÞORGILS.

Steffen, ALBERT (\*Murgenthal 10 XII 1884; †Dornach 13 VII 1963), Swiss dramatist, novelist and essayist. He studied natural sciences in Lausanne and philosophy and history at the Universities of Zürich, Berlin and Munich. A follower of Rudolf Steiner and his anthroposophy, he became, after the death of Steiner in 1925, the leader of the movement, which has its headquarters in Dornach, Switzerland. He made his prolific literary activity serve the development of theosophy, emphasizing its belief in the spiritual essence of human existence and the capability of men to leaven all social and political institutions with the ethics of mutual understanding and brotherly love.

PLAYS: *Der Auszug aus Aegypten* (1916); *Die Manichäer* (1916); *Das Viergetier* (1924); *Der Chef des Generalstabs* (1927); *Der Sturz des Antichrist* (1927); *Friedenstragödie* (1936); *Pestalozzi* (1939); *Alexanders Wandlung* (1953).—NOVELS: *Ott, Alois und Werelsche* (1907); *Die Bestimmung der Roheit* (1912); *Sibylla Mariana* (1917); *Sucher nach sich selbst* (1931); *Oase der Menschlichkeit* (1954).

R. J. Hofrichter, 'A. S.' in *Three Poets and Reality* (1942); F. Hiebel, A. S. *Die Dichtung als schöne Wissenschaft* (1960). H.B.

Steffens, HENRICH (\*Stavanger 2 V 1773; ∞1803 Hanna Reichardt; †Berlin 13 II 1845), Danish-Norwegian philosopher. He went to school in Denmark and studied at Copenhagen. He became acquainted with Goethe\* and the Jena Romantics in Germany and preached the new ideas in 1802 in Copenhagen, where he was mainly responsible for the conversion of Oehlenschläger\*. Steffens lived permanently in Germany after 1804, as Professor of Halle, Breslau and (from 1832) Berlin, and his many philosophical and religious works are written in German.

PHILOSOPHY: *Beyträge zur innern Naturgeschichte der Erde* (1801); *Indledning til filosofiske Forelæsninger* (1803); *Grundzüge der philosophischen Naturwissenschaft* (1806); *Ueber die Idee der Universitäten* (1809); *Die gegenwärtige Zeit* (2 vols, 1817); *Anthropologie* (2 vols, 1832); *Polemische Blätter* (2 vols, 1829–35); *Christliche Religionsphilosophie* (2 vols, 1839); *Nachgelassene Schriften* (1846).—NOVELS: *Die Familien Walseth und Leith* (3 vols, 1827); *Die vier Norweger* (4 vols, 1928).—MEMOIRS: *Was ich erlebte* (10 vols, 1840–45); *The Story of my Career*, tr. W. L. Gage, 1863).

M. Tietzen, *Zur Erinnerung an H. S.* (1871); R. Petersen, H. S. (1881); F. Karsen, *S.s Romane* (1908); H. Beyer, *Henrik Wergeland og H. S.* (1920); E. Huesmann, *S. in seinen Beziehungen zur deutschen Frühromantik* (1930); E. Achterberg, *H. S. und die Idee des Volkes* (1938); I. Möller, H. S. (1948). E.B.

Stehr, HERMANN (\*Habelschwerdt 16 II 1864; †Oberschreiberhau 11 IX 1940), German novelist. He was about 50 before he retired from being a village schoolmaster and devoted himself entirely to writing. At the age of 53 he published his masterpiece, one of the great novels of modern German literature, *Der Heiligenhof* (2 vols, 1918)—Silesian mysticism reinterpreted, a search for divine harmony in a world of dissonance, described in realistic rustic language.

*Gesammelte Werke* (12 vols, 1927–36).

H. S. (ed. W. Meridies, 1924); *Das H.-S.-Buch* (ed. H. C. Kaergel, 1934); W. Milch, H. S. (1934); W. Baumgart, H. S. (1941; 3rd ed. 1943); W. Meridies, H. S. (1964) and *Wege zu H. S.* (1964); H. S. (ed. F. Richter, 1964).

R.W.L. (K.W.M.)

Stein, GERTRUDE (\*Allegheny, Pa. 3 II 1874; †Paris, France 27 VII 1946), American writer. She studied psychology and medicine in America before settling in Paris where she met Picasso, Matisse and their contemporaries. A wealthy art-collector, she transferred theories of abstract art to her writing. *Three Lives* caught the rhythms of three nearly inarticulate minds by its simplicity of language and subtle repetition of phrases to accent emotional experience. If her own later experimental writing is often turgid and monotonous, she had a marked influence on the writing of younger American expatriates to whom she gave the name 'lost generation'. *The Autobiography of Alice B. Toklas* (1933) tells her own life story through the fictionalized persona of her companion, who later gave her own account.

*Three Lives: Stories of the Good Anna, Melantha, and the Gentle Lena* (1909); *Tender Buttons: Objects, Food, Rooms* (1914); *The Making of Americans* (1925); *Matisse, Picasso, and G. S., with Two Shorter Stories* (1933); *Four Saints in Three Acts* (1934); *Everybody's Autobiography*

(1937); *Brewsie and Willie* (1946); *Four in America* (1947).—*Selected Writings* (ed. C. Van Vechten, 1946); *Unpublished Writings of G. S.* (8 vols, 1951–58).

B. Imbs, *Confessions of Another Young Man* (1936); E. Wilson, *Axel's Castle* (1931); E. Sprigge, G. S.: *Her Life and Work* (1957); J. M. Brinnin, *The Third Rose: G. S. and Her World* (1959); A. B. Toklas, *What Is Remembered* (1963); A. Stewart, *G. S. and the Present* (1967).

H.L.C. (D.S.R.W.)

Steinbeck, JOHN ERNST (\*Salinas, Cal. 27 II 1902; ∞1930 Carol Henning [o/o 1943], ∞1943 Gwyn Conger; †20 XII 1968), American novelist and short-story writer. He depicted the life in his native California in varying tones; the picaresque story of Monterey *paisanos*, *Tortilla Flat* (1935), was followed by the grim novel of a labour strike, *In Dubious Battle* (1936). His concern with migratory farm labourers led to *The Grapes of Wrath* (1939), the epic of a family from the dust bowl seeking work and human dignity in California. Steinbeck felt strongly for those excluded from American prosperity, sometimes, as in *Cannery Row* (1945), being led to an adulation of the idyllic communal life led by bums and prostitutes. Nevertheless his novels provide a powerful testament to the suffering and endurance of the poor during the Depression Years.

NOVELS: *Cup of Gold* (1929); *The Pastures of Heaven* (1932); *To a God Unknown* (1933); *Of Mice and Men* (1937); *The Moon Is Down* (1942); *The Wayward Bus* (1947); *East of Eden* (1952); *Sweet Thursday* (1954); *The Short Reign of Pippin IV* (1957).—*The Long Valley* (stories; 1938).

Warren French, J. S. (1961).

D.E.Mo.

Steinberg or Steinbarg, ELIEZER (\*Lipkany, Bessarabia 1880; †Czernowitz 1932), Yiddish poet, a highly original author of rhymed fables. He lived for a time in the Argentine, returning to his home country as leader of a Yiddish cultural and educational centre in Czernowitz after the First World War. He founded a theatrical studio there and wrote and directed plays for children.

*Alef-Bays* (1921); *Di maaselekh fun Bereyshis* (1923); *Durkh di briln* (1928). J.S.

Steinberg, YAAKOV (\*Byelaya Tserkov, Ukraine 1887; †Tel Aviv 22 VI 1947), Hebrew poet, novelist and essayist. He left his native town very early for Odessa, to ask Bialik\* for guidance and encouragement. His first book of poems (Warsaw, 1904) had been praised by the Hebrew critics, who saw in Steinberg a new and original poet. His style is Biblical. He also wrote in Yiddish.

Complete works (Tel Aviv, 1937 ff.).

S.A. (M.G.; Y.F.)

Steinberg, YEHUDA (\*Lipkany 1863; †Odessa 10 III 1908), Hebrew novelist and fabulist. He distinguished himself as a Hebrew grammarian and wrote a grammar for Hebrew schools. For his school in Lipkany he wrote a collection of fables and parables, *Bayir u-Bayaar* (1896) and soon became the most sought-after contributor to all important Hebrew periodicals. His short stories are unique both for their language and powers of description. His best books are the two collections of stories and dialogues of the Hassidim, and the tale of a Jewish conscript of the time of Nicholas I.

*Bayamim Hahaim* (*In Those Days*, tr. G. Jeshurun, Philadelphia, 1915); *The Breakfast of the Birds* (tr. E. Solis-Cohen, Jr, *ibid.*, 1917); *Kol Kitvei Y. S.* (1959). S.A. (M.G.; Y.F.)

Steiner, GEORGE (\*Paris 23 IV 1926), American scholar and short-story writer (naturalized 1944). A man intimate with many cultures and scholastic techniques, Steiner showed in his *Anno Domini* (1964) a talent as a short-story writer equal to his scholarship. (See also ANTHOLOGIES.)

CRITICISM: *Tolstoy or Dostoyevsky* (1959); *The Death of Tragedy* (1961); *Language and Silence* (1967). D.E.Mo.

Steingrímsson, JÓN (\*Þverá, Blönduhlíð 10 IX 1728; ∞1753 Þórunn Hannesdóttir; †Prestbakki á Síðu 11 VIII 1791), Icelandic autobiographer. After being educated at the Cathedral School at Hólar and living through hard years as a farmer and fisherman, he became parson and rural dean in Skaftafellssýsla in south Iceland. He lived through the devastating eruptions of 1783 and the following years of hardship, and left descriptions of them both in a separate monograph and in the autobiography for which he is chiefly remembered as a literary figure. This graphic account of his life, at once frank, humorous and pious, is of great psychological and historical interest.

*Ævisaga J. S.* (1913–36; 1945).

P.G.F.

Steinhöwel, HEINRICH (\*1412; †Ulm 1482), German humanist; studied in Vienna and Padua; medical practitioner in Ulm and Esslingen. He translated, modifying freely, *inter alia*: Geoffrey [Godfrey\*] of Viterbo's *Appolonius* (1461), Boccaccio's\* *De claris mulieribus* (1473) and (Aretino's Latin version [Francesco Accolti\*]) *Guiscardo e Sigismunde* (1473). His *Aesop* (fables from Avianus\*, Rumicius, anecdotes of Petrus\* Alfonsi, Bracciolini\*-Poggio, etc.; 1476; ed H. Osterley, 1873) is his most successful work.

Complete list of works in A. von Keller, *S.s. Decameron* (wrongly ascribed to S.; 1860); *De claris mulieribus* (ed. K. Drescher, 1865); *Aesop* (ed. E. Vouillème, 1922).



Keller's intro. is substantial; see also M. O'C. Walshe, *Medieval German Literature* (1962).

F.P.P.

**Steinman, ELIEZER** (\*Podolia 1892; †1970), Hebrew writer. As a child he studied in Kishinev and learnt both Russian and Hebrew. He was close to the Hasidic movement, to which he devoted much of his later writing. He began writing for Hebrew journals around 1909, and also published translations of world literature. He lived periodically in Odessa, the centre of Hebrew literature. He was unique amongst his contemporary Hebrew writers in heralding the Revolution and in seeking a synthesis of Communism and Hebraism. But he left Russia disillusioned in 1920, and finally settled in Palestine in 1924. He started the Hebrew periodical *Kethubim* with the poet A. Shlonsky\* in 1926. He published an enormous number of stories, memoirs, autobiographical and critical works, and anthologies of Rabbinic and Hasidic thought.

*Gam ha-hasiduth* (adapted anthol.; 1959); *Ha-har ha-yaroq* (stories, 1965); *Be-er na Talmud* (adapted anthol.; 1965-67).

L.Y.

**Steinmar, VON KLINGNAU, BERTHOLD** (fl. 1270-80), Swiss poet, *ministerialis* to Walther von Klingen. Some of his 14 songs are latter-day minnesang; in others, more drastic travesty of its conventions than in Hadlaub\*, with cheerfully earthy homage to sturdy wenches followed through the fields or into the loft. His 'hayseed' Dawn Song is a gem. He also wrote verses in praise of autumn gluttony and drinking.

K. Bartsch, *Die schw. Minnesänger* (1886); H. Maschek, *Lyrik des späten M.A.s* (1939); Olive Sayce, *Poets of the Minnesang* (1967).—R. Meissner, *B. St. von Kl. und seine Lieder* (1886).

F.P.P.

**Steinn Steinarr**, pseud. of AÐALSTEINN KRISTMUNDSSON (\*Laugaland, Ísafjarðarsýsla 13 X 1908; †25 V 1958), Icelandic poet. After a poor childhood in the country, he came to Reykjavík in the Depression, scraped a living and became a Communist. His first poems were fiercely political and idealistic, but his succeeding work showed deepening pessimism and increasing preoccupation with form. His nihilism and his departure from the traditions of Icelandic verse have had a very strong influence on younger poets.

*Rauður loginn brann* (1934); *Ljóð* (1937); *Spor í sandi* (1940); *Ferð án fyrirheits* (1942); *Tíminn og vatnið* (1948); *Kvæðasafn og greinar* (ed. K. Karlsson, 1964).

P.G.F.

**Stendhal**, pseud. of MARIE-HENRI BEYLE (\*Grenoble 23 I 1783; †Paris 22 III 1842), French novelist. His dislike of provincial society was the

beginning of his revolt against all social classes which had a decisive influence on his life and work. He went to Paris in 1799 intending to enter the École Polytechnique, but found the preparation for the examination too much trouble. Through the influence of his cousin, Pierre Daru, he obtained a commission in the dragoons. He took part in Napoleon's second Italian campaign, but in spite of his enthusiasm for the army it has been established that he was never a combatant. He soon resigned his commission, but returned to the army as a non-combatant officer during the Russian campaign. He lived in Italy from 1814 to 1821, when he was made to leave by the Austrian police because of his relations with the Italian patriots. He was appointed French consul at Civitavecchia in 1830 and held the post until his death.

The principal factors in his make-up were *logique*—a love of mathematics and the philosophers of the Enlightenment—and *espagnolisme*, the passionate temperament that he claimed to have inherited from Italian ancestors. It is precisely the combination of acute psychological insight with a remarkably delicate sensibility which gives his work its enduring appeal. His three greatest novels are all studies of the political situation from different angles. The heroes, who are partial portraits of the novelist, are all 'outsiders' at odds with society. In them he created a new psychological type which altered the whole perspective of the European novel.

NOVELS: *Armance* (1827; Eng. tr. C. K. Scott-Moncrieff, 1928); *Le Rouge et le Noir* (1830; *Scarlet and Black*, tr. *idem*, 1926); *La Chartreuse de Parme* (1839; *The Charterhouse of Parma*, tr. *idem*, 1926); *Lamiel* (1889; tr. T. W. Earp, 1951); *Lucien Leuwen* (1894, 1926-27; I: *The Green Huntsman*, II: *The Telegraph*, tr. H. L. R. Edwards, 1951).—NOUVELLES: *L'Abbesse de Castro* (1839; enlarged ed., *Nouvelles inédites*, 1855; *The Abbess of Castro and Other Stories*, tr. C. K. Scott-Moncrieff, 1926); *Romans et nouvelles* (1854).—MISCELLANEOUS: *Vies de Haydn, de Mozart et de Métaïstase* (1814; tr. and ed. R. N. Coe, 1972); *Histoire de la peinture en Italie* (1817); *Rome, Naples et Florence* (1817, 1826; tr. R. N. Coe, 1959); *De l'Amour* (1822; *On Love*, tr. V. Holland, 1928); *Racine et Shakespeare* (1823, 1825); *Vie de Rossini* (1823; tr. R. N. Coe, 1970); *Promenades dans Rome* (1829; *A Roman Journal*, tr. and ed. H. Chevalier, 1959); *Mémoires d'un touriste* (1838); *Voyage dans le Midi de la France* (1854, 1927; tr. E. Abbott, 1971); *La vie de Henri Brulard* (1894; tr. C. A. Phillips, 1925); *Souvenirs d'égotisme* (1892; *Memoirs of an Egotist*, tr. T. W. Earp, 1949); *Journal* (5 vols, 1923-34; *The Private Diaries of S.*, tr. and ed. R. Sage, 1955); *Napoléon* (1929).—*Œuvres complètes* (ed. H. Martineau, 79 vols, 1927-37).

D. Gunnell, *S. et l'Angleterre* (1909; *Selected*

*Journalism From the English Reviews* by S. With *Translations of Other Critical Writings*, tr. and ed. G. Strickland, 1959); L. Blum, *S. et le Beylisme* (1914); P. Arbelet, *La Jeunesse de S.* (2 vols, 1919); J. Prévost, *La Création chez S.* (1942; 1951); H. Martineau, *L'Œuvre de S.* (1945, 1966); M. Josephson, *S. or the Pursuit of Happiness* (1946); M. Bardèche, *S. romancier* (1947); M. Turnell, *The Novel in France* (1950) and *The Art of French Fiction* (1959); A. Caraccio, *S. l'homme et l'œuvre* (excellent manual; 1951, 1963; Eng. tr. D. Bagley, 1965); J. P. Richard, *Littérature et sensation* (1954); G. Blin, *S. et les problèmes du roman* (1954) and *S. et les problèmes de la personnalité* (1958); R. M. Adams, *S. Notes on a Novelist* (1959); S. A. *Collection of Critical Essays* (1962); F. W. J. Hemmings, S. (1964); V. Brombert, S.: *Fiction and the Themes of Freedom* (1968).

M.T.

**Stephan**, 'MAGISTER' (fl. Dorpat [Tartu] c. 1360–70), Low German didactic poet; probably teacher at the cathedral school. His adaptation of Jacobus de Cessolis' *Book of Chess* is more independent than any other German version (Konrad\* von Ammenhusen). Although addressed to the nobility, it pays special attention to the middle class, with whom it still found favour a century later (1st pr. Lübeck c. 1499). His adaptation of the *Disticha\* Catonis* also shows originality.

*Dat schakspil to düde* (c. 1499; new ed. W. Schlüter, 1889); *Mittelniederdeutscher Cato* (ed. P. Graffunder in *Niederdt. Jahrb.*, XXIII and XXV, 1898–99).

P. Zimmermann, 'Meister S.s Schachbuch' in *Niederdt. Korrespondenzbl.*, IX (1884); C. T. Saul, *Studien zu Meister S.s Schachbuch* (diss. Münster, 1926); W. Mitzka, 'Die deutschen Catodichtungen des Mittelalters' in *Zeitschrift für deutsche Philol.*, LIV (1929).

G.C.

**Stephansson**, STEPHAN GUÐMUNDSSON (\*Kirkjuból, Skagafjörður 3 X 1853; ∞ Helga Jónsdóttir; †Markerville, Canada 10 VIII 1927), Icelandic-Canadian poet. Of poor parents, he emigrated with his family to America in 1873 and finally settled in Alberta where he lived as a farmer for the rest of his life. His poems touch a wide range of subjects, personal and political, domestic and international. His vast vocabulary and thoroughly individual outlook make him in some ways a 'difficult' poet. Throughout he appears as an upright man whose passionate feelings, even when bitter, never affect his uprightness.

VERSE: *Úti á víðavangi* (1894); *Á ferð og flugi* (1900); *Andvökur* (6 vols, 1909–38; 2nd ed. 1953–58); *Kolbeinslag* (1914); *Heimleiðis* (1917); *Víglóði* (1920); *Andvökur. Úrval* (ed. S. Nordal, 1939); *Úrvalsljóð* (ed. Hulda, 1945).—PROSE: *Bréf og ritgerðir* (4 vols, 1938–48).

W. Kirkconnell, 'Canada's leading poet' in

Univ. Toronto Quart., V (1936); F. S. Crawley, 'The greatest poet of the Western world: S. G. S.' in *Scand. Stud. and Notes*, XV (1938–39); S. Nordal, S. G. S. *Maðurinn og skáldið* (1959).

R.G.P. (P.G.F.)

**Stephen**, SIR JAMES FITZJAMES (\*London 3 III 1829; ∞ 1855 Mary Cunningham; †Ipswich 11 III 1894), English judge and writer on legal subjects, contributor to the *Pall Mall Gazette* and *Saturday Review*.

*General View of the Criminal Law* (1863); *Liberty, Equality, Fraternity* (1873); *History of the Criminal Law of England* (1883); *The Story of Nuncomar and the Impeachment of Sir Elijah Impey* (2 vols, 1885); *Horae Sabbaticae* (1892; contribs to *Saturday Review*).

Sir Leslie Stephen [brother], *Life of Sir J. F. S.* (1895); L. Radzinowicz, *Sir J. F. S.* (1957).

R.M.H. (M.A.)

**Stephen**, SIR LESLIE (\*London 28 XI 1832; ∞ 1867 Harriet Thackeray, ∞ 1878 Julia Duckworth; †*ibid.* 22 II 1904), English man of letters and mountaineer, first editor of *The Dictionary of National Biography*. See BLOOMSBURY GROUP.

*Peaks, Passes and Glaciers* (2 vols, 1861–62); *Playground of Europe* (1871); *Essays on Free Thinking and Plain Speaking* (1873); *Hours in a Library* (1874, 1876, 1879); *History of English Thought in the Eighteenth Century* (2 vols, 1876); *The Science of Ethics* (1882).—Johnson (1878); Pope (1880); Swift (1882).

F. W. Maitland, *Life and Works of L. S.* (1906); J. D. Wilson, *L. S. and Matthew Arnold as Critics of Wordsworth* (1939); N. G. Annan, S. (1951); J. Gross, *Rise and Fall of the Man of Letters* (1969).

R.M.H. (M.A.)

**Stephens**, JAMES (\*Dublin 1882; †London 26 XII 1950), Irish poet and novelist. He was born of poor parents and was self-educated. When a clerk in Dublin he was discovered by George William Russell\*. After the success of his two best books *The Crock of Gold* (1912) and *Deirdre* (1923) he lectured in the U.S.A. in 1925 and 1935. A writer of the greatest originality, his fiction is a curious blend of realism and fantasy in which gods and tinkers, children and talking animals, philosophers and policemen rub shoulders. His own philosophy is mystical and pantheistic, full of naïve and subtle wisdom. His lyrics, often based on Irish originals, are mostly spontaneous and charming. In his later years he was a successful broadcaster with the B.B.C.

VERSE: *Collected Poems* (1926; 2nd ed. 1954).—NOVELS AND STORIES: *The Charwoman's Daughter* (1912); *Here Are Ladies* (1913); *The Demi-Gods* (1914); *Irish Fairy Tales* (1920); *In the Land of Youth* (1924); *Etched in Moonlight* (1928).—

VARIOUS: *The Insurrection in Dublin* (1916).—J. S.: *A Selection* (ed. L. Frankenbey, 1962); *James, Seumas, Jacques* (ed. *idem*, 1964).

B. Bramsback, J. S. (Uppsala, 1959); Hilary Pyle, J. S. (1965; incl. biblio.). E.T.W.

**Stephens, JOHN** (fl. 1615), English satirist and lawyer, who shows sharpness of observation in his book of essays and character-sketches (the third in English), a work mainly concerned with brief comments on current vices.

*Satirical essays, characters and others, or accurate and quick descriptions, fitted to the life of their subjects* (1615).

B. Boyce, *The Theophrastan Character in England* (1947). G.K.H.

**Stepney, GEORGE** (\*Westminster 1663; †Chelsea 15 IX 1707), English diplomat, member of the Kit Kat Club, called 'one of the finest poets of his time' by Sir Erasmus Phillips. Very learned and admired by Addison\*, Stepney produced a translation of Juvenal's\* eighth satire for Dryden's\* 1693 translation.

*Poems* (1701; ed. Johnson, XII; Anderson, VI; Chalmers, VIII).

H. T. Swedenberg, Jr, 'G. S., My Lord Dorset's Boy' in *Huntington Libr. Quart.* (1946).

B.L.J. (A.N.W.)

**Stepnyak or Stepniak, S.**, pseud. of SERGEY MIKHAYLOVICH KRAVCHINSKY (\*1852; †1895), Russian terrorist who fled abroad and wrote—mostly in English—about the conditions and the revolutionary movement in his country.

*La Russia sotterranea* (in Ital. 1882; in Eng. 1883; in Russ. 1893); *Andrey Kozhukhov* (in Eng. as *The Career of a Nihilist*, 1889; in Russ. 1898, 1921); *Russia under the Tsars* (2 vols, 1885); *The Russian Peasantry* (2 vols, 1895); *King Stork and King Log* (stud. of contemporary Russia; 2 vols, 1895).

L. G. Deich, S. M. K. (1919). J.L.

**Stere, CONSTANTIN** (\*Cerepău, Bessarabia 1865; †Bucov, nr Ploiești 1936), Rumanian publicist and novelist. After a prolonged period of exile in Siberia imposed by the Tsarist government, he fled to Rumania in 1892 and created the Poporanist movement, dedicated to the welfare of the peasantry. In 1906 he was co-founder of the review *Viața românească*. His novel *În preajma revoluției* (8 vols, 1931–36), a thinly disguised account of his life and times, is a moving document influenced in manner by the Russian masters.

L. Leoneanu, *Portrete literare și politice* (1935); E. Lovinescu, *Istoria literaturii române contemporane, 1900–1937* (1937); G. Călinescu, *Istoria literaturii române* (1941). F.J.B.

**Sterling, GEORGE** (\*Sag Harbor, N.Y. 1 XII 1869; ∞1896 Caroline Rand [o/o 1915]; †San Francisco, Calif. 17 XI 1926), American poet. A San Francisco bohemian, he was strongly influenced by Ambrose Bierce\* and wrote flamboyant poems of the West.

*The Testimony of the Suns and Other Poems* (1903); *A Wine of Wizardry* (1909); *The House of Orchids and Other Poems* (1911); *Thirty-Five Sonnets* (1917); *After Sunset* (1939).—*Selected Poems* (1923).—*Robinson Jeffers: The Man and the Artist* (1926). H.L.C.

**Sterne, LAURENCE** (\*Clonmel, Co. Tipperary 24 XI 1713; ∞30 III 1741 Eliza Lumley; †London 18 III 1768), English novelist. He was the son of an English army officer stationed in Ireland; was educated in Halifax, Yorks, and at Cambridge University; worked as a parson in Sutton and Coxwold, where he completed his novel *Tristram Shandy*. In 1762 he travelled in France, the result being his *Sentimental Journey* (1768). He also published several volumes of sermons. His literary importance rests mainly on *Tristram Shandy*, a novel of excellent character-drawing and cultivated eccentricity, in which the narrative technique both parodies and reflects post-Lockean theories about the process of thought. Its deliberate irrelevancy and oddity give Sterne's narrative style a very individual stamp. Both novels, with their emphasis upon sentiment, initiated a reaction against the intellectuality of the Augustans. Modern writers influenced by his style include James Joyce\*; it has a certain affinity with that of Rabelais\*; but the quality of Sterne's humour, which is prurient, is very different.

*The Life and Opinion of Tristram Shandy* (9 pts, 1760–67; ed. I. Watt, 1965, and G. Petrie, 1967); *Sentimental Journey* (2 vols, 1768; ed. G. D. Stout, 1967; ed. I. Jack, 1968); *Letters from Yorick to Eliza* (1773); *Sterne's Letters to his Friends on Various Occasions* (1775); *Letters of L. S. to his most intimate friends* (1775); *Original Letters never before published* (ed. W. D. Cooper, 1844); *Unpublished Letters of L. S.* (ed. J. Murray, 1856).—*Works* (ed. W. L. Cross, 12 vols, 1904); *Letters* (ed. L. P. Curtis, 1934).

W. M. Thackeray, 'S. and Goldsmith' in *The English Humorists* (1853); P. Fitzgerald, *Life of L. S.* (2 vols, 1864); W. L. Cross, *Life and Times of L. S.* (1909; rev. 1925 and 1929); W. Sichel, S. (to which is added *Journal to Eliza*; 1910); L. Melville, *Life and Letters of L. S.* (2 vols, 1911); P. Quennell, *Four Portraits* (1945); E. N. Dilworth, *Unsentimental Journey of L. S.* (1948); J. Traugott, *L. S.'s World* (1954); H. Fluchère, *L. S.* (in Fr. 1961; tr. B. Bray, 1965); L. Hartley, *L. S. in the 20th Century* (annotated biblio.; 1966).

R.M.H. (M.Bu.)

**Sternheim, CARL** (\*Leipzig 1 IV 1878; †Brussels 3

XI 1942), German dramatist and prose writer, a Jewish banker's son. He rejected his early experiments in Naturalist, neo-Romantic and Symbolist drama, and in *Die Hosen* (1910) and the series of virulently anti-bourgeois plays which rapidly followed produced satirical chronicles of the smugly materialist, brutally rationalist and weakly conformist society of Wilhelminian Germany, written in terse, unpoetic language and elegantly plotted in a way that parodied the well-made play. The best of these comedies are: *Die Kasse* (1911), *Bürger Schippel* (1913), *Der Snob* (1914), *1913* (1915), *Tabula Rasa* (1916) and *Das Fossil* (1922)—all later collected as *Aus dem bürgerlichen Heldenleben* (tr. *Scenes From the Heroic Life of the Middle Classes*, ed. J. M. Ritchie, 1970, incl. 'The Bloomers', 'Paul Schippel, Esq.', 'The Snob', '1913' and 'The Fossil'; tr. of *Die Kasse*, 'The Strong Box' in *An Anthology of German Expressionist Drama*, ed. W. H. Sokel, 1963). Sternheim's plays lead directly to Brecht\*. Dandy and scourge of conventional society, he saw himself in Stendhal\* and Wilde\*, and in others whose works he adapted for the stage—Molière\*, Prévost\*, Klinger\*, Diderot\*, Maupassant\* and Flaubert\*. From 1930 until his death he lived in a palace near Brussels, a prey to nervous depression. His works were banned in Germany in 1933. In the 1960s he has been rediscovered as the German Molière, a title he always claimed.

*Die Schule von Uznach, oder Neue Sachlichkeit* (plays; 1926; origin of 'New Objectivity' as a term to describe German literature of the mid-1920s).—*Gesammelte Werke* (6 vols, 1962–65); *Gesamtwerk* (8 vols, 1963–).

W. Paulsen, 'C. S.: Das Ende des Immoralismus' in *Akzente*, III (1956); R. Beckley, 'C. S.' in *German Men of Letters*, II (ed. A. Natan, 1963); H. Karasek, *C. S.* (1965); W. Wendler, *C. S.: Weltvorstellung und Kunstprinzipien* (1966); M. Sebald, *C. S.* (1969). K.P.

Sternhold, THOMAS (\*?Southampton; †23 VIII 1549), English writer and M.P., famous for his metrical versions of the Psalms, which had great popularity and established COMMON MEASURE (the metre of *Chevy Chase*) as a conventional verse-form for psalms and hymns. He held a minor position at the court of Henry\* VIII.

*Certainne Psalmes chosen out of the Psalter of David* (1549). J.B.B.

Stery, PETER (\*London IX 1613; ∞11 1641 Frances Asheworth; †*ibid.* 19 XI 1672), English divine of great imaginative power and learning, whose sermons have been acclaimed for their warmth and strength as prose. First a Cambridge Platonist, but latterly more mystical in his doctrine of will, Stery sat in the Westminster assembly (1643) and was chaplain to Cromwell.

*A Discourse of the Freedom of the Will* (1675).

V. de Sola Pinto, P. S., *Platonist and Puritan* (with sel., incl. verse tr. of Boethius, *De Consolatione Philosophiae*, III, ix; 1934).

B.L.J. (H.N.D.)

Stesichorus, Greek lyric poet from Sicily (prob. 6th century B.C.), wrote choral songs narrating legendary incidents, often connected with the Trojan War or the exploits of Heracles: e.g. a *Palinodia* ('Recantation'), which asserts that HELEN did not go to Troy after all, and a *Geryoneis*.

D. L. Page, *Lyrica Graeca selecta* (with new frags of *Geryoneis* in the Addenda; 1968); J. M. Edmonds, *Lyra Graeca*, II (1924; with tr.).—C. M. Bowra, *Greek Lyric Poetry* (2nd ed. 1961). J.T.H.

Stethatus: see Nicetas Stethatus.

Stevens, WALLACE (\*Reading, Pa. 2 X 1879; †Hartford 2 VIII 1955), American poet. He was educated at Harvard and afterwards led an unusual double life working for an insurance company in Hartford, Conn. and writing a poetry both jewelled and exact. Although his poems began appearing in 1913, he was reluctant to publish a volume until ten years later. *Harmonium* (1923) is a surprisingly mature yet inventive first book. It combines short 'dandified' Imagistic poems with wittily ironic exercises based on Elizabethan blank verse and with lengthy verse meditations, such as the famous 'Sunday Morning', in the Wordsworthian tradition. Later works such as *Ideas of Order* (1936) and *The Man With the Blue Guitar* (1937) gained more acclaim, and Stevens had made a reputation as a handler of exotic images in diction decidedly French in its origins. But this was no mere trifling with aesthetic values, and a concern with the complex relations of art to life marries style and meaning in his best work. *Notes Toward a Supreme Fiction* (1942), finally linking an individual use of symbol with abstract but penetrative language, has claims to be the most achieved long poem in English of recent times. Stevens' feeling for modern man, alienated from religious meaning and myth while seeking validity for his intimations of lasting beauty, gives his work a metaphysical force undiminished in his last poems. His essays, influenced by Paul Valéry\*, are equally taut and perceptive in their analyses of the interdependence of reality and the imagination.

POETRY: *Parts of a World* (1942); *Transport to Summer* (1947); *The Auroras of Autumn* (1950); *Collected Poems* (1954).—PROSE: *The Necessary Angel* (1951); *Opus Posthumous* (1957); *Letters of W. S.* (ed. Holly Stevens, 1966).

W. V. O'Connor, *The Shaping Spirit, A Study of W. S.* (1950); R. Pack, *W. S., An Approach to His Poetry and Thought* (1958); F. Kermode, *W. S.* (1960). D.E.Mo.

**Stevenson, ROBERT LOUIS BALFOUR** (\*Edinburgh 13 XI 1850; †1880 Fanny Van de Grift; †Samoa 3 XII 1894), Scottish man of letters. He was called to the Scottish Bar in 1875, but turned to writing, and made a reputation early with miscellaneous essays contributed to *The Cornhill Magazine* (1876–82). Ill-health and a natural wanderlust took Stevenson much away from home in his 20s and 30s; in 1888 he set out for the South Seas, where he settled and died.

A man of burning energy and enthusiasm, he applied himself unsparingly to a great variety of literary tasks. He was, despite a somewhat obtrusive morality, a good lyric poet, especially in nostalgic moods. He assiduously developed one of the most graceful, varied and resilient of English prose styles; and yet he is never merely a stylist. His essays have all the charm of a rich, generous, humorous personality openly displayed; and in criticism he is lively, penetrating and refreshingly unacademic. His most popular work is his adventure fiction; in *Treasure Island* (1883; serial 1881–82), *Catriona* (1893) and *The Master of Ballantrae* (1889) he gave a new artistic quality and depth to a minor type of novel. In *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and the eloquent vernacular *Thrawn Janet* he made notable contributions to the supernatural tale; and in the unfinished *Weir of Hermiston* (1896), with its assured handling of Scots, its sense of atmosphere and setting, and its appreciation of the Scots mind and heart, there is the unfulfilled promise of a great national novelist. There a fine style and an artistic sympathy are at last applied to a worthy theme.

*An Inland Voyage* (1878); *Picturesque Notes on Edinburgh* (1878); *Travels with a Donkey in the Cevennes* (1879); *Virginibus Puerisque* (1881); *Familiar Studies of Men and Books* (1882); *New Arabian Nights* (2 vols, 1882); *The Silverado Squatters* (1883); *Prince Otto* (1885); *More New Arabian Nights* (1885); *A Child's Garden of Verses* (1885); *Kidnapped* (1886); *The Merry Men, and other Tales* (1887; incl. 'Thrawn Janet'); *Memories and Portraits* (1887); *Underwoods* (1887); *Memoir of Fleeming Jenkin* (1888); *The Black Arrow* (1888; serial 1883); *The Wrong Box* (with Lloyd Osborne; 1888); *Father Damien: an Open Letter* (1890); *The South Seas* (1890); *Ballads* (1891); *Across the Plains, with other Memories and Essays* (1892); *The Wrecker* (with Osborne; 1892); *Three Plays* (with W. E. Henley; 1892); *Island Nights' Entertainments* (1893); *The Ebb Tide* (with Osborne; 1894); *Vailima Letters* (1895); *Fables* (1896); *Songs of Travel* (1896); *St Ives* (completed by A. T. Quiller-Couch, 1897); *Collected Poems* (ed. J. A. Smith, 1951); *Our Samoan Adventure* (ed. C. Neider, 1955).—*Letters* (ed. Sidney Colvin, 2 vols, 1899); *Letters to Charles Baxter* (ed. J. De L. Ferguson and M. Waingrow, 1956).—*Works* (Edinburgh ed., 28 vols, 1894–98; Vailima

ed., 26 vols, 1922–23; Tusitala ed., 35 vols, 1923).—W. F. Prideaux, *A Bibliography of the Works of R. L. S.* (1903; rev. 1917); G. L. McKay, *A S. Library* (6 vols, 1951–65).

Graham Balfour, *The Life of R. L. S.* (2 vols, 1901).—Sir Walter Raleigh, *R. L. S.* (1895); J. A. Steuart, *R. L. S., Man and Writer* (2 vols, 1924); D. Daiches, *R. L. S.: A Revaluation* (1947); M. Elwin, *The Strange Case of R. L. S.* (1950); J. Hampden, *The S. Companion* (1950); R. Aldington, *Portrait of a Rebel* (1957); E. N. Caldwell, *Last Witness for R. L. S.* (1960); R. Kiely, *R. L. S. and the Fiction of Adventure* (1964). J.K.

**Stevenson, WILLIAM** (\*Hunswick, Durham IX 1546; †Durham 1575), English playwright. Stevenson is the most likely of several claimants to the authorship of *Gammer Gurtons Needle*—the first English comedy in which classical influence is completely digested. G.K.H.

*A right pithy, pleasant and merry comedy: entitled Gammer Gurtons needle. Played in Christ's College in Cambridge. Made by Mr. S. Mr. of Art* (1575; ed. H. F. B. Brett-Smith, 1920).

B. Spivack, *Shakespeare and the Allegory of Evil* (1958); F. P. Wilson, *The English Drama 1485–1585* (1969). G.K.H. (C.B.)

**Stevin, SIMON** (\*Bruges 1548; †Leiden or The Hague 1620), Dutch physicist, mathematician, civil and military engineer. In 1592 he became Prince Maurice's adviser, head of civil works and quartermaster general, and earned great fame with various inventions (sailing wagon, inclined plane, parallelogram of forces, law of communicating vessels, decimal fractions, etc.). As the author of a number of treatises on these subjects he contributed greatly to the improvement of Dutch as a scientific and technical language.

*Dialectike ofte Bewijsconst* (1585); *Vita politica* (1590); *Wisconstighe gedachtenissen* (1605–08; Lat. tr., *Hypomnemata mathematica*; incomplete Fr. tr., *Mémoires mathématiques*).—*Œuvres mathématiques* (ed. A. Girard, 2 vols, 1634); *The Principal Works of S. S.* (ed. E. Crone, E. J. Dijksterhuis, R. J. Forbes et al., 6 vols, 1955–66).

W. van der Woude and P. J. Blok in *Nieuw Nederlandsch Biografisch Wordenboek*, V (1921); H. Bosmans in *Biographie Nationale de Belgique*, XXIII (1921–24); G. Sarton in *Isis* (1934); J. and A. Romein, *Erflaters van onze beschaving*, I (1938); E. J. Dijksterhuis, *S. S.* (1943); D. J. Struik, *Het land van S. en Huygens* (1958). J.J.M. (A.v.E.)

**Stewart, DOUGLAS ALEXANDER** (\*Eltham, New Zealand 6 V 1913), Australian poet and dramatist; literary editor of the *Sydney Bulletin* (1940–61).

His lyrical versatility includes legendary themes such as those used with colourful effect in his verse plays.

*The Flesh and the Spirit* (essays; 1948); *Collected Poems, 1936-67* (1967).—PLAYS: *Four Plays* (1958); *Fisher's Ghost* (1960).

J. McAuley, 'D. S.' in *The Literature of Australia* (ed. G. Dutton, 1964); N. Keesing, *D. S.* (1965). A.M.G.

Stewart, DUGALD (\*Edinburgh 22 XI 1753; ∞1783 Helen Bannatyne, ∞1790 Helen D'Arcy; †*ibid.* 11 VI 1828), Scottish philosopher. With his father, joint Professor of mathematics at Edinburgh, 1775; appointed Professor of moral philosophy in 1785. He resigned in 1820. He exercised a strong influence on Scottish thought in his day. He was, philosophically, a disciple of Reid\*. Despite a clear and eloquent prose style, his work has now only a historical interest, since he applied himself to current philosophical controversies.

*Elements of the Philosophy of the Human Mind* (1792); *Outlines of Moral Philosophy* (1794); *Account of the Life and Writings of Thomas Reid* (1802); *Philosophical Essays* (1810); *The Philosophy of the Active and Moral Powers* (1828).—*Works* (ed. Sir W. Hamilton, 11 vols, 1854-60).

S. A. Grave, *The Scottish Philosophy of Common Sense* (1960). J.K.

Sthen, HANS CHRISTENSEN (\*Roskilde 25 XI 1544; ∞1567 ?, ∞1602 Elline Olufsdatter, ∞1607 Kirstine Andersdatter; †Malmö 1610), Danish poet. He was headmaster of the grammar school at Elsinore, and later clergyman at Malmö. He is the author of one school-play, *Kortvending*, and of various edifying leaflets, but it is for his religious poetry that he is remembered.

*En liden Haandbog* (1578); *En liden Vandrebog* (1588).

C. J. Brandt, *Salmedigteren H. C. S.* (1888); C. S. Petersen and H. Brix, *H. C. S., af hans Vandrebog* (1914); E. Frandsen, *H. C. S.* (1932). E.B.

Stieler, KASPAR VON (\*Erfurt 1 III 1632; †*ibid.* 24 VI 1707), German poet. After much wandering he served in the Brandenburg army in the Swedish war, but left in 1657 for further travelling. He returned in 1661, occupied several administrative posts and retired in 1689 to settle in Erfurt and practise law. He is chiefly known for his brilliant volume of youthful poems, *Geharnschte Venus* (1660). Published under the name of FILIDOR DER DORFFERER, it was long attributed to the Holstein parson JACOB SCHWIEGER, though it has the spontaneity and formal grace of the English Cavalier lyrics. On attaining rank and respectability, Stieler produced works of piety and

manuals of official correspondence. His *Teutsche Sekretariatskunst* (1673) determined the form of German correspondence for two generations. His *Sprachschatz* aspired to be a dictionary parallel to J. G. Schottel's\* German grammar.

*Die Geharnschte Venus von Filidor dem Dorfferer* (1660; repr. 1968; crit. ed. T. Raehse [ascribed to Jacob Schwieger], 1880); *Dichtkunst des Spaten* (1669; extracts pub. J. Bolte, 1926); *Der Teutsche Advokat* (1678); 10 works of piety, e.g. *Der bussfertige Sünder* (1679); *Bellemperie* (drama based on a Dutch version of T. Kyd's *Spanish Tragedy*; 1680); *Willmuth* (allegorical comedy; 1680); *Der Teutschen Sprache Stammbaum und Fortwachs oder Teutscher Sprachschatz* (1691; repr. as Vol. I of coll. works, ed. S. Sonderegger, 1968).

A. Köster, *Der Dichter der Geharnschten Venus* (1897; brilliant); C. Höfer, *Die Rudolstädter Festspiele 1665-7 und ihr Dichter* (with biblio. of K. S.; 1904); W. Eiermann, 'S. als Dichter der Geharnschten Venus' in *Zschr. für dt. Philol.*, XLII (1910); H. Günter, 'S. in Danzig' in *Mitteilungen des Westpreussischen Geschichtsvereins*, XI (1912); B. Marckwardt, *Geschichte der deutschen Poetik*, I (1937); G. Ising, *Die deutsche Sprache in den Wörterbüchern M. Kramers und K. S.* (1956); H. Zeman, *K. S., Versuch einer Monographie* (diss. Vienna, 1965). L.W.F.

Stiernhielm, GEORG, originally OLOFSSON, took name of LLIA in 1614, ennobled as S. 1631 (\*Wika 7 VIII 1598; †22 IV 1672), Swedish poet, philosopher, philologist, scientist and lawyer. He wrote lyrics, sonnets, and ballets for court presentation, but is particularly remembered for his vigorous didactic epic in hexameters, *Hercules* (wr. 1647; pr. 1658). He did a great deal to raise the profession of poet in popular esteem and has been called 'the father of the Swedish art of poetry'. In philosophy he was a Platonist and an adversary of Aristotle\*: he was influenced, too, by Stoicism and German mysticism (Paracelsus\*). He was also much concerned with theology and comparative philology.

*Heroisk Fägnesång* (1643); *Heroisk Jubelsång* (1644); *Then fängne Cupido* (1649), *Fredsaff* (1649), *Parnassus triumphans* (1651; these last 3 are ballets); *Musae Suethizantes* (2 vols, 1668); *Samlade skrifter* (ed. J. Nordström and P. Wieselgren, 1924 ff.); *Hercules* (crit. ed. E. Noreen, 1936); *Stiernhielms filosofiska fragment* (ed. J. Nordström, 1924).

S. Ek, 'Till frågan om Hercules två versioner' in *Samlaren* (1915); A. Friberg, *Den svenske Hercules* (1945); P. Wieselgren, *G. S.* (1948); C. I. Ståhle, 'Språk teori och ordval i S.s författarskap' in *Arkiv för nordisk filologi* (1951).

B.M.E.M.; A.H.J.K. (I.S.)

Stiernstedt, MARIKA (\*Stockholm 12 I 1879; †Tyringe 25 X 1954), Swedish novelist. Stiernstedt's

upper-class background dictated some of her themes, but social and political interests greatly expanded her range. This is specially noticeable in *von Sneckenströms* (1924), describing the situation of a Roman Catholic family in Protestant Sweden, and even more in the complex problems of *Fröken Liwin* (1925). Though not very profound, Stiernstedt has considerable narrative skill and a perceptive grasp of her subject.

*Samlade romaner* (12 vols, 1934–35); *Spegling i en skärva* (1936); *Attentat i Paris* (1942); *Banketten* (1947); *Bland människor* (sel. short stories; 1954).

S. Ahlgren, *Orfeus i folkhemmet* (1938).

C.H.K. (I.S.)

**Stifter, ADALBERT** (\*Oberplan, Bohemia 23 X 1805; ∞1837 Amalie Mohaupt; †Linz 28 I 1868), Austrian writer. The son of a linen-weaver, he studied law in Vienna, but was more interested in painting—he was an accomplished landscape-painter—mathematics and natural science. Timidity preventing his taking the final examinations, he gave lessons in the best houses (Metternich's etc.) and met Grillparzer\*, Lenau\* and Grün\*. Becoming a school inspector in Linz, 1850, he longed for Vienna and after prolonged suffering from ill-health finally committed suicide. *Der Kondor* owed its publication to chance, a friend's child having removed the manuscript from his pocket; but soon he took his mission with extreme seriousness: few writers reached his exacting standard of moral worth. He held that the quietest virtues (resignation) and the humblest destinies were the most heroic, and in nature too the unspectacular was the truly great. Art must be intimate if it is to be a personally meaningful possession; what is intimidating cannot be lived with. The value of his work lies in its style, his descriptions of nature, and the rendering of the harmony between man and landscape. Characterization is simple, but details of life and of natural beauty are described with emotional intensity.

*Studien* (6 vols, 1844–50; 2 vols, 1968; sel. tr. M. Norman, *Rural Life in Austria and Hungary*, 1850); *Bergkristall* (1845; Eng. tr. E. Mayer and M. Moore, 1945).—*Historisch-kritische Gesamtausgabe* (ed. A. Sauer, G. Wilhelm et al., 24 vols, 1901–60); *Unveröffentlichtes* (ed. M. von Sellner and L. Franz, 1940); *Erzählungen in der Urfassung* (ed. M. Stefl, 3 vols, 1952).—*Ausgewählte Briefe* (ed. M. Enzinger, 1947).

J. Aprent, *A. S.* (1869, 1955); W. Kosch, *A. S. und die Romantik* (1905; 3rd ed. 1946) and *A. S. als Mensch, Künstler, Dichter und Erzieher* (1952); U. Roedel, *A. S.* (1936, 1958); E. Staiger, *S. als Dichter der Ehrfurcht* (1943, 1967); K. Privat, *A. S. Sein Leben in Selbstzeugnissen, Briefen und Berichten* (1946); A. Blackall, *A. S. A Critical Study* (1948); *A. S. Leben und Werk in Briefen*

*und Dokumenten* (ed. K. G. Fischer, 1962); E. Frank, *Liebe zu S.* (1968).—E. Eisenmeier, *A. S.-Bibliographie* (1964).—A. S.-Almanach (2 vols, 1947, 1953); S.-Jahrb. (1949 ff.); Vierteljahrschrift des A. S.-Instituts (1952 ff.).

H.A.P. (K.W.M.)

**Stigen, TERJE** (\*Kjelvik 28 VI 1922; ∞1947 Inger Gihbsson), Norwegian novelist. A prolific writer with a straightforward and engaging narrative style whose production includes richly characterized and humorously told tales of Norwegian folk life, an exciting novel of the Occupation of Norway (*Timer i grenseland*, 1966), and novels with a historical setting. He is at his best in the four connected short stories *Vindstille underveis* (1956), and the novel *Det flyktige hjerte* (1967). Stigen's narrative verve is often combined with an engaging lyrical quality which goes deepest when he is dealing with an inhibited or corrupted emotional life.

NOVELS AND SHORT STORIES: *To døgn* (1950); *Skygger på mitt hjerte* (1952); *Nøkkel til ukjent rom* (1953); *For solnedgang* (1954); *Frøde Budbæreren* (1957); *Åsmund Armodsons saga* (1958); *Stjernøy* (1959); *Elskere* (1960); *Kjærlighet* (1962); *Glasskulen* (1963); *Til ytterste skjær* (1964); *Krystallstjernen* (1965); *De tente lys* (1968).

O. Øyslebø in *Etterkrigsprofiler* (1957).

R.G.P.

**Stigliani, TOMMASO** (\*Matera 1573; †Rome 1651), Italian poet. He led the polemic against Marino's\* *Adone*. His epic poem *Il Mondo Nuovo* (about the discovery of America) has no great poetic qualities.

*Rime* (1601–23); *Il Mondo Nuovo* (unfinished, 1617; complete ed. 1628); *L'Occhiale* (1627).

M. Menghini, *T. S.* (1892); F. Croce, *Tre momenti del barocco letterario italiano* (1966).

U.L.

**Stijl, SIMON** (\*Harlingen 25 II 1731; †*ibid.* 24 V 1804), Dutch physician, historian, poet and playwright; chairman of the committee for the constitution in the national council. Stijl was a good stylist, musician, amateur actor and orator.

VERSE: *Lierzang aan Melpomene* (1769); *Op den algemeenen vrede* (1802); *Nagelaten gedichten en toneelpoëzy* (1835); *Mengelpoëzy* (2 vols, 1837).—PROSE: *Opkomst en bloei der Vereenigde Nederlanden* (1774); 'Leven van Jan Punt' in *Levensbeschrijving van eenige voornaame meest Nederl. mannen en vrouwen* (1782).—PLAYS: *De vryer naar de kunst* (1753); *Krispijn filosoof* (1754; ed. Cath. Ypes, 1955); *De Mityleners* (1768).

C. Busken Huet, 'De patriotten en S. S.' in *Litt. Fantasiën en Kritieken*, IX (1881–88); C. Bake, 'S. S. en zijn *De opkomst*' in *Vragen van den Dag*, XLVII (1932).

J.W.W.

**Stijns, REIMOND** (\*Mullem 10 V 1850; †Brussels 12 XII 1905), Flemish novelist and short-story writer. In collaboration with ISIDORE TEIRLINCK (1851–1934) he wrote romantic sketches, short stories, plays and a political, anti-Catholic novel *Arm Vlaanderen* (1884), showing occasional flashes of Naturalism. In the stories and novels which he later wrote independently there is a stronger emphasis on Naturalism. His masterpiece *Hard labour* (1904) is a purely Naturalistic novel.

NOVELS: *Ruwe liefde* (1887); *In de ton* (1891).

L. Baekelmans, *Vier Vlaamsche prozaschrijvers* (1931). R.F.L.

**Stillfried, FELIX**, pseud. of ADOLF BRANDT (\*Fahrbinde, Mecklenburg 26 IX 1851; †Rostock 5 VI 1910), Low German writer who, in the wake of Reuter\*, gave good descriptions and characterizations of rural life in Mecklenburg.

*De Wilhelmshäger Kösterlud* (2 pts, 1887–88); *Ut Sloss un Katen* (1890; new ed. *Dürten Blanck*, 1903); *Hack un Plück* (1900).—*In Lust un Leed* (1896; poems).

E. Brandes, 'F. S.' in *Mitteilungen Quickborn*, V (1911); H. Klenz, *F. S.* (1911); G. Ballschmieter, *A. B.* (diss. Rostock, 1921). G.C.

**Stilo Praeconinus, LUCIUS AELIUS** (\*c. 150; †c. 70 B.C.), the first great Roman grammarian, wrote on the *Carmina Saliorum*, on the language of the Twelve Tables and on Ennius\*, Lucilius\* and Plautus\*. He drew up a canon of 25 authentic Plautine plays, out of 130 then current. Varro\* and Cicero\* were among his students.

H. Funaioli, *Grammaticorum Romanorum fragmenta* (1907; repr. 1969). J.A.W.

**Stinde, JULIUS** (\*Kirchnüchel, Holstein 28 VIII 1841; †Olsberg, Westphalia 5 VIII 1905), German writer and playwright. He began with Low German comedies and short stories, but his reputation rests on his High German novels centred on the typical Berlin family of Buchholz.

COMEDIES: *Hamburger Leiden* (1875); *Die Nachtigall aus dem Bäckergang* (1875); *Tante Lotte* (1875).—*Ut'n Knick* (short stories; 1894).—NOVELS: *In eiserner Faust* (1874); *Buchholzens in Italien* (1883); *Die Familie Buchholz* (3 pts, 1884–86); *Frau Wilhelmine Buchholz' Memoiren* (1895). G.C.

**Stirling, SIR WILLIAM ALEXANDER, EARL OF** (\*Alva c. 1567; ∞1604 Janet Erskine; †London 12 IX 1640), Scottish poet. Knighted in 1609; received Nova Scotia from James\* VI, 1621; Secretary of State 1626; raised to the peerage 1630. Stirling was a writer of conventional love-lyrics, moral and reflective poems, and undramatic tragedies.

*Recreations with the Muses* (coll. poems; 1637; repr. 3 vols, 1870); *Anacrisis* (1711); *Register of Royal Letters* (ed. with memoir by C. Rogers, 1885); *Poetical Works* (ed. L. E. Kastner and H. B. Charlton, 2 vols, 1921–29).

T. H. McGrail, *Sir W. A.: A Biographical Study* (1940). J.K.

**Štítný, TOMÁŠ**: see Tomáš ze Štítného.

**Stobaeus, JOHN**, 5th-century (?) Greek anthologist. His work consists of extracts on various topics, mainly philosophical, and was much used by medieval scholars. It was originally arranged in four books, but was later regrouped into the *Eclogae* and the *Florilegium*. It preserves citations from earlier literature no longer extant.

Ed. T. Gaisford (*Eclogae*, 1822; *Florilegium*, 1850); ed. C. Wachsmuth and O. Hense (1884–1912). J.M.H. (R.B.)

**Stock, DOV**: see Sdan, DOV.

**Stodola, IVAN** (\*Liptovský Sv. Mikuláš 10 III 1888), Slovak dramatist. His satirical social comedies, in particular, were very successful in the inter-war period.

*Náš pán minister* (1926); *Jožko Pučík a jeho kariéra* (1931); *Cigánča* (1933).—*Divadelné hry* (coll. plays; 2 vols, 1956–57). R.A.

**Stoke, MELIS**, 13th-century Dutch chronicler, clerk in the treasury and chancery of Count William III. He probably wrote *Rijmkroniek*, a verse chronicle of the county of Holland, 689–1305, partly (up to 1205) adapted from *Chronicon Egmundunum*.

First ed. J. v. d. Does and H. Lz. Spiegel (1591); latest ed. W. G. Brill in *Werken van het Hist. Genootschap*, new ser., XL, XLII (1885).

J. te Winkel, 'Het karakter en de staatkundige denkbeelden van M. S.' in *Hist. Avonden*, I (1896) and *Ontwikkelingsgang d. Nederl. Lett.*, I (2nd ed. 1922); S. Hofker, *De Taal van M. S.* (1908); J. Romein, *Geschiedenis van de Noord-nederlandsche geschiedschrijving in de Middeleeuwen* (1932); H. C. Peeters, *De Rijmkroniek van Holland, haar auteur en M. S.* (1966); H. Bruch in *Tijdschr. v. Nederl. Taal- en Letterk.*, LXXXIV (1968). J.J.M. (A.v.E.)

**Stolberg-Stolberg, CHRISTIAN, GRAF ZU** (\*Hamburg 15 X 1748; †Eckernförde 18 I 1821), German poet. With his brother Friedrich Leopold, Christian Stolberg was educated at Halle and Göttingen, where he joined the HAINBUND. In 1775 the brothers toured Switzerland with Goethe\*. Christian spent his life after 1777 in the administration of Schleswig and Holstein. Beginning as a revolutionary and an adherent of STURM UND



DRANG, he later became a classicist, translating Greek authors.

*Gedichte* (with Friedrich; 1779); *Der Brüder C. und F. Stolberg gesammelte Werke* (20 vols, 1820–25).

E. Schmidt, 'C. Stolberg' in *Allgemeine deutsche Biographie*, XXXVI (1893). H.B.G.

**Stolberg-Stolberg, FRIEDRICH LEOPOLD, GRAF ZU** (\*Bramstedt 7 XI 1750; †Osnabrück 5 XII 1819), German poet, brother of Christian. The more exuberant of the two brothers, Friedrich moved from angry denunciation of tyrants to extreme clerical reaction after he became a Roman Catholic in 1800.

*Freiheitsgesang aus dem 20. Jahrhundert* (1775); *Reise in Deutschland, der Schweiz, Italien und Sizilien* (1794).

J. Janssen, *F. L. S.* (2 vols, 1877); W. Keiper, *F. L. Stolbergs Jugendpoesie* (1893); H. Cardauns, *F. L. Graf zu S.* (1920); O. Hellinghaus, *F. L. Graf zu S.* (1920). H.B.G.

**Storer, THOMAS** (\*London 1571; †*ibid.* XI 1604), English poet. Storer is known only for his verse life of Cardinal Wolsey, in 241 seven-line stanzas, based on Cavendish\* and Holinshed\*.

*The Life and Death of Thomas Wolsey, Cardinall* (1599). J.B.B.

**Storm, EDVARD** (\*Vaage 21 VIII 1749; †Copenhagen 29 IX 1794), Danish-Norwegian poet. After education in Norway, he settled in Denmark, becoming a headmaster in Copenhagen. Among the pupils he influenced was Oehlenschläger\*. Storm's early poems are in Norwegian dialect, but he later became an imitator of Ewald\*. *Herr Sinclair* is his best-known poem.

*Brøger* (1774); *Adskilligt paa Vers* (1775); *Indfødsretten* (1778); *Samlede Digte* (1785).—*Digte* (ed. A. E. Boye, 1832).

F. Nygaard, *Efterslægtsselskabet og E. S.* (1886). E.B.

**Storm, THEODOR WOLDSSEN** (\*Husum 14 IX 1817; ∞1846 Constanze Esmarch [†1865], ∞1866 Dorothea Jensen; †Hademarschen 4 VII 1888), German poet and writer of NOVELLEN. A Husum patrician, Storm studied law at Kiel where he became the friend of Theodor and Tycho Mommsen, with whom he published his first poems; he then settled as a lawyer in Husum (1843), but was exiled for his sympathies in the Schleswig-Holstein risings. He was a legal official in Potsdam and Heiligenstadt (1853–64), returning after the Prussian victory over the Danes to Husum, where he became provincial governor. His works were singularly unified. He believed that lyrics should speak straight to the heart, not the head, and his earlier stories are lyrical in mood: nostal-

gically reminiscent, they tell of personal, particularly family, relationships in Husum. After 1870, though his range was unaltered, the stories strengthened and deepened as he explored their tragic and universal potentialities. *Immensee* (1852; Eng. tr. H. Clark, 1863) is typical of his first manner, *Der Schimmelreiter* (1888; Eng. tr. J. Wright, 1964) of his second.

*Aquis Submersus* (1877; Eng. tr. J. Millar, 1910); *Eekenhof* (1880; tr. *idem*, 1908).—*Briefwechsel mit Keller* (ed. A. Köster, 1904); *Kritische Ausgabe* (ed. *idem*, 8 vols, 1919–20); *Briefe* (ed. G. Storm, 4 vols, 1915–17); *Briefwechsel mit Mörike* (ed. H. W. Rath, 1921); *S.s. Leben in Briefen* (ed. B. Loets, 1945).

G. Storm, *T. S.* (2 vols, 1912); F. Stuckert, *T. S., der Dichter in seinem Werk* (1940; 3rd ed. 1966) and *T. S.* (1955); E. O. Woolley, *Studies in S.* (1942); L. Prinzivalli, *T. S.* (Palermo, 1958); C. A. Bernd, *T. S.'s Craft of Fiction* (1963, 1966); E. A. McCormick, *T. S.'s Novellen: Essays on Literary Technique* (1964); P. Goldammer, *T. S.* (1968).—H.-E. Teitge, *T. S. Bibliographie* (1967).—*Schriften der T. S.-Gesellschaft* (1952 ff.).

H.A.P. (K.W.M.)

**Storni, ALFONSINA** (\*Ticino, Switzerland 29 V 1892; †Buenos Aires 11 V 1938), Argentinian poet. Her verse-form and her emotional approach are fully in the MODERNISTA tradition. But apart from the novelty of a feminine psychology expressed in that particular poetic mode, she gives, by means of extreme intelligence, a fresh twist to the well-worn sentiments of love and desolation.

E.Sa.

*La inquietud del rosal* (1916); *El dulce daño* (1918; new ed. 1920); *Irremediabilmente* (1919); *Languidez* (1920); *Ocre* (1925; new ed. 1927).—*Obra poética* (1952). E.Sa. (J.F.)

**Story, WILLIAM WETMORE** (\*Salem, Mass. 12 II 1819; ∞1843 Emelyn Eldredge; †Vallombrosa, Italy 7 X 1895), American poet and essayist, who became a sculptor.

*Roba di Roma* (1862); *Vallombrosa* (1881); *Excursions in Art and Letters* (1891).

Henry James, *W. W. S. and His Friends* (2 vols, 1902). H.L.C. (D.S.R.W.)

**Stout, REX TODHUNTER** (\*Noblesville, Ind. 1 XII 1886; ∞1916 Fay Kennedy [o/o1933], ∞1933 Pola Hoffman), American detective-story writer. He invented the sleuth Nero Wolfe and his 'leg-man' Archie Goodwin. Wolfe's activities are seen in more serious light in *The Doorbell Rang* (1966) when he tangles with the F.B.I.

*Fer-de-Lance* (1934); *The President Vanishes* (1934); *The Hand in the Glove* (1937); *Some Buried Caesar* (1939); *Double for Death* (1939); *Black Orchids* (1942); *Before Midnight* (1955);

*If Death Ever Slept* (1957); *Gambit* (1962); *Trio for Blunt Instruments* (1964); *Death of a Dude* (1969).  
H.L.C. (G.A.K.)

Stow, JOHN (\*London ?1525; ∞Elizabeth; †ibid. 6 IV 1605), English historian and antiquarian. Stow was brought up as a tailor, but from 1560 onwards devoted himself to collecting documents and compiling records. He is the best known of the Elizabethan antiquaries.

*The Workes of Geoffrey Chaucer* (1561); *Summarie of Englyshe Chronicles* (1565); *The Chronicles of England* (1580); *A Survey of London* (1598; ed. C. L. Kingsford, 2 vols, 1908–27).  
J.B.B.

Stow, (JULIAN) RANDOLPH (\*Geraldton, Western Australia 28 XI 1935), Australian novelist and poet; brought up on a station near Geraldton. His writings reflect his wide experience as a University teacher, mission station worker in northern Western Australia, and an anthropologist in New Guinea. In his novels, landscape is intimately interwoven with the emotional and spiritual condition of the human characters. A recurrent concern is the predicament of isolated individuals seeking love, permanence and religious truth amid the chaos of violent human passions. His poems range in form from the satire to the reflective lyric.

NOVELS: *A Haunted Land* (1956); *The Bystander* (1957); *To the Islands* (1958); *Tourmaline* (1963); *The Merry-go-round in the Sea* (1965); *Midnite* (children's book; 1967).—VERSE: *Act One* (1957); *Outrider* (1962); *A Counterfeit Silence* (1969).

G. Dutton 'The search for permanence in the novels of R. S.' in *Jour. Commonwealth Lit.* (1965); W. H. New, 'Outsider looking out: the novels of R. S.' in *Critique*, IX.1 (1967).

A.M.G.

Stowe, HARRIET, née BEECHER (\*Litchfield, Conn. 14 VI 1811; ∞1836 Calvin Stowe; †Florida 1 VII 1896), American novelist. Daughter of a New England clergyman, she was raised under strict Puritan discipline. Her first novel *Uncle Tom's Cabin* (1852) became world-famous not for its artistic qualities but for its vivid humanitarian message against slavery. *Dred*, a subsequent anti-slavery novel, did not have the same popular appeal. Her novels of the mind and manners of New England village folk show her capacity for sharp genre painting.

*Dred: A Tale of the Great Dismal Swamp* (1856); *The Minister's Wooing* (1859); *The Pearl of Orr's Island* (1862); *Oldtown Folks* (1869); *Lady Byron Vindicated* (1870); *Sam Lawson's Oldtown Fireside Stories* (1872); *Pogonuc People* (1878).—*The Writings of H. B. S.* (16 vols, 1896).

C. Gilbertson, *H. B. S.* (1937); F. Wilson, *Crusader in Crinoline: The Life of H. B. S.* (1941);

C. H. Foster, *The Rungless Ladder: H. B. S. and New England Puritanism* (1954); J. R. Adams, *H. B. S.* (1963); E. Wagenknecht, *H. B. S.: The Known and the Unknown* (1965); A. C. Crozier, *The Novels of H. B. S.* (1969).  
H.L.C. (I.W.)

Stoyanov, LYUDMIL, pseud. of GEORGI ZLATAREV (\*Dospat 6 II 1888), Bulgarian author. With Trayanov\* he edited the Symbolist monthly *Hyperion* till 1923. Always opposed to Tsar Ferdinand, he then joined the 'proletarian' writers, the turning-point on his 'road to realism' being *Milosurdieto na Marsa* (1923). A productive and versatile writer, he has published, besides his verse stories, novels, biographical novels, some literary criticism and autobiography. Since the Second World War he has been a chairman of the Writers' Union and an Academician.

*Videnia* (1914); *Mech i slovo* (1917); *Apolon i Midas* (1923); *Gibelta na Rakovitsa* (1924); *Pramayka* (1925); *Svyataya svetih* (1926); *Bich boji* (1927); *Jenski dushi* (1929); *Levski* (1930); *Benkovski* (1930); *Stamboliyski* (1931); *Holera* (1935); *Mehed Sinap* (1935); *Zazoryavane* (1945); *Jultata zvezda* (1957).—Sel. works (6 vols, 1954–55).

*Yubileen sbornik L. S.* (1944).

V.P.

Stoyanov, ZAHARY (\*Kotel 4 VI 1851; †Paris 2 IX 1889), Bulgarian biographer and memoirist. He spent his nomadic youth among Dobruja shepherds and later with Bulgarian revolutionaries preparing the 1876 uprising. The heroic legend of this owes much to his 'eye-witness accounts' and biographies.

*Benkovski* (1882); *Levski* (1883); *L. Karavelov and Chetite v Bulgaria* (1885); *H. Botev* (1888); *Zapiski po bulgarskite vustaniya* (3 vols, 1884–92).

S. Zaimov, *Minaloto* (1895); A. Balabanov, *Edin klassik* (1927).  
V.P.

Strabo (\*Amaseia, Pontus c. 63 B.C.; †c. A.D. 19), Greek geographer, travelled widely, accompanying Aelius Gallus on his Arabian expedition in 24 B.C. His *Geography* is a systematic description of the then known world, with historical and mythological digressions. Careful though Strabo was in using his sources, his work marks a serious retrogression from the mathematical geography of Eratosthenes\*; but it is a mine of information on the life of the Hellenistic and Roman world.

A. Meineke, *Strabonis geographica* (3 vols, 1852–53; repr. 1915–25); H. C. Hamilton and W. Falconer, S.: *The Geography* (3 vols, 1854–57; repr. 1892–93, 1912); H. L. Jones, S.: *Geography* (with tr.; 8 vols, 1917–33); F. Lasserre, *Strabon: Géographie* (in progr.; 1966–).

E. H. Warmington, *Greek Geography* (1934); H. F. Tozer, *History of Ancient Geography* (2nd ed. M. Cary, 1935); J. O. Thomson, *History of*

*Ancient Geography* (1948); C. Aujac, *Strabon et la science de son temps* (1966). R.B.

**Strachey, GILES LYTON** (\*London 1 III 1880; †Ham Spray House, nr Hungerford 21 I 1932), English biographer and critic. Having produced some balanced studies of French literature and English 18th-century literature, he discovered his *métier* in biography. To be brief; to exclude the redundant; to concentrate on essentials; to produce a work of art—that, for him, was biography, and in his hands it was lucid, subtle, elegant, ironic, disillusioning.

*Landmarks in French Literature* (1912); *Eminent Victorians* (1918); *Queen Victoria* (1921); *Books and Characters, French and English* (1922); *Elizabeth and Essex* (1928); *Portraits in Miniature* (1931); *Characters and Commentaries* (1933); *Ermyntre and Esmeralda: an Entertainment* (1969).

J. K. Johnstone, *The Bloomsbury Group* (1954); C. R. Sanders, *L. S.: His Mind and Art* (1957); M. Holroyd, *L. S.* (2 vols, 1967–68).

R.A.S.-J. (W.R.A.)

**Strakhov, NIKOLAY NIKOLAYEVICH** (\*Belgorod 1828; †St Petersburg 1896), Russian critic, a friend of Tolstoy\* and the earliest biographer of Dostoyevsky\*. Although sympathizing with the aesthetic trend, he yet avoided the 'art for art's sake' dogma. As a critic he was more acute than consistent.

*Vospominaniya o Dostoyevskom* (1883); *Kriticheskie statyi* (2 vols, 1901–02). J.L.

**Strandberg, CARL VILHELM AUGUST**, pseud. TALIS QUALIS (\*Stigtomta 16 I 1818; †Stockholm 5 II 1877), Swedish poet and journalist. He published his first poems in 1835 and became especially known for his rhetorical odes in support of 'Scandinavianism' in the 1840s; later his poems, though still patriotic and liberal in sentiment, became more realistic in tone. He translated Byron's\* *Don Juan* and other works, and Young German writers.

*Nyare tysk lyrik i svensk översättning* (2 vols, 1844); *Sånger i pansar* (1845); *Vilda rosor* (1848); *Dikter* (1854–61); *Samlade Vitterhetsarbeten* (5 vols, 1877–78); *Samlade Vitterhetsarbeten* (ed. R. G. Berg, 6 vols, 1917–20).

P. Hallström, *C. V. A. S.* (1915); B. Tarschys, *Talis Qualis, studentpoeten. Miljö- och idéhistoriska studier* (1949). B.M.E.M.; A.H.J.K.

**Straparola, GIANFRANCESCO** (\*c. 1480/1500; †after 1557), Italian prose writer. His popular collection of short stories *Le piacevoli notti* (1550–53; crit. ed. G. Rua, 1927) is interesting for its introduction of fairy stories. He also produced a mediocre *Canzoniere* (1508).

G. Boscardi, 'Le novelle di G. F. S.' in *Rassegna Lucchese* (1952); G. Bárberi Squarotti, 'Problemi di tecnica narrativa cinquecentesca: lo S.' in *Sigma*, V (1965). C.Dr. (J.G.-R.)

**Strashimirov, ANTON** (\*Varna 15 VII 1872; †Sofia 7 XII 1937), Bulgarian author. As a village teacher he started writing stories on peasant life and always retained his interest in Bulgarian ethnography and sociology, e.g. *Kniga za bulgarite* (1917). He actively espoused the Macedonian cause in his journals *Reformi* (1900) and *Kulturno edinstvo* (Salonica, 1908) and plays *Orvud* (1906) and *Robi* (1929); in 1911 he became an M.P. He edited various periodicals, e.g. *Nablyudatel* (1910), *Nashi dni* (1921) and *Vedrina* (1926–27), and collaborated in others, notably *Demokratičeski pregled* (with Vlaykov\*), always encouraging young writers. His sense of drama and the picturesque is sometimes marred by roughness of style, but his versatility and literary vitality are undeniable. He finally published biographies of P. Karavelov (*Reformatorut*, 1934), of S. Stambolov (*Diktatorut*, 1935) and of himself (*Tvorchestvo i život*, 1930).

*Smyakh i sulzi* (1897); *Smutno vreme* (1899); *Vampir* (1902); *Essenni dni* (1902); *Na krustoput* (1904); *Sreshita* (1904); *Svekurva* (1907); *Voyni i osvoboždenie* (1913).—*Antologia A. S.* (Min. of Educ., 1922); coll. works (7 vols, 1961–63).

*Yubileen sbornik A. S.* (1931); D. B. Mitov, *A. S.* (1959). V.P.

**Strauss, EMIL** (\*Pforzheim 31 I 1866; †Freiburg im Breisgau 10 VIII 1960), German novelist. The tragic school story *Freund Hein* (1902) had a sensational success; the historical novel *Der nackte Mann* (1912) and the novel of peasant life *Das Riesenspielzeug* (1934) were widely acclaimed. But his short stories deserve first place, especially *Der Schleier* (1931).

SHORT STORIES: *Menschenwege* (1898); *Hans und Grete* (1909); *Der Spiegel* (1918); *Dreiklang* (1949).—*Vaterland* (play; 1924).—*Gesammelte Werke* (1949 ff.).

F. Endres, *E. S.* (1936); B. von Heiseler, *E. S. zum 85. Geburtstag* (1951). R.W.L. (F.M.K.)

**Streuvelds, STIJN**, pen-name of FRANK LATEUR (\*Heule 3 X 1871; †Ingooigem 15 VIII 1969), Flemish novelist and short-story writer, one of the great masters of Dutch prose, a nephew of Guido Gezelle\*. His tales are set in the West Flanders countryside and villages, but his imagination often gives a visionary quality to the simple, monotonous life. Initially, under the influence of the Russians and the Scandinavians, he experienced a sombre period (from *Lenteleven* to *Langs de wegen*): man, a primitive creature, bound to the earth, is at the mercy of the whims of formidable nature. Gradually man assumes

greater importance in Streuvels' work and in his masterpiece, *De vlaschaard*, a certain equilibrium between nature and man is attained: the role of nature remains considerable but man in his turn becomes a source of action and drama. After *De vlaschaard* Streuvels concentrated on character-drawing and on psychological conflict, with less happy results. A second masterpiece is his short story *Het leven en de dood in den ast*, a tale interweaving reality and dream, a pinnacle in his extensive production of short stories among which *De oogst*, *Het woud*, *De bomen*, *Het kerstekind* were already remarkable. Possessing creative talent on a grand scale, he enriched literature with monumental lyrical frescos, epic descriptions of man's struggle with the elements of nature and with fate, and various silhouettes of children and sturdy peasants. He has succeeded in synthesizing a cosmic and sometimes visionary world of his own in which man and nature are welded into an intimate unity.

NOVELS: *Langs de wegen* (1902; *Old Jan*, tr. E. Crankshaw, 1936); *Minnehandel* (1904; *Liebespiel in Flandern*, tr. A. Valetton, 1936); *De vlaschaard* (1907; filmed 1942; *Le champ de lin*, tr. J. de Zangré and J. Borginon, 1943); *Dorpslucht* (1914-15); *Prutske* (1922; *Poucette*, tr. B. Colin, 1934); *De teleurgang van den Waterhoek* (1927; *Le déclin du Waterhoek*, tr. idem, 1943); *Alma met de vlassen haren* (1931); *Levensbloesem* (1937; *Des Lebens Blütezeit*, tr. H. P. Kövari, 1949).—SHORT STORIES: *Lenteleven* (1899; *The Path of Life*, tr. A. Teixeira de Mattos, 1915); *Zomerland* (1900); *Zonnerij* (1900; incl. 'De oogst', *L'août*, tr. G. Knopff, 1928); *Doodendans* (1901); *Dagen* (1903); *Dorpsgeheimen* (1904); *Openlucht* (1905); *Stille avonden* (1905); *Het uitzicht der dingen* (1906); *Najaar* (1909); *Het kerstekind* (1911; *L'enfant de Noël*, tr. G. d'Ys, 1935); *Het glorierijke licht* (1912); *Werkmensen* (1926; incl. 'Het leven en de dood in den ast', *Die Männer am feurigen Ofen*, tr. W. Ackermann, 1936); *Kerstwake* (1928; *Letzte Nacht*, tr. H. Schmülling, 1933).—AUTOBIOGRAPHY: *Heule* (1942); *Avelghem* (1946); *Ingooyghem* (1951, 1957); *In levenden lijve* (1966).

A. de Ridder, S. S. (2nd ed. 1908); *Das S.-Buch* (ed. A. Spemann, 1941); F. de Pillecyn, S. S. (2nd ed. 1943) and S. S. (1958; 5th ed. 1964); E. Janssen, S. S. en zijn *Vlaschaard* (1946); A. Demedts, S. S. (1955); H. Speliers, *Omtrent S.* (1968). R.F.L.

Stribling, THOMAS SIGISMUND (\*Clifton, Tenn. 4 III 1881; ∞1930 Luella Kloss; †8 VII 1965), American novelist. He writes of Southern life with a bitterly realistic touch. *The Store*, second in his historical trilogy of an Alabama country town, won the Pulitzer prize in 1932.

*Teeftallow* (1926); *Bright Metal* (1928); *The Forge* (1931); *Unfinished Cathedral* (1934); *These Bars of Flesh* (1938). H.L.C. (G.A.K.)

DER Stricker (fl. 1215-50), Rhenish itinerant poet, sometime in Austria. Early works are an attempt at Arthurian romance (*Daniel von dem blühenden Tal*, c. 1215) and an extremely popular modernization of the *Rolandslied* of Pfaffe Konrad\* (more than 40 MSS). More characteristic (and influential) are his realistic tales, e.g. of a parson turned trickster (*Pfaffe Amis*, some of whose exploits Till Eulenspiegel\* inherits). He also wrote parables (*bispiel*), and monitory tales including *Die Gauhühner*, defending the oppressed peasantry.

*Karl der Grosse* (ed. K. Bartsch, 1857; rev. D. Kartschoke, 1965); *Der Pfaffe Amis* (ed. H. Lambel in *Erzählungen und Schwänke*, 1872, 1883); *Daniel* (ed. G. Rosenhagen, 1894); for *Bispiel* and *Sprüche* see C. von Kraus, *Mittelhochdt. Übungsbuch* (1926); various colls ed. in *Altdt. Textbibliothek*, XXXV (1934), LIII-LIV (1960).

Clair Baier, *Der Bauer in der Dichtung des S.* (1938); exhaustive treatment in H. de Boor, *Die dt. Lit. im späten MA.* (1962). F.P.P.

Stricker, JOHANN (\*Grobe, Holstein c. 1540; †Lübeck 23 I 1598), Low German dramatist. A Lutheran pastor, he wrote *De Düdesche Schlömer* (1584), an 'Everyman' play directed against the excesses of the Holstein aristocracy. Dramatically effective, with excellent characterization and deep religious feeling, it is an outstanding Reformation drama.

*Geistliche Comödie vom erbärmlichen Falle Adams und Evae* (Low German version 1570, lost; High German tr. 1602); *De Düdesche Schlömer* (ed. J. Bolte, 1889; ed. A. E. Berger in *Dt. Lit. in Entw.-Reihen*, VI, 1936).

K. Goedeke, *Everyman, Homulus und Hekastus* (1865); R. Sprenger, 'Zu J. S.' in *Niederdt. Jahrb.*, XV (1890). D.G.D.

Strindberg, JOHAN AUGUST (\*Stockholm 22 I 1849; †ibid. 14 V 1912), Swedish dramatist, novelist, short-story writer, poet and critic. Son of a steamship agent and a woman who had at one time been a waitress (a fact which obsessed him and led him to entitle his main autobiographical work *Tjänstekvinnans Son*, 1886; *The Son of a Servant*, tr. E. Sprinchorn, 1966). Strindberg passed an unhappy childhood. He studied intermittently at Uppsala, but never took a degree; financial troubles drove him to take up schoolmastering, tutoring and then journalism (1872-74). In 1874 he became an assistant in the Royal library at Stockholm and in the following year he met Siri von Essen, wife of Captain Wrangel of the Swedish Guards; on 31 XII 1877 he married her. The marriage, though based on passionate love, was stormy and ultimately catastrophic, and ended in a divorce, initiated by Strindberg, in I 1891. Already before his marriage Strindberg had begun publishing his

first literary works: the first worth mention was the prose-drama *Fritänkaren* (1870). The historical drama *Mäster Olof* (1st version 1872; *Master Olof*, tr. C. D. Locock and J. Bulman, 1931), influenced by Ibsen's\* *Brand* and by Shakespeare\*, is, however, his first really mature production, and opens a new epoch in Swedish drama: but the work which really made his name was the novel *Röda Rummet* (1879; *The Red Room*, tr. E. Sprigge, 1967), a series of satirical impressionistic episodes exposing the rackets in contemporary Stockholm. *Det Nya Riket* (1882), an even fiercer satire, had a great *succès de scandale*, and in 1883 Strindberg and his wife quitted Sweden for six years, during which they led a wandering life on the Continent. In 1884, however, Strindberg was obliged to return temporarily, for a passage in one of his short stories, *Giftas* (1884; *Married*, tr. E. Schleussner, 1913), led to his being prosecuted for blasphemy: he was acquitted but the episode greatly increased his already existing tendency to mental instability; he imagined, *inter alia*, that there was a conspiracy against him of feminists, who had won Siri over to their side. His preoccupation with the conflict between the sexes recurs in work after work of the following years such as the naturalistic dramas *Fadren* (1887; *The Father*), *Fröken Julie* (1888; *Miss Julie*) and *Fodringsägare* (1889; *Creditors*, all tr. M. Meyer in *A. Strindberg, The Plays*, I, 1964), the second volume of *Giftas* (1886) and the autobiographical *Le Plaidoyer d'un Fou* (1887–88; *The Confessions of a Fool*, tr. E. Schleussner, rev. E. Sprinchorn, 1967). Strindberg's second novel, *Hemsöborna* (1887; *The People of Hemsö*, tr. E. Harley Schubert, 1959), one of his best works, though little known outside Sweden, deals with life in the Stockholm archipelago, one of his happiest sources of inspiration. Strindberg returned to Sweden, after an extraordinarily productive but most unhappy period in his life, in 1889; dogged by financial cares, tormented by the loss of his children after the divorce, he became even more miserable, and in 1892 managed to get abroad again, this time to Berlin. Here he met his second wife, the young Austrian journalist Frieda Uhl, whom he married in IV 1893. This marriage was even more disastrous than the first, and ended, in I 1895, in another divorce. During this period Strindberg persistently occupied himself with scientific and alchemical studies: in Paris (1894–96) he experienced the worst of all his mental upheavals, the so-called 'Inferno crisis', which he described in *Inferno* (1897; *Inferno*, tr. M. Sandbach, 1962) and *Legender* (1898; *Legends: Autobiographical Sketches*, tr. anon., 1912). He returned to Sweden in the autumn of 1896. The works which he now produced, of which the most important is the symbolical play *Till Damaskus* (I and II, 1898; III, 1904; *To Damascus I, II and III*, tr. A. Paulson, 1965) reflect his preoccupation with religion and

reveal a strong tendency to Swedenborgian-coloured mysticism: his new conception of God and Man inspired, too, his new series of historical plays, of which he wrote four in the one year 1899. In 1901 he married for the third (and last) time: his new wife was a young Norwegian actress, Harriet Bosse. This marriage, too, was unsuccessful and was dissolved in XI 1904; it did, however, lead to a new period of creative activity, out of which emerged the plays *Dödsdansen* (1901; *The Dance of Death*, tr. E. Sprigge, 1960), *Kronbruden* (1902; *The Bridal Crown*, tr. E. Björkman, 1916), *Drömspelet* (1902; *A Dream Play*, tr. V. Anderson, 1964), as well as the charming lyrical little autobiographical work *Ensam* (1903). He also wrote historical short stories and the two scurrilous novels *Götiska Rummen* (1904) and *Svarta Fanor* (1904; pub. 1907). Then came his 'Kammerspel', written for 'Intima Teatern', an enterprise begun by Strindberg and August Falck in partnership: of the chamber plays, the Maeterlinckian *Ovåder* (1907; *The Storm*) and *Spöksöndagen* (1907; *The Ghost Sonata*, both tr. M. Meyer in *A. S., The Plays*, I, 1964), Strindberg's most fantastic work (and one of his most disillusioned), are the most notable. He spent the last years of his life in a flat in Drottninggatan, which he named 'Blå Tornet' ('The Blue Tower') and where he lived in great and deliberate isolation. He continued to pour out writings of the most various kinds, the most important being the aphoristic *Blåa Böcker* (1907–12), and his last, autobiographical-symbolical play *Stora Landsvägen* (1909; 'The Great Highway', tr. A. Paulson in *Modern Scandinavian Plays*, 1954). He died of cancer, greatly mourned by the people of Sweden (who saw him as a champion of freedom and radical ideas) and, throughout his life, ignored by the Swedish Academy. Though not Sweden's only great writer (as he is so often considered outside that country), he is undoubtedly the most remarkable of all: in Europe he has exercised great influence as a bold experimenter with dramatic forms, while to Swedes he appears especially notable for his phenomenal vitality and vigour, and for his brilliant use of language. B.M.E.M.; A.H.J.K. (I.S.)

*Samlade skrifter* (ed. J. Landquist, 55 vols, 1911–21); *Skrifter av A. S.* (ed. G. Brandell, 1945–46); *Brev* (ed. T. Eklund, 1948 ff.); *Det sjunkande Hellas* (ed. E. Gamby, 1960); *Ur Ockulta dagboken* (sel. from unpub. diary; ed. T. Eklund, 1963); *From an Occult Diary. Marriage with H. Bosse*, ed. with intro. *idem*, tr. M. Sandbach, 1965); *Klostret* (ed. C. G. Bjurström, 1966); *The Cloister*, tr. M. Sandbach, 1969).—For details of Eng. trs. see N. Afzelius, *Books in English on Sweden* (Stockholm, 1951) and *Suecana Extranea 1900*—(Swed. Inst.).

C. L. Schleich, *Erinnerungen an S.* (1917); E. Hedén, *S., en Ledtråd vid studiet av hans verk*

(1921); K. Jaspers, *S. und Van Gogh* (1922); M. Lamm, *S.s Dramer* (2 vols, 1924-26), *S. och makterna* (1936) and *S.* (2 vols, 1940-42); W. L. Dahlström, *S.'s Dramatic Expressionism* (1930); J. Mortensen, *S. som jag minnes honom* (1931); A. Jolivet, *Le théâtre de S.* (1931); J. Bulman, *S. and Shakespeare* (1933); G. Ollén, *S.s 1900-talslyrik* (1941) and *S.s dramatik* (1948; rev. 1961 and 1966); W. Berendsohn, *Strindbergsproblem* (1946), *S.s sista levnadsår* (1948) and *A. S.s skärgårds och Stockholmskildringar* (1962); H. Jacobsen, *S. og hans første Hustru* (1946); T. Eklund, *Tjänstekvinnans son* (1948); M. Gravier, *S. et le théâtre moderne* (1949); E. Sprigge, *The Strange Life of A. S.* (1949); B. Mortensen and B. W. Downs, *S. an Introduction to His Life and Work* (1949; new ed. 1965); G. Brandell, *S.s Infernokris* (1950); A. Hagsten, *Den unge S.* (2 vols, 1951); H. Lindström, *Hjörnarnas kamp* (1952); C. R. Smedmark, *Mäster Olof och Röda rummet* (1952); N. Norman, *Den unge S. och väckelserörelsen* (1953); D. Norrman, *S.s skilsmässa från Siri von Essen* (1953); S. Ahlström, *S.s erövring av Paris* (1956); S.-G. Edquist, *Samhällets fiende. En studie i S.s anarkism till och med Tjänstekvinnans son* (1961); B. G. Madsen, *S.s Naturalistic Theatre* (1962); K.-Å. Kärrnoll, *S.s bildspråk* (1962); E. Poulenard, *A. S. Romancier et nouvelliste* (1962); W. Johnson, *S. and the Historical Drama* (1963).—G. Lindström, 'S. Studies' in *Scandinavica* (1963); S. Rinman, 'Tio års Strindbergforskning' in *Meddelanden från Strindbergsällskapet* (1968; good biblio.). I.S.

Stringer, ARTHUR JOHN ARBUTHNOTT (\*Chatham, Ontario 26 II 1874; ∞1900 Jobyna Howland, ∞1914 Margaret Stringer; †1950), prolific Canadian writer of popular lyrics and light fiction, much of which is set in the prairie West.

*Hephaestus and Other Poems* (1902); *Prairie Wife* (1915); *The Prairie Omnibus* (1920); *City of Peril* (1923); *The Mud Lark* (1932); *The Life of Rupert Brooke* (1948).

V. Lauriston, A. S. (1941). M.H.M.M.

Stritar, JOSEF (\*Podsmreka, Carniola 6 III 1836; †Rogaška Slatina, Styria 25 XI 1923), Slovene poet, novelist and critic. In poetic theory and practice an anachronistic representative of the Romantic agony, combining the views of Rousseau\* and Schopenhauer\* he proclaimed the role of poetry as both herald and healer of universal grief. In *Dunajski soneti* ('Viennese Sonnets'; 1872), *Prešernova pisma iz Elizije* ('Prešeren's Letters From Elysium'; 1872) and his novel *Sodnikovi* (1878) he came near to critical realism; in his novel *Zorin* (1870) he created a Slovene variant of Goethe's\* Werther, and in *Gospod Mirodolski* (1876) a Slovene Vicar of Wakefield. Later, fearing a world-wide social upheaval, he devoted himself to popular education and literature for young people.

*Pesmi* (1869); *Pasji pogovori* (1870); *Triglavan s Posavja* (1870); *Dunajske elegije* (1876); *Raja* (1876); *Rosana* (1877); *Pod lipo* (1895); *Zimski večeri* (1902); *Lešniki* (1906).—*Zbrano delo* (coll. works; 10 vols, 1953-57).

I. Prijatelj, *S.jeva antologija* (1919); J. Pogačnik, *S.jev literarni nazor* (1963). A.S. (tr. H.Le.)

Strittmatter, ERWIN (\*Spremberg 14 VIII 1912), East German novelist, dramatist and short-story writer. His numerous professions included that of a baker, waiter, stable-boy, chauffeur and factory worker, and he draws on his experiences in his novels. His first play *Katzgraben* (1952) was produced by Brecht\*. He has been awarded many prizes in East Germany for his novels on workers and peasants and their acceptance of the new order.

NOVELS: *Ochsenkutscher* (1950); *Tinko* (1954); *Der Wandertäter* (1957); *Ole Bienkopp* (1963).—*Die Holländerbraut* (plays; 1960).—SHORT STORIES: *Schulzenhofer Kramkalender* (1966); *Ein Dienstag im September* (1970).

R. Andrews, 'Re-education through literature: S.'s *Tinko*' in *Ger. Life and Letters*, new ser., XIV (Apr. 1961); *Schriftsteller der Gegenwart*, III (double vol., on Adam Scharrer and S.; 1962); U. Roisch, 'Zu S.s *Ole Bienkopp*' in *Deutsch als Fremdsprache*, II.3 (1965). D.E.

Strode, WILLIAM (\*Plympton, Devon 1602; †Oxford 11 III 1645), English poet and dramatist. Educated at Westminster School and Christ Church, Oxford, Strode took Holy Orders and pursued an academic career. His one play was performed before Charles I and his Queen at Oxford on 29 VIII 1636, with music by Henry Lawes.

*The Floating Island* (pr. 1655).—*Poetical Works* (ed. B. Dobell, 1907). J.B.B.

Strong, LEONARD ALFRED GEORGE (\*Plymouth 1896; ∞1926 Dorothea Tryce; †17 VIII 1958), Irish novelist and poet; settled in London in 1933. He has written clear, perceptive novels, several based upon his youth in England and Ireland. R.McH.

*Selected Poems* (1931).—NOVELS: *Dewey Rides* (1929); *The Garden* (1931); *Sea Wall* (1933).—STORIES: *The English Captain* (1929); *Tuesday Afternoon* (1935); *The Travellers* (1945).

E.T.W.

Stroupežnický, LADISLAV (\*Cernohice 6 I 1850; †Prague 11 VIII 1892), Czech dramatist, best remembered for his play of South Bohemian peasant life, 'Our Swaggers' (*Naši furlanti*, 1887). R.A.

Strozzi, ERCOLE (\*Ferrara ?1473; †ibid. 5/6 VI 1508), Italian poet, son of Tito Vespasiano Strozzi\*.

His Latin elegies show an extraordinary facility and command of language. Married to the beautiful Barbara Torelli\*, he was mysteriously murdered.

*Strozzi poetae pater et filius* (pub. Aldus, 1513).  
C.Dr.

**Strozzi, TITO VESPASIANO** (\*Ferrara 1424; †*ibid.* 30 VIII 1505), Italian poet and administrator. His family came to Ferrara from Florence early in the 15th century. He had a distinguished career under three Este princes but is remembered for his Latin poetry, especially his exquisitely elegant elegies.

R. Albrecht, *T. V. S.* (1891).

C.Dr. (J.G.-R.)

**Strubberg, FRIEDRICH ARMAND** (\*Kassel 18 III 1806; ∞5 VI 1866 Antoinette Sattler; †Gelnhausen 3 IV 1889), German novelist. He stayed in the United States from 1837 and led a stormy life of adventure. He returned to Europe in 1854 and embarked upon a fertile but still stormy career as a writer of entertaining novels embodying a liberal point of view; they form valuable source material for American history.

**AUTOBIOGRAPHY:** *Amerikanische Jagd- und Reiseabenteuer aus meinem Leben in den westlichen Indianergebieten* (1858); *Bis in die Wildniss* (4 vols, 1858); *Aus Armand's Frontierleben* (3 vols, 1867); *Friedrichsburg, die Colonie des deutschen Fürstenvereins in Texas* (2 vols, 1867).—**NOVELS:** *Scenen aus den Kämpfen der Mexikaner und Nordamerikaner* (1859); *Sklaverei in Amerika oder Schwarzes Blut* (3 vols, 1862); *In Süd-Carolina und auf dem Schlachtfelde von Langensalza* (4 vols, 1869); *Der Krösus von Philadelphia* (4 vols, 1870).—*Ausgewählte Romane* (7 vols, 1894–96).—*Die Quadronne* (play; 1885).

P. A. Barba, *Life and Works of F. A. S.* (1913); L. A. Woodson, *American Negro Slavery in the Works of F. S., Friedrich Gerstäcker, and Otto Ruppius* (1949).  
E.R.

**Strug, ANDRZEJ**, pseud. of **TADEUSZ GALECKI** (\*Konstantynówka 28 XI 1871; †Warsaw 9 XII 1937), Polish novelist. For his early social and political work he was exiled to Archangel; after his return he participated in the 1905–06 revolution, fled to Paris and from 1914 served with Polish legions. A consistent Socialist, he protested against the 1926 *coup d'état* of Piłsudski. His characters are real and he portrays them with psychological insight. In *Pieniądz* (1921) and *Miliardy* (1933) he depicted the pressure of capitalism. His style is simple and unrhymed.

**NOVELS:** *Ludzie podziemni* (3 series, 1908–09); *Ze wspomnień starego sympatyka* (1909); *Jutro* (1909); *Dzieje jednego pocisku* (1910); *Geschichte einer Bombe*, tr. E. Frisch, (1912); *Portret* (1913);

*Znak za wierną służbę* (1920); *Mogiła nieznanego żołnierza* (1922); *Kronika Świeciechowska* (1923); *Fortuna kasjera Spiewankiewicza* (1928); *Żółty krzyż* (1932–33).—**SHORT STORIES:** *Klucz otchłani* (1929).—*Pisma* (20 vols, 1930–31; ed. H. Szyper, 1947).

Z. Dębicki, 'A. S.' in *Portrety*, I (1927); Z. L. Zaleski, 'A. S.' in *Attitudes et destinées* (1932); *Wiadomości Literac.*, X (1938); S. Sandler, *A. S. wśród ludni podziemnych* (1959); *Wspomnienia o A. S.* (1965).  
S.S. (P.H.)

**Strykowski, JULIAN** (\*Stryj 27 IV 1905), Polish novelist. His major works are concerned with the old-fashioned Jewish communities in the small towns of Galicia before the First World War and continue the tradition of the documentary Polish novel dealing with Jewish themes. They may be considered the finest and at the same time the final achievement of this genre.

**NOVELS:** *Bieg do Fragałà* (1951); *Der Lauf nach Fragałà*, tr. A. and R. Flierl, Berlin, (1953); *Głosy w ciemności* (1956); *Les voix dans les ténèbres*, tr. V. Acherès, Paris, (1957); *Czarna róża* (1962); *Austeria* (1966); *The Inn*, tr. C. Wieniewska, (1972).—*Imię własne* (short stories; 1961).—*Pożegnanie z Italią* (essays; 1954).

P.H.

**Styrye, JOHN** (\*Houndsditch 1 XI 1643; ∞Susanah Lowe; †Hackney 2 XII 1737), English historian and biographer; he was educated at St Paul's School and Jesus College, Cambridge, and took Holy Orders. He accumulated many documents from the Elizabethan age, on which he based his lives, and also continued the work of Stow\*.

*Memorials of Thomas Cranmer* (2 pts, 1694; ed. P. E. Barnes, 2 vols, 1853); *The History of the Life and Acts of Edmund Grindal* (1710); *The Life and Acts of Matthew Parker* (1710); *The Life and Acts of John Whitgift* (1718); *A Survey of the Cities of London and Westminster by John Stow, Corrected, Improved . . . and brought down from the year 1633 to the present time* (1720); *Annals of the Reformation in England* (3 vols, 1735–37).  
J.B.B.

**Stub, AMBROSIVS CHRISTOFFERSEN** (\*Gummerup 1705; ∞1735 Mette Cathrine Schousboe; †Ribe 15 VII 1758), Danish poet. He was a fine lyric poet, unrecognized in his own lifetime, whose tragic fate it was to become jester to the wealthy squires of Denmark. The fraction of his poems that have survived are mainly religious and moralizing arias or occasional pieces, witty improvised epigrams, or drinking songs. In many ways his poetry is suggestive of Robert Herrick\*. Stub died in utter poverty.

Behind the 18th-century artificiality of metaphors and similes and other stylistic finery, there

is a genuine love of nature in Stub's poetry, a sense of personal experience, and a vivacious, graceful tone which has kept alive the best of his poems.

*Digte* (ed. K. Elfelt, 1941); *Samlede Digte* (ed. H. Fonsmark, 1961).

H. Brix, A. S. (1960).

E.B.

Stubbs or Stubbes, PHILIP (\*c. 1555; ∞London 6 IX 1586 Katherine Emmes; †c. 1610), English Puritan pamphleteer, who was at Oxford and Cambridge but took no degree. After traversing a great deal of the country he published *The Anatomy of Abuses* which successfully went into four editions between 1583 and 1595, and involved him in the Marprelate controversy. Even more popular was *A Crystal Glass for Christian Women* (1591).

*The Anatomie of Abuses* (1583; repr. F. J. Furnivall, 1877-79); *The Second Part* (1583; repr. *idem*, 1882); *A Christal Glasse for Christian Women* (1591; partially repr. *idem*, 1879).

T. P. Pearson, 'The composition and development of P. S.'s *Anatomie of Abuses*' in *Mod. Lang. Rev.*, LVI (1961).

B.L.J. (T.P.M.)

Stubbs, WILLIAM, Bishop of Oxford (\*Knaresborough 21 VI 1825; ∞1859 Catherine Dellar; †Cuddesdon 22 IV 1901), English historian, Regius Professor of modern history at Oxford.

*Select Characters and other illustrations of English Constitutional History* (1866); *Constitutional History of England* (3 vols, 1873-78); *Letters of W. S.* (ed. W. H. Hutton, with full biblio., 1904); *Historical Introductions to the Rolls Series* (ed. A. Massall, 1902).

J. G. Edwards, W. S. (1952). R.M.H. (M.A.)

Stubenberg, JOHANN WILHELM VON (\*Nové Město/Neustadt an der Mettau 22 IV 1619; †Vienna 15 II 1663), Austrian poet and Protestant country gentleman, member of a close-knit circle including Wolfgang von Hohberg\*, in contact with Catharina Regina von Greiffenberg\*, the Nürnberg poets, especially Birken\* and Harsdörffer\*, and a member of the Fruchtbearbeitende Gesellschaft. His translations from French (Mme de Scudéry's\* *Clélie*, 1664), Italian (three works by G. F. Loredano, two by G. B. Marino\*) and English (two works by Francis Bacon\*) authors were important.

Egon Cohn, *Gesellschaftsideale und Gesellschaftsroman des 17. Jahrhunderts* (1921); O. Brunner, *Adeliges Landleben und europäischer Geist* (1949); Martin Bircher, *J. W. von S. und sein Freundeskreis* (with biog., biblio.; 1968).

L.W.F.

Stuckenberg, VIGGO HENRIK FOG (\*Vridsløselille 17 IX 1863; ∞1887 Ingeborg Pamperin, ∞1904

Clara Holbøll; †Frederiksberg 6 XII 1905), Danish poet. In his student years he became acquainted with Jørgensen\* and Claussen\*, and, with his first wife, became the centre of the Danish Symbolist poets of the 1890s. He was influenced by Maeterlinck\*, and in his prose tales by Turgenev\* and Dostoyevsky\*. His chief inspirations are his love for his mother and his wife and his feeling for nature. His stories and tales are mostly forgotten now, but his poems have a subtle beauty.

VERSE: *Digte* (1886); *Den vilde Jæger* (1894); *Flyvende Sommer* (1898); *Sne* (1901); *Aarsens Tid* (1905); *Sidste Digte* (1906); *Udvalgte Digte* (1954).—STORIES: *I Gennembrud* (1888); *Messias* (1889); *Fagre Ord* (1895); *Valravn* (1896); *Sol* (1897); *Hjemfalden* (1898); *Asmadæus* (1899); *Vejbred* (1899); *By the Wayside*, tr. U. Hook, 1917.—*Breve* (ed. J. Andersen, 1946).

C. C. Lassen, V. S. (1923); J. Andersen, V. S. *og hans Samtid* (2 vols, 1944).

E.B.

Stukalov, NIKOLAY FÉDOROVICH: see Pogodin, NIKOLAY.

Stúñiga, LOPE DE: see Estúñiga, LOPE ORTIZ DE.

Stuparich, GIANI (\*Trieste 4 IV 1891; †Rome 7 IV 1961), Italian short-story writer, poet and novelist. After serving as an officer in the First World War, Stuparich became a schoolmaster. His early fiction is introspective and autobiographical; his most mature work belongs to the 1940s: *L'Isola* (1942) is considered to be his best work.

FICTION: *Racconti* (1929); *Donne nella vita di Stefano Premuda* (1932); *Nuovi racconti* (1935); *Ritornellano* (1941); *Notte sul porto* (1942); *Simone* (1953).—VERSE: *Poesie* (1956).—GENERAL: *Colloqui con mio fratello* (1925); *Guerra del '15* (1931); *Trieste nei miei ricordi* (1948); *Ricordi istriani* (1961).

J.F.C. (B.M.)

Štúr, L'UDOVÍK (\*Uhrovec 29 X 1815; †Modra 12 I 1856), Slovak philologist, critic and poet. Štúr, the founder of the modern Slovak literary language, became a leading figure in the intellectual life of Slovakia even in his student days at Bratislava where he enthusiastically propagated the 'Slavonic idea' in the spirit of Kollár\*. After two years at Halle (1838-40), where he eagerly assimilated the philosophy of Hegel\*, he returned to Bratislava and took up the struggle for the Slovak language and culture against the official policy of Magyarization. In collaboration with his friends J. M. Hurban\* and M. M. Hodža\* he elaborated a literary language based on the dialects of central Slovakia. The first article in the new language appeared in the periodical *Nitra* in 1844; and its theoretical basis was provided in an important treatise *Nárečja slovenskua alebo potreba písanija*



*v tomto nárečí* ('The Slovak Dialect or the Necessity of Writing in That Dialect') and a grammar, *Náuka reči slovenskej*, both published in 1846. Štúr spent the years after 1849 in seclusion and was pessimistic as to the future of the language he had propagated; nevertheless, it soon gained acceptance and in most essentials the standard Slovak of today is based on it.

*Dielo* (6 vols, 1954–59).

*L'. Š.: Život a dielo 1815–1856* (1956).—J. V. Ormis, *Bibliografia L'. Š.* (1958). R.A.

**Sturluson, SNORRI** (\*1178; ∞1199 Herdís Bessadóttir, ∞1233 Hallveig Ormsdóttir; †23 IX 1241), Icelandic saga writer and poet, the most distinguished figure in the Norse literary world, celebrated for his sagas of the Norwegian Kings, *Heimskringla*, and as author of the prose *Edda* (EDDA). His father was a minor chieftain, and on his mother's side he was descended from the scalds Egill Skalla-Grimsson\* and Markús Skeggjason. He was adopted by the powerful Jón Loftsson, whose home at Oddi in south Iceland was the principal centre of learning and culture in the country. Here Snorri learnt much of the Norwegian Kings and their history. A marriage at the age of 20 brought him riches and power which, urged on by ambition, he developed and extended until he became one of the most powerful men in Iceland. In 1218 and 1237 he visited Norway. During his first visit he appears to have dissuaded Duke Skúli from an attack on Iceland by promising to act as his agent on his return. He did nothing, however, and, at the time of his second visit, strife amongst the Icelandic chieftains had made his position very difficult. Finally he became involved in Skúli's rebellion which occurred shortly after he had left Norway; King Hákon had him killed by his enemies in Iceland.

Snorri was a man of complex personality and wide learning. He was twice Law Speaker of Iceland, and his knowledge of Norse mythology, history and poetry was probably unique. In addition to the works mentioned above, the authorship of Egill Skalla-Grimsson's saga is plausibly attributed to him. As a saga writer Snorri's work is distinguished by a high degree of objectivity, rationalism and, although his reliability must always be carefully tested, a critical use of the sources available. His literary qualities include a polished style, lively and dramatic characterization and an effective use of conversation.

*Heimskringla. Nóregs konunga sögur* (ed. F. Jónsson, 4 vols, 1893–1901; ed. B. Aðalbjarnarson in *Íslenzk fornrit*, XXVI–XXVIII, 1941–51; Eng. trs: S. Laing, 3 vols, 1844, rev. ed., 3 vols, 1961–64; W. Morris and E. Magnússon, 4 vols, 1893–1905; E. Monsen and A. H. Smith, 1932).

S. Nordal, *S. S.* (1920); F. Paasche, *S. S. og Sturlungerne* (1922). R.G.P. (P.G.F.)

**Sturm, JOHANNES** (\*Schleiden 1507; †Strasbourg 1589), German educationist; convert to Lutheranism, founded the Gymnasium at Strasbourg (1539). His public lectures on rhetoric and dialectic and his sponsorship of the classical ideal led to the foundation of the University.

Charles Schmidt, *La vie et les travaux de J. S.* (1855); G. Meyer, *Die Entwicklung der Strassb. Univ.* (1926); *Classicae Epistolae* (ed. with tr. J. Rott, 1938). F.P.P.

**Sturzen-Becker** (before 1855 STURTZENBECHER), OSCAR PATRIK, pseud. ORVAR ODD (\*Stockholm 28 XI 1811; †Hälsingborg 16 II 1869), Swedish poet and prose writer. He worked with extreme energy for the causes of democracy and 'Scandinavianism', lived in Paris (1838–39), and in Copenhagen (1844–47 and 1854–63), edited Öresunds Posten (1847–55) in Hälsingborg, where he spent the last years of his life, and contributed over many years to Aftonbladet. He had a witty and elegant style, much influenced by Heine\* and by French *causeurs*.

PROSE: *Tre septemberdagar i Stockholm* (1834); *Ur Stockholmslifvet* (1844); *Hinsidan Sundet. Danska epistlar* (1846); *Den skandinaviska frågan . . . af Arnliot Gellina* (1856); *La Veranda, Valda feuilletoner* (1861); *Samlade ax* (1868).—VERSE: *Min fattiga sångmö, Poetiska försök* (1844).—*Valda skrifter* (ed. G. Ljunggren, 3 vols, 1880–82).

A. Blanche, *Minnesbilder* (1870–76); R. Sturzen-Becker, *O. P. S.-B.* (2 vols, 1911–12); O. Sylwan, 'S.-B. och Skandinavismen' in *Studier tillägnade K. Warburg* (1912) and *O. S.-B.'s författarskap* (1919). B.M.E.M.; A.H.J.K.

**Styron, WILLIAM** (\*Newport News, Va., 11 VI 1925; ∞1953 Rose Burgunder), American novelist. *Lie Down in Darkness* (1951) has a certain kinship with Faulkner's\* *As I Lay Dying*, but lacks the taut power of *The Long March* (1953). The recognition of horror, waste and evil in the more gothic *Set This House on Fire* (1960) is further exemplified by his fictional re-creation of Nat Turner's slave rebellion in *The Confessions of Nat Turner* (1967). G.A.K.

**Su CHĚ** (\*Mei-shan 1039; †Yin-chang 25 X 1112), Chinese poet, essayist and scholar. Su received his first important post in the financial bureau set up (1069) to implement the reform policy of Wang\* An-shih, but soon became critical of the latter and was transferred from the capital. He returned to prominence after 1085, becoming a member of the grand council (1091). He was banished (1097) after the restoration of Wang's party, but pardoned in 1100. Though a major writer, Su is overshadowed as a poet by his brother Su\* Shih, and as a prose-writer by both his brother and his father Su\* Hsün. He is more austere and academic than either.

COLLECTED LITERARY WORKS: *Luan-ch'êng chi* (1091); *Luan-ch'êng hou-chi* (1106); *Luan-ch'êng san-chi* (1111).—Lin Yutang, *The Gay Genius* (1947). A.R.D.

SU HSÜN (□Mei-shan 1009; †K'ai-fêng 1066), Chinese essayist. He failed to pass the state examinations but late in life (1060) obtained a minor official post at the capital through his writings. Later he was appointed to assist in the compilation of a history of the emperors of the reigning Sung dynasty. Like his two sons, Su\* Shih and Su\* Chê, he was among those writers through whose influence the 'old-style' (*ku-wên*) prose, modelled on classical and Han period authors, achieved dominance. His strength lies in discursive essays on historical and political subjects in which he often evinces a vigorous partisanship.

*Chia-yu chi* (coll. works; sel. tr. G. Margouliès in *Le Kou-wen chinois*, 1925).—Lin Yutang, *The Gay Genius* (1947). A.R.D.

SU MAN-SHU. Man-shu is the religious name of SU CHIEN (\*Yokohama 28 IX 1884; †Shanghai 2 V 1918), Chinese poet, novelist and essayist. Su's mother was a Japanese and the problems of his mixed parentage made him attempt to build a legend of himself in his autobiographical 'Lone Swan'. From 1902 he associated with leading revolutionaries and contributed to revolutionary newspapers. He was an early translator of Western poetry and besides 'Lone Swan' wrote five other short novels, poems and works on Buddhist subjects. He became a monk in 1904.

NOVEL: *Tuan-hung ling-yen chi* (first pub. in Shanghai newspaper, 1912; *The Lone Swan*, tr. G. K. Leung, Shanghai, 1924; *Der wunde Schwan*, tr. A. von Rottauscher, 1947).—*Su Man-shu ch'üan-chi* (coll. works; 5 vols, 1930–31).

H. McAleavy, *Su Man-shu: a Sino-Japanese Genius* (1960). A.R.D.

SU SHIH, or SU TUNG-P'O (\*Mei-shan 8 I 1037; †Ch'ang-chou 24 VIII 1101), Chinese poet and essayist. Su's official career and his whole life were greatly affected by his membership of the group which opposed the reform measures of Wang\* An-shih. His opposition eventually caused his banishment to Huang-chou (1080–84). With the reversal of Wang's policies, Su returned to court and intermittently occupied important posts. After the restoration of the reform party by Emperor Chê-tsung he was banished to Hui-chou (1094) and later to Hainan (1097), but pardoned in 1100.

Su was not only an outstanding literary figure but also a great calligrapher and painter. The number of his extant works is very great, both in prose and verse of all types. His finest poems have an effortless diction (he did not hesitate to use vernacular words); their imagery is simple but

strongly evocative. He made an especial contribution to *tz'ü*-poetry by widening its subject range. In prose, while he composed excellent descriptive or reflective essays, he also wrote powerfully upon current political and religious controversies.

*Tung-p'o chi* (coll. works); sel. trs: C. D. Le Gros Clark, *Selections From the Works of Su Tung-p'o* (1931) and *The Prose Poetry of Su Tung-p'o* (1935); Ch'u Ta-ko, *Chinese Lyrics* (1937); B. Watson, *Su Tung-p'o* (1965).

Lin Yutang, *The Gay Genius* (1947); K. Yoshikawa, *An Introduction to Sung Poetry* (tr. B. Watson, 1967). A.R.D.

SUÁREZ, FRANCISCO (\*Granada 1548; †Lisbon 1617), Spanish theologian and political theorist. He studied at Salamanca, became a Jesuit and taught in Spanish Universities and at Rome. His philosophy was Thomistic. In his *Defensio catholicae fidei* he attacked the notion of the divine right of kings.

*Opera* (26 vols, Paris, 1856–61); *Selections* (ed. J. B. Scott, 1944).

O. Gierke, *Natural Law and Theory of Society* (1934); R. Wilensius, *The Social and Political Theory of F. S.* (1963). E.M.W. (J.E.V.)

SUÁREZ DE FIGUEROA, CRISTÓBAL (\*Valladolid ?1571; †Lecce ?1631), Spanish poet, prose-writer and novelist. He was a disgruntled lawyer who attacked many of his literary contemporaries. He wrote an epic about Roncesvalles [CHARLEMAGNE] and a pastoral novel and translated Guarini\*. His best book, *El pasagero*, recounts the animated conversation of four travellers about many aspects of early 17th-century life.

*El pasagero* (ed. F. Rodríguez Marín, 1913).

J. P. Wickersham Crawford, *The Life and Works of C. S. de F.* (1907). E.M.W.

SUCHENWIRT, PETER (fl. c. 1350–95), Austrian itinerant poet (as his name advertises), finally awarded a house in Vienna. His versified obituaries, chronicle of Albrecht III's Prussian campaign (an unconscious indictment), heraldic, moral-didactic, allegorical and religious poems are dull reading now.

Ed. E. Primmer (1827); selections in J. Kürschner, *Dt. Nat.-Lit.*, XI and XII (1882–89); more recent identifications in G. Ehrismann, *Gesch. der dt. Lit. . . . des M.A.s* (1935).—F. Kratochwil, *Der österr. Didaktiker P. S.* (1871); O. Weber, *P. S.* (1937). F.P.P.

SUCKLING, SIR JOHN (\*Twickenham II 1608/09; †Paris 1642), English courtier poet and dramatist, renowned for his grace and *esprit* as man and writer. He was abroad from ?1628 to 1632, accompanied the Marquess of Hamilton with the armies of Gustavus Adolphus and was knighted

on his return. Suckling's work was popular at court. In 1637 he wrote his prose *Account of Religion by Reason*. Raising a troop at his own expense against the Scots in 1639, he sat for Bramber in the Long Parliament (1640), took part in the plot to free Strafford (1641) and fled to France, either committing suicide or becoming the victim of a contrived accident.

*The Complete Works of Sir J. S.* (ed. A. H. Thompson, 1910; repr. 1964); *Sir J. S.'s Poems and Letters From MS* (ed. H. Berry, 1960).

B.L.J. (A.N.W.)

**Suda Lexicon:** see **Suidas**.

**Sudermann, HERMANN** (\*Matziken, East Prussia 30 IX 1857; †Berlin 21 XI 1928), German playwright and novelist. From his first play, *Die Ehre* (1890; Eng. tr. H. R. Baukhage, 1915), he dominated the German stage for nearly 20 years; a clever and effective literary craftsman, he was equally successful in his novels.

PLAYS: *Heimat* (1893; *Magda*, tr. C. Sykes, 1907; also filmed); *Schmetterlingsschlacht* (1895; Eng. tr. A. H. Schwarz, 1914); *Glück im Winkel* (1896); *The Vale of Content*, tr. W. E. Leonard, 1915); *Die drei Reiherfedern* (1899; Eng. tr. H. T. Porter, 1900); *Johannisfeuer* (1900; Eng. tr. C. and H. T. Porter, 1904).—NOVELS: *Frau Sorge* (1887; tr. B. Overbeck, 1891); *Der Katzensteg* (1890; *Regine*, tr. H. E. Miller, 1894); *Der tolle Professor* (1926; Eng. tr. I. Leighton and O. P. Schinnerer, 1928); *Die Frau des Steffen Tromholt* (1928; Eng. tr. E. and C. Paul, 1929).—*Dramatische Werke* (6 vols, 1923); *Romane und Novellen* (10 vols, 1930).

K. Busse, *H. S., sein Wesen und sein Werk* (1927); I. Leux, *H. S.* (1931); *H. S.* (ed. T. Duglor, 1958).  
R.W.L. (K.W.M.)

**Sūdṛaka**, a Hindu prince, the reputed author of the Sanskrit drama, *Mṛcchakaṭikā*, about a merchant's love for a courtesan. An outstanding play, it gives vivid pictures of town life in ancient India.  
J.E.B.G.

**Sue, EUGÈNE JOSEPH MARIE** (\*Paris 20 I 1804; †Annecy 3 VIII 1857), French novelist. A former naval surgeon, Sue first won fame and fortune by his serial novels with a seafaring background, but his greatest successes were *Les mystères de Paris* (1842–43) and *Le Juif errant* (1844–45), in which he championed Socialism and anti-clericalism through his startling accounts of the underworld of Paris.

*Plick et Plock* (1831); *Les sept péchés capitaux* (1847–49); *Les mystères du peuple* (1849–56).

E. de Mirecourt, *E. S.* (1855); P. Ginisty, *E. S.* (1929); N. Atkinson, *E. S. et le roman feuilleton* (1930); J. L. Bory, *E. S., le roi du roman populaire* (1962).  
T.W.

**Suetonius (GAIVS S. TRANQUILLVS)** (\*c. 70; †c. 140), Roman historian, for some time a pleader, afterwards Hadrian's\* confidential secretary. His later life was spent in retirement. His works were mainly grammatical and biographical. The greatest extant is *De vita Caesarum*, 12 imperial biographies from Julius Caesar\* to Domitian, drawn from good sources and uniformly arranged, each life ending with an account of the person and character of its subject. The style of Suetonius is unpretentious and often pedestrian. The scandalous character of many of the anecdotes has caused Suetonius to be considered a man of prurient mind; but he wrote conscientiously what he found in his sources. A great collection of literary biography (*De viris illustribus*) survives only in fragments, although the notes on writers in Jerome's\* *Chronicon* are largely drawn from it. A long list of other works of Suetonius is given in *Suidas*\*.

Eds: *De vita Caesarum* (M. Ihm, 1933; repr. 1967); other works (A. Reifferscheid, 1860); *De grammaticis et rhetoribus* (G. Brugnoli, 1963).—Eds of *Lives* with comm.: *Julius* (H. E. Butler and M. Cary, 1927); *Augustus* (E. S. Shuckburgh, 1896; M. Adams, 1939); *Vespasianus* (A. W. Braithwaite, 1927); Bks VII and VIII (*Galba to Domitian*; G. W. Mooney, with comm. and tr., 1930).—Trs: J. C. Rolfe, *De vita Caesarum* (2 vols, 1914); R. Graves, *S.: The Twelve Caesars* (1957).

A. Macé, *Étude sur Suétone* (1900); D. R. Stuart, *Epochs of Greek and Roman Biography* (1928); W. Steidle, *Sueton und die antike Biographie* (1951); *Latin Biography* (ed. T. A. Dorey, 1967).  
J.A.W. (J.D.)

**Suger** (\*c. 1081; †1151), French prelate, diplomat and historian, Abbot of St Denis from about 1122. During the Second Crusade he acted as regent of the kingdom and on several occasions was sent to Rome by Louis VI. His works include a panegyric on Louis and two treatises describing the rebuilding of St Denis, which are of exceptional importance for the history of medieval architecture.

*Œuvres complètes* (ed. A. Lecoy de la Marche, 1867); *On the Abbey Church of St-Denis and Its Art Treasures* (ed., tr. and annot. E. Panofsky, 1946).—M. Aubert, *S. (St Wandrille, 1951)*.

R.R.R.

**Suhravardī, YAḤYĀ, SHIHĀB-AL-DĪN** (\*1153–55; †Aleppo 1191), Persian philosopher and mystic, put to death by orthodox Muslims. He wrote engagingly in Arabic and Persian. His metaphysics of light has influenced Middle Eastern mystical thought.

*Ḥikmat al-Ishrāq* (Tehran, 1898); *Risālat al-'Ishq* (intro. O. Spies, Stuttgart, 1934); *Three Treatises on Mysticism . . .* (text and Eng. tr. *idem*

and S. K. Khatak, *ibid.*, 1935); *As Suhraṣavadi opera metaphysica et mystica* (ed. H. Corbin, I, Istanbul, 1945; II, Tehran, 1952); *Ahvāl al-Tufūliyya* and *Rūzi bā Jama'at-i Sūfiān* (Tehran, 1937).

C. de Vaux, 'La philosophie illuminative d'après S.' in *Jour. Asiatique*, IX (1902); M. Iqbal, *The Development of Metaphysics in Persia* (1908); H. Corbin, *Les motifs zoroastriens dans la philosophie de S.* (Tehran, 1946); S. H. Nasr, *Three Muslim Sages* (1964). E.Y.

**Suidas**, the name given to a Greek *Lexicon* probably compiled about 1000 by one or more authors. It is thought that the work was originally called 'The Suda' (*hē Souda*). There is at present no agreed interpretation of the meaning of 'Suda'. The work is an invaluable mine of information on ancient history and literature, particularly for its citations from Greek works now lost.

*Lexicon Suidae* (ed. A. Adler, 5 vols, 1928-38). F. Dölger, 'Zur Souda-Frage' in *Byzantinische Zeitschrift*, XXXVIII (1938). J.M.H. (R.B.)

**Suits**, GUSTAV (\*Võnnu 30 XI 1883; †Aino Thauvõn; †23 V 1956), Estonian poet, critic and scholar; Professor of Estonian and comparative literature at Tartu University from 1921 to 1944, when he fled to Stockholm on the eve of the second Soviet annexation of Estonia, and joined the staff of the Nobel Institute.

Suits was active in both poetry and literary criticism, but the exacting standards he set himself severely limited his production. He began his career early this century as the leading spirit of the 'Young Estonia' movement and the protagonist of European culture, and he attracted attention and applause with the technical brilliance and patriotic fervour of *Elu tuli* ('The Fire of Life'; 1905). There is a loss of fervour, but considerable gain in experience and verbal skill in the later volumes, which culminate in the intricacies and wisdom of *Tuli ja tuul* (1950; *Flames on the Wind*, tr. W. K. Matthews, 1953). As a critic Suits was scrupulous, scholarly, pungent and discriminating.

VERSE: *Tuulemaa* (1913); *Ohvisuits* (1920); *Lapse süüd* (1922); *Kõik on kokku unenägu* (1922); *Aastate aknal* (1933); *Kogutud luuletused* (coll. poems; 1938).—ESSAYS: *Noor-Eesti nõlvakult* (1931).—Verse tr. in W. K. Matthews, *Anthology of Modern Estonian Poetry* (1953).

W. K. Matthews, 'The background and poetry of G. S.' in *Amer. Slavic and E. Eur. Rev.*, IX (1905); A. Thauvõn-Suits, *G. S.:u noorus* (1964). W.K.M. (M.A.B.)

**Sukhovo-Kobylin**, ALEXANDER VASILYEVICH (\*Moscow province 1817; †1903), Russian playwright. His three plays, the picaresque comedy *Svad'ba Krechinskogo* (1855), *Delo* (1869) and *Smert'*

*Tarelkina* (1869), are remarkable for their condensed plot and consummate stage-craft. All three plays are permanent favourites with Russian audiences.

*Trilogiya* (1927); *Pis'ma* (1934).

L. P. Grossman, *Prestuplenie Sukhovo-Kobylyna* (1927); V. Grossman, *Delo Sukhovo-Kobylyna* (1936). J.L.

**Süleyman Çelebi** (\*Bursa; †*ibid.* 1422), Turkish poet. The son of a vizier, he remained in his home town and was imam of the Great Mosque. His only work, the *Mevlid*, is an unrivalled masterpiece of religious literature in Turkish. It relates the birth of the Prophet, his miracles, heavenly journey and his death. Written in a simple and sincere style, permeated with strong religious emotion, it became a classic and is recited upon ritual occasions, especially to commemorate the dead. Though reminiscent in form, metre and sometimes expression of the works of Sultan Veled and Aşık Paşa, it differs from these in its strict orthodoxy. Several poets attempted panegyrics inspired by this work, but without success.

*Musahhah Mevlid-i şerif* (ed. Rıza, 1902; *The Mevlidi Sherif*, tr. F. Lyman MacCallum, 1937; *Süleyman Tschelebi's Lobgedicht auf die Geburt des Propheten*, tr. I. Engelke, 1926); *Vesiletü'n-necat* (ed. Ahmet Ateş, 1954).

Neclâ Pekolcay, *İslamî Türk edebiyatı* (1967) and 'S. Ç.' in *İslam Ansiklopedisi*, XI (1967).

F.I.

**Sully Prudhomme**, pseud. of RENÉ FRANÇOIS PRUDHOMME (\*Paris 16 III 1839; †Chatenay 7 IX 1907), French poet and essayist. Prudhomme's early studies in science were cut short by eye trouble. After a Parnassian phase as a poet, he discovered his true medium to be that of the short philosophical, didactic and symbolic poem, inspired by the spirit of positivism. The simplicity and neatness of his conceptions brought him immense popularity and the Nobel prize (1901). In his last years, darkened by paralysis, he wrote a number of critical and philosophical essays.

VERSE: *Stances et poèmes* (1865); *Les épreuves* (1866); *Les solitudes* (1869); *Les destins* (1872); *La France* (1874); *La justice* (1878); *Le prisme* (1886); *Le bonheur* (1888); *Épaves* (1908).—ESSAYS: *Testament poétique* (1901); *La vraie religion selon Pascal* (1905); *Psychologie du libre arbitre* (1907).—VARIOUS: *De la nature des choses* (tr. from Lucretius; 1869); *Journal intime* (1922).

E. Zyromski, *S. P.* (1907); H. Morice, *L'esthétique de S. P.* (1920); E. Estève, *S. P. poète sentimental* (1925); P. Flottes, *S. P.* (1930).

M.G.; J.P.R.

**Sulpicia**, two Latin woman poets: (1) Niece and ward of Messalla (64 B.C.–A.D. 8), author of six

short charming and unaffected elegies (= Tibullus 4. 7-12) on her passion for Cerinthus. These are unique in their reflection of the freedom enjoyed by young women of the upper classes at Rome in the Augustan age.

In eds of Tibullus\*.—P. Rasi, *Una poetessa del secolo di Augusto* (1913); G. Luck, *The Latin Love-Elegy* (2nd ed. 1969).

(2) Wife of Calenus, praised by Martial\* as an author of chaste love. Only one fragment of her love poetry is extant; the hexameter satire which laments the state of Rome under Domitian is wrongly attributed to her.

W. Morel, *Fragmenta poetarum Latinorum* (1927; repr. 1963); A. Baehrens, *Poetae Latini minores*, V (1883). A.J.D.

Sumarokov, ALEXANDER PETROVICH (\*Finland 4 VI 1718; †Moscow 1 IX 1777), Russian playwright in the French pseudo-classic tradition. Having begun with fables, satires and paraphrases of folk-songs, he wrote (from 1749 onwards) nine tragedies which now have mainly historical value. He even adapted Shakespeare's\* *Hamlet* to the pseudo-classic style and gave it a respectable and happy ending. His comedies, too, were imitations of French models. With the actor Fëdor Volkov he established in St Petersburg in 1756 the first permanent theatre in Russia, whose director he became. Vain and jealous of his fame, he was the first Russian to live by his pen.

*Polnoye sobranie sochineniy* (10 vols, 1781).—*Demetrius the Impostor* (tr. 1806).

N. N. Bulich, *S. i sovremennaya emu kritika* (1854); V. I. Pokrovsky, *A. P. S.* (1911); P. N. Berkov, *A. P. S.* (1949). J.L.

Sumbatov, PRINCE ALEXANDER IVANOVICH (\*1857; †1927), Russian dramatist whose plays—mostly on topical social themes and problems—followed the realistic tradition of Ostrovsky\* and the satirical indictments of Gogol\*. His theatrical name was YUZHIN.

*Polnoye sobranie sochineniy* (3 vols, 1901); *Vospominaniya* (1941).

P. N. Sakulin, *Teatr Sumbatova* (1927); E. M. Beskin, *A. I. Yuzhin-S.* (1936). J.L.

Sundman, PER OLOF (\*Stockholm 4 IX 1922; ∞1948 Ulla-Britt Jansson), Swedish novelist. Sundman is a behaviourist, showing the reactions of isolated characters in a dramatic situation. His method is evocative but inconclusive: he investigates a situation, reporting objectively characters' actions and gestures, but leaves the reader to draw his own conclusions.

*Jägarna* (1957); *Undersökningen* (1958); *Expeditionen* (1962; *The Expedition*, tr. M. Sandbach,

1967); *Sökarna* (1963); *Två dagar, två nätter* (1965; *Two Days, Two Nights*, tr. A. Blair, 1969); *Ingenjör Andréas luftfärd* (1967; *The Flight of the Eagle*, tr. M. Sandbach, 1970). I.S.

Sunesen, ANDERS (\*c. 1167; †Ivø 24 VI 1228), Danish poet. He belonged to one of the most important noble families of Denmark, studied for several years abroad (Paris, Bologna, Oxford) and was for a time Royal Chancellor. In 1201 he succeeded Absalon as Archbishop at Lund, until he retired in 1223. He is remembered for his impressive Latin poem, *Hexaëmeron*, in which he described the Creation and the ecclesiastical dogmas in more than 8,000 hexameters.

*Andreae Sunonis filii archiepiscopi Lundensis Hexaëmeron libri XII* (ed. M. C. Gertz, 1892).

P. E. Müller, *Vita Andreae Sunonis* (1830); F. Hammerich, *En Skolastiker og Bibeltheolog fra Norden* (1865); A. Kabell, *Om A. S.'s Sekvenser* (1958). E.B.

Sung Ch'ī (□An-lu 998; †1061), Chinese scholar, prose-writer and poet. Sung had a major share in the compilation of the 'New History of the T'ang Dynasty' (1045-60). He was an excellent *ku-wên* prose stylist and contributed to the success of the northern Sung *ku-wên* movement. He also wrote some fine *tz'ü*-poetry.

*Sung Ching-wên chi.*

A.R.D.

Sung CHIH-WÊN (□Fên-chou 7656; †Kuei-chou 712), Chinese poet. Sung was an adherent of Empress Wu's favourite Chang I-chih. He was banished when the latter lost power (705) but secretly returned to the capital and got a new appointment by intrigue. He was later charged with bribery and forced to commit suicide. He is associated with Shên Ch'üan-ch'ī (7650-7714), who was also a member of Chang I-chih's party, as co-founder of the 'regulated' verse-form, *lǚ-shih*. A.R.D.

Sung LIEN (□P'u-chiang 1310; †Nanking 1381), Chinese essayist and scholar. Sung enjoyed great favour from Emperor T'ai-tsu (1368-98) and his heir-apparent, and held many important official academic posts. He was considered the foremost man of letters of his time and became a model for later prose writing.

*Sung Hsüeh-shih ch'üan-chi* (coll. works); *Sung Ching-lien wei-k'o chi* (supp.; 1655). A.R.D.

Sung YÜ (*fl.* 3rd century B.C.), Chinese poet. Sung, a native of the state of Ch'u, is said to have been a pupil of Ch'ü\* Yüan and, like him, a minister of Ch'u. He seems to be little more than a name to which certain poems could be conveniently ascribed. The few statements about his life are perhaps only an echo of the 'Ch'ü Yüan' legend.

The ascribed poems, some of which are excellent if exotic, show no homogeneity. The *Chiu-pien* and *Chao-hun* (contained in the anthology *Ch'u-tz'ü*) are distinct in form from the *fu*-poems, and also from each other. Nor are the *fu*-poems of a kind.

ASCRIBED POEMS: *Chiu-pien*; *Chao-hun* (both tr. D. Hawkes in *Ch'u Tz'ü: The Songs of the South*, 1959); *Fêng fu* ('Sung Yu's Defence', tr. A. Waley in *The Temple*, 1923); *Kao-t'ang fu* (tr. *idem*, *ibid.*); *Ta-yen fu* ('Big Words', part. tr. *idem*, *ibid.*); *Têng-t'u-tz'ü hao-sê fu* ('Master Têng-T'u', part. tr. *idem* in *170 Chinese Poems*, 1918); *Fêng fu* ('The Man-Wind and the Woman-Wind', tr. *idem*, *ibid.*); *Shên-nü fu* ('The Song of the Goddess', tr. E. Erkes in *T'oung pao*, XXV, 1927).

A.R.D.

Sung YÜN (6th century A.D.), Chinese Buddhist monk. Sung was sent by Empress Hu in 518 with other monks to study and collect Buddhist scriptures in India. An account of the journey, drawn from his own records, is preserved in *Lo-yang chia-lan chi*, Ch. 5 (547).

'Voyage de Song Yun dans l'Udyāna et le Gandhāra', tr. E. Chavannes in *Bull. École française d'extrême-orient*, III (1903); tr. S. Beal in *Buddhist Records of the Western World*, I (1906).

A.R.D.

Sun-tz'ü, title of SUN WU (6th century B.C.), traditional author of the Chinese military classic *Sun-tz'ü*. The problem of authorship and date is very complex. In the 1st century B.C. there appear to have been extant two works, one ascribed to Sun Wu and the other to Sun Pin, a general of the 4th century B.C. The relation of the present book to either is not clear but its contents may date from the 3rd century B.C.

Trs: L. Giles, *Sun Tz'ü on the Art of War* (1910); S. B. Griffith, *Sun Tzu: the Art of War* (1963).

A.R.D.

Supervielle, JULES (\*Montevideo 16 I 1884; †Paris 17 III 1960), French author. Supervielle was educated in Paris. His later life was divided between France and South America, where during the war he wrote his very beautiful *Poèmes de la France malheureuse* (1939–41). He was at first much influenced by Symbolist theory, but, with the publication of *Gravitations* (1925), developed a highly personal gift. The climate of his mind was one of acceptance and flickering tenderness. He sings of the body and the inner life of the spirit, and of the unity of both with the cosmos. He has also written some delightful stories for children and several fairy plays.

VERSE: *Brumes du passé* (1900); *Les poèmes de l'amour triste* (1919); *Le forçat innocent* (1930); *Les amis inconnus* (1934); *La fable du monde*

(1938); *Choix de poèmes* (1947); *Oublieuse mémoire* (1949); *Naissance* (1951).—NOVELS AND STORIES: *L'homme de la pampa* (1923); *Le voleur d'enfants* (1926); *The Colonel's Children*, tr. A. Pryce Jones, 1950; *L'enfant de la haute mer* (1931); *The Ox and Ass at the Manger*, part. tr. D. Starke, 1932; *L'arche de Noé* (1938); *Premiers pas de l'univers* (1950).—PLAYS: *La belle au bois* (1932); *Bolivar* (1936); *Shéhérazade* (1939); *Le voleur d'enfants* (1949); *Robinson* (1963).

C. Sénéchal, J. S. (1939); C. Roy, S. (1949); R. Étiemble, S. (1960); J. A. Hiddleton, *L'univers de S.* (1965).

M.G.; J.P.R.

Surkov, ALEXEY ALEXANDROVICH (\*1899), Soviet poet of peasant origin. His poetry—mostly 'engaged'—became very popular during the Second World War.

*Izbrannye stikhi* (1936; new ed. 1947); *Rossiia karayushchaya* (1944); *Miru-mir!* (1951); *Sobranie sochineniy* (4 vols, 1965–66).

J.L.

Surrey, EARL OF: see Howard, HENRY.

Surtees, ROBERT Smith (\*Durham 1803; †1841 Elizabeth Fenwick; †Brighton 16 III 1864), English writer of novels of sporting life, rich in comic dialogue and odd human types lending themselves to illustration by Cruikshank, Phiz etc. In 1831 Surtees started *The New Sporting Magazine*, in which Mr Jorrocks, a type of Cockney sportsman, first appeared.

*Jorrocks' Jaunts and Jollities, or the Hunting, Racing, Driving, Sailing, Eating, Eccentric and Extravagant Exploits of that renowned Sporting Citizen, Mr John Jorrocks of St Botolph Lane and Great Coram Street, with illustrations by Phiz* (1838; with *Life*, 1869); *Hillingdon Hall, or the Cockney Squire* (1845); *Hawbuck Grange* (1847); *Mr Sponge's Sporting Tour* (1853); *Handley Cross, or Mr Jorrocks' Hunt* (1854); *Ask Mamma: or the Richest Commoner in England* (1858); *Plain or Ringlets?* (1860); *Mr Romford's Hounds* (1865).—*Novels* (10 vols, 1930).

F. Watson, R. S. S.: *a Critical Study* (1933); A. Steel, *Jorrocks's England* (1932); R. L. Collins, *A Jorrocks Handbook* (1964).

R.M.H. (M.A.)

Suso: see Seuse, HEINRICH.

Sussaneau, HUBERT (\*Soissons 1512), French philologist and neo-Latin poet.

POEMS: *Perona obsessa* (1536; on the siege of Péronne); *Epigrams* (1536); *Ludorum libri* (1538).—GRAMMATICAL WORKS: *Connubium adverbiorum* (?); *De ratione componendorum carminum* (1534); *Dictionarium Ciceronianum* (1536).

F.W.

Sutcliffe, ROSEMARY (\*1920), one of Britain's best writers of historical novels, intended for young people, but attractive to all ages. She has written

of various periods, but particularly of Romano-British society, as in *The Eagle of the Ninth* (1954). In her books historical and indeed archaeological accuracy is joined to a deep imaginative sympathy for her characters and a slightly mannered but very readable style.

FOR YOUNG READERS: *The Queen Elizabeth Story* (1950); *The Lantern Bearers* (1959); *The Mark of the Horse Lord* (1965); *A Circlet of Oak Leaves* (1968).—FOR OLDER READERS: *Lady in Waiting* (1956); *The Rider of the White Horse* (1959); *Sword at Sunset* (1963); *The Flowers of Adonis* (1969).—*Rudyard Kipling* (criticism; 1960).  
M. Meek, R. S. (1962). W.R.A.

**Suttner, BERTHA VON**, née COUNTESS KINSKY (\*Prague 9 VI 1843; ∞1876 novelist Arthur Gundaccar, Freiherr von Suttner; †Vienna 21 VI 1914), Austrian novelist. She strove to promote peace, and shocked her contemporaries by her novel *Die Waffen nieder*. It was, however, the impact of this novel which caused Alfred Nobel to devote part of his fortune to founding the Nobel prize for peace which Bertha von Suttner herself was the first to receive in 1905.

NOVELS: *Die Waffen nieder* (2 vols, 1889; 'Lay down your arms', the *Autobiography of Martha v. Tilling*, tr. T. Holmes, 1892; best tr.); *Einsam und arm* (2 vols, 1896).—*Der Kampf um die Vermeidung des Weltkrieges, ges. Aufsätze* (ed. A. H. Fried, 2 vols, 1917).

A. H. Fried, *B. von S.* (1908); E. Key, *Florence Nightingale und B. von S.* (1919); I. Reicka, *B. von S.* (1952). R.W.L. (F.M.K.)

**Sutzkever, ABRAHAM** (\*Smargon, Lithuania 1913), Yiddish poet and essayist. He spent his early childhood in Siberia as a war evacuee, and his youth in Vilno, where he became a leader of the 'Young Vilno' group of Yiddish writers. He lived through the Nazi occupation of the city and joined the Partisans; after the war he settled in Israel. He became editor of the Yiddish literary magazine, *Di Goldene Keyt* ('The Golden Chain'), founded 1949. His poetry reflects both the destruction of Jewish life in Eastern Europe and its rebirth in Israel, and blends traditional with highly personal imagery while at the same time preserving the rigid structure of classical Slavonic patterns.

*Lieder* (1937); *Valdigs* (1940); *Di festung* (1945); *Lieder fun geto* (1946); *Yiddishe gass* (1948); *Di geheym-shtet* (Tel Aviv, 1948); *In fayer vogn* (1952); *Siberia* (Jerusalem, 1953; also in Heb.; Eng. tr. J. Sonntag, illus. Marc Chagall, 1961); *Fun drai veltn* (anthology; Buenos Aires, 1953); *Ode tsu der toib* (1955); *Oazis* (1963); *Firkantike oisies un mofsim* (1968); *Lieder fun yam hamoves* (1968); *Tsaitike peynemer* (1970).—*Poetishe verk* (2 vols, 1963).

*Yoivel-bukh* (essays by 29 authors; Tel Aviv, 1963). J.S.

**Suvorin, ALEXEY SERGEYEVICH** (\*Voronezh province 1833; †1911), Russian author, playwright, publisher, founder and editor of the conservative daily *Novoye Vremya*. Although not a prominent writer, he was important because of his contacts with, and the help he offered to, other writers, e.g. Chekhov\* and V. Rozanov\*. His most valuable work is his *Dnevnik* ('Diary'; 1917, 1923).

D. I. Abramovich, *Pis'ma russkikh pisateley k A. S. Suvorinu* (1927); *Journal intime de A. S.* (tr. M. Lichnevsky, 1927). J.L.

**Švantner, FRANTIŠEK** (\*Bystrá 29 I 1912; †1950), Slovak novelist. One of the most promising post-war Slovak novelists, Švantner's career was prematurely cut short. The somewhat lyrical style of his first novel *Nevesta hól'* (1946) gave way to a somewhat more realistic manner in his chronicle of 20th-century Slovakia *Život bez konca* (1956). R.A.

**Svensson, JÓN STEFÁN** (\*Möðruvellir, Hörgárdalur 16 XI 1857; †Cologne 16 X 1944), Icelandic story writer. Svensson, offered a free education by Roman Catholic missionaries in Iceland, studied at Amiens, and at Universities in France, Belgium and Holland. Subsequently he taught and preached in Denmark. In 1912, after an illness, he gave up teaching and produced the first of a long series of *Nonni* books, written in German and containing memories of his youth. Subsequently translated into many languages, they became extremely popular with boys all over the world.

*Et Ridt gennem Island* (1908); *Nonni. Erlebnisse eines jungen Isländers* (1913); *Nonni og Manni* (1914); *Lost in the Arctic*, tr. M. Bodkin, 1927; *Sonnentage* (1915); *Die Stadt am Meer* (1922); *Récits Islandais* (1924); *Abenteuer auf den Inseln* (1927); *Auf Skipalón* (1928); *Die Feuerinsel im Nordmeer* (1933); *Nonni Erzählt* (1936).

H. Hannesson, 'Nonni Áttæður' in *Eimreiðin*, XLIII (1937). R.G.P.

**Světlá, KAROLINA**, pseud. of JOHANNA MUŽÁKOVÁ, née ROTOVÁ (\*Prague 24 II 1830; †ibid. 7 IX 1899), Czech novelist. Born of a nationally mixed family and brought up amid the Germanized Prague bourgeoisie, Světlá actively accepted Czech nationality only after her marriage. Her early writings show the influence of the ideas of the Young Germany movement, especially as regards the emancipation of woman. Her best work, however, is contained in the novels that describe the countryside of north Bohemia from which her family originated.

*Vesnický román* (1867); *Kříž u potoka* (1868);

*Kantârčice* (1869).—*Vybrané spisy* (8 vols, 1954–59).

J. Špičák, K. S. (1962).

R.A.

Svevo, ITALO, pseud. of ETTORRE SCHMITZ (\*Trieste 19 XII 1861; ∞1896 Livia Veneziani; †Motta di Livenza 13 IX 1928), Italian novelist. Svevo's first novels, *Una vita* (1892; *A Life*, tr. A. Colquhoun, 1963) and *Senilità* (1898; *As a Man Grows Older*, tr. B. De Zoete, 1932), went unnoticed, and it was not until the 1920s, through the good offices of James Joyce\*, who knew Svevo in Trieste, and Montale\*, that Svevo achieved any sort of recognition. He is now considered to be Italy's finest psychological novelist.

Svevo has great insight and a remarkable gift for analysis and irony, both verbal and situational. His first novel relates the life and suicide of a young bank clerk who fails to adjust to the realities of life, his second the story of a man who tries to impose on life his own day-dreams. After a gap of 25 years, Svevo published *La coscienza di Zeno* (1923; *Confessions of Zeno*, tr. B. De Zoete, 1930), a comic masterpiece in which Zeno Cosini tells his own story, but in such a way as to reveal to the reader his capacity for self-deception. This novel is one of the first to make direct use of Freudian theories. The concepts of health, illness and the inability to establish personal relationships are the recurrent themes of Svevo's work; Svevo himself is the detached, ironical observer, moving from condemnation in his early work to indulgent comprehension in his later fiction.

Svevo also wrote plays, not however considered his best work, essays and short stories.

*Opera omnia* (5 vols, 1966–69).

P. N. Furbank, I. S. *The Man and the Writer* (1966; best intro. in Eng.); B. Maier, *La personalità e l'opera di I. S.* (rev. ed. 1965); S. Maxia, *Lettura di I. S.* (1965); *Essays on I. S.* (ed. T. Staley, 1969). B.M.

Swaanenburg, WILLEM VAN (\*Goes c. 1675; †Amsterdam 1728), Dutch poet, prose writer and landscape painter; a remarkable artist in his day who endeavoured to break away from both the intellectual and the burlesque poetry of his time.

*Parnas of de zanggodinnen van een schilder* (1724); *De herboore Oudheit* (1725); *Arlequin Distelateur of de overgehaalde Nouvelles* (1725); *De vervrolijkende Momus* (1727).

C. H. P. Meyer, *Pieter Langendijk* (1891); E. A. Serrarens, 'W. van S.' in *De Gids*, XCIV (1936). J.W.W.

Swaen, MICHIEL DE (\*Dunkirk 29 I 1654; ∞1678 Anna Damart; †*ibid.* 3 V 1707), Flemish poet, surgeon at Dunkirk. In his youth fond of the stage, he later wrote mainly devotional poetry: *Het Leven en de Dood van onzen Saligmaker Jezus*

*Christus* (1684; pr. 1767); *Zedelycke Rymwercken en Christelycke Gedachten* (1722). He also wrote a theoretical work on poetry, *Neder-Duitsche Digtkonde* (c. 1700). He was influenced by Cats\* and Poitiers\* and admired Vondel\* whom he imitated, but he modelled his plays on the French classics. His play, *De verheerlyckte Schoenlapper ofte de gecroonde Leersse* (perf. 1688; pr. 1718), is still stageable. Further plays: two translations of Corneille's\* *Le Cid*; a Mystery play, *De Mensch-Wording* (1686); *Martely ende doot van de H. Maget Martelaresse Catharina* (1702); *De Zedelycke Doodt van Keyzer Carel den Vyfden* (1707) and in *De Heliconsche Echo* (tournament of 1700, sponsored by the Drie Santinnen at Bruges).

*Werken* (ed. V. Celen, 6 vols, 1928–34).

M. Sabbe, *Het leven en de Werken van M. de S.* (1905); V. Celen, 'Een Tijdgenoot van Vondel' in *Liber Amicorum B. H. Molkenboer* (1939); W. J. C. Buitendijk, *Het Calvinisme in de Spiegel v. d. Zuidnederl. Litt. der Contra-Reformatie* (1942); V. Celen, 'M. de S., de dichter van De Mensch-Wording?' in *Hand. Zuidnederl. Maatsch. v. Taal, Lett. en Gesch.*, III (1948–49); J. F. Vanderheyden, 'M. de S.'s Digtkonde, A. Dacier en P. Corneille: Een bronnenonderzoek' in *Versl. en Med. Koninkl. Vlaamse Acad.* (1954); V. Celen, 'M. de S.' in *De Tafelronde*, II (1955). A.M.B.W. (R.P.M.)

Swedberg, JESPER (\*nr Falun 28 VIII 1653; †Skara 26 VII 1735), Swedish Bishop, hymn-writer and philologist. He became court preacher to Charles XI and in 1692 Professor of theology at Uppsala. He was largely responsible for the hymn-book of 1694 (which was suppressed) and that of 1695. He wrote a number of original hymns and translated many others. In 1702 he became Bishop of Skara. He played some part (as a traditionalist) in politics and was partly responsible for sending Swedish clergy to Delaware in 1696–97. He also worked for a reformed spelling of Swedish and wrote a Swedish grammar as well as a vivid autobiography.

*Schibboleth. Svenska språkets rymt och riktighet* (1716); *Grammatica suecana, en svensk grammatica* (1722); *Psalmerna av S. in P. Hanselli, Samlade vitterhetsarbeten av sv. författare*, XV (1871); *Levernesbeskrivning* (ed. G. Wetterberg, 1941; 1st pub.).

H. W. Tottie, *J. S.'s lif och verksamhet* (2 vols, 1885–86); M. Lamm, *Swedenborg* (1915); E. N. Tigerstedt, 'J. S. som satiriker' in *Nordisk Tidskrift* (1948). B.M.E.M.; A.H.J.K.

Swedenborg, EMANUEL (\*Stockholm 29 I 1688; †London 29 III 1772), Swedish scientist, mathematician, philosopher and mystic. Son of Bishop J. Swedberg\* of Skara, Swedenborg—as he was called after being ennobled in 1719—was educated at Uppsala and in 1710 travelled to England and other countries. Returning to Sweden in



1714, he became assessor at the Bergskollegium (department of mines) in 1716 and wrote a large number of scientific and mathematical works. He spent much time abroad, and in 1734 produced his *Opera philosophica et mineralia*, in which he developed a sort of spiritualism, quite new in his writings. Between 1743 and 1745 he experienced a mental and religious crisis, left the Bergskollegium in 1747 and subsequently led a lonely life, travelling much, partly for the purpose of getting his books published, as this could not be done in Sweden. In his crisis he saw visions of angels and believed he was in direct contact with the spiritual world; and above all, in 1745, while in London, he 'saw' Christ, who commanded him to write and interpret the Bible's true spiritual content. His subsequent works, while containing many elements derived from his scientific training, are prophetic and mystical. Among the most important of them are: *Arcana coelestia* (1749–56), *Vera christiana religio* (1771) and *Doctrina vitae pro Nova Hierosolyma* (1763). Swedenborg had nothing to do with the subsequent foundation of the Swedenborgian Church, which was set up by his followers.

A. H. Stroh and G. Ekelöf, *Kronologisk Förteckning över E. Swedenborgs skrifter* (1910; supp. by A. Holmberg, 1937); *Urval av Swedenborgs religiösa skrifter* (orig. Latin texts tr. into Swed. H. Bergstedt, ed. M. Lamm, 1925); *Sex minnesvärda berättelser ur vishetens förnjölse* (1948).

A. Sundelin, *Swedenborgianismens historia i Sverige* (1886); M. Lamm, *S., en studie över hans urveckling till mystiker och andeskådare* (1915) and *Upplysningstidens Romantik* (1918–20; this deals especially with S. as literary artist and visionary); E. Kleen, *S.* (2 vols, 1917–19; incl. biblio. of crit. works on S.); R. Lagerborg, *Fallet S.* (1924; psycho-pathological point of view); A. Viatte, *Les sources occultes du romantisme* (2 vols, 1928); H. de Geymüller and H. Driesch, *S. und die übersinnliche Welt* (1936; psychological); E. Briem, 'Från skilda tider' in *Studier tillägnade H. Holmquist* (1938); E. Benz, 'Immanuel [sic] S. als geistiger Wegbahner des deutschen Idealismus und der deutschen Romantik' in *Deutsche Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte* (1941) and *S. in Deutschland* (1947); S. Toksvig, *E. S.* (1948; popular biog. in Eng.); F. Horn, *Schelling und S.* (1954); I. Johnson, *S.s skapelsediktt De cultu et Amore Dei* (1961). B.M.E.M.; A.H.J.K. (I.S.)

Sweet, HENRY (\*London 1845; ∞1887 Mary Birch; †Oxford 30 IV 1912), English phonetician and comparative philologist, Reader in phonetics at Oxford.

*History of English Sounds from the Earliest Period* (1874); *Anglo-Saxon Reader* (1876); *Handbook of Phonetics* (1877); *The Oldest English*

*Texts* (1885); *A New English Grammar* (1892); *The History of Language* (1890); *The Sounds of English* (1908). R.M.H.

Świętochowski, ALEKSANDER, pseud. WŁADYSŁAW OKOŃSKI (\*Stoczek 18 I 1849; †Warsaw 25 IV 1938), Polish author. He preached POSITIVISM in his weekly *Prawda* for 20 years (from 1881) as well as in his literary works. Defender of democratic ideals and human rights, he believed in eternal progress of mankind through love (*Duchy*). Because the majority of his literary works are vehicles for his doctrines they are too bookish and their characters anaemic, but his language and style are masterly and the dialogues vivid and rich in antitheses.

NOVELS: *Drygałowie* (1914); *Nalęcze* (1929); *Twinko* (1936).—PLAYS: *Nieśmiertelne dusze* (1876); *Duchy* (1909).—SHORT STORIES: *Damian Capenko*, *Chawa Rubin*, *Karl Krug* (1879, in *O życie*; Ger. tr. A. Weiss in *Pölnisches Novellenbuch*, 1906).—VARIOUS: *Utopie w rozwoju historycznym* (1910); *Źródła moralności* (1912); *Historia chłopów polskich* (2 vols, 1925–28).—*Pisma* (8 vols, 1896–1900); *Pisma wybrane* (1951).

H. Galle, *A. S. jako beletrysta* (1902); Z. Dębicki, 'A. S.' in *Portrety*, I (1927); Z. Szwejkowski, 'A. S.' in *Slavon. and East Eur. Rev.*, XIX (1939–40); J. Rudzki, *S.* (1963).

S.S. (P.H.)

Swift, JONATHAN (\*Dublin 30 XI 1667; †*ibid.* 19 X 1745), Irish novelist, satirist, poet and pamphleteer. Educated at Kilkenny School and at Trinity College, Dublin, in 1689 he became secretary to Sir William Temple\*; he was Anglican curate at Kilroot, Co. Antrim and at Laracor, Co. Meath and became Dean of St Patrick's (1713–45). He first rose to fame as a writer on literary, political and religious affairs. His tract *The Conduct of the Allies* (1711) marked the transfer of his allegiance from the Whigs to the Tories and, by helping to overturn the Whig ministry, won him great political influence in England. Cut off from power by Queen Anne's death (1714), Swift wrote on Irish affairs; his *Drapier Letters* (1724) defeated the project of 'Wood's halfpence' and made Swift a popular idol, posthumously identified with Irish nationalism and the policy of Sinn Féin.

Swift was the master prose-satirist of his century. He was Dryden's\* cousin and the friend of Pope\* and other fellow-members of the Scriblerus Club. *Gulliver's Travels* (1726), his famous satire upon mankind, and all his work is characterized by originality, clarity and incisive force.

The riddle of Swift, his exact relationship with Esther Johnson (Stella), the natural daughter of his patron, Sir William Temple, who left her in his charge, and Esther van Homrigh (Vanessa), his pupil who was in love with him, is reflected in

his *Journal to Stella* and in his poem *Cadenus & Vanessa*, but remains unsolved. R.McH.

*Prose Works* (ed. Hubert Davis, 14 vols, 1939–68); *Poems* (ed. Harold Williams, 3 vols, 1937; 2nd ed. 1958); *Correspondence* (ed. *idem*, 5 vols, 1963–65).—L. A. Landa and J. E. Tobin, *J. S.: A List of Critical Studies 1895–1945* (1945); J. J. Stathis, *Bibliography of S. Studies 1945–65* (1967).

W. B. Ewald, *The Masks of J. S.* (1954); L. A. Landa, *S. and the Church of Ireland* (1954); R. Quintana, *S.: An Introduction* (1955); I. Ehrenpreis, *The Personality of J. S.* (1958) and *S. the Man, His Works and the Age* (2 vols, 1962, 1967); D. Johnston, *In Search of S.* (1959); E. Rosenheim, *S. and the Satirist's Art* (1963); H. J. Davis, *J. S.* (1964); M. Voigt, *S. and the 20th Century* (1964); *Fair Liberty Was All His Cry* (ed. A. N. Jeffares, 1967); D. Donoghue, *J. S.* (1969). E.T.W.

Swinburne, ALGERNON CHARLES (\*London 5 IV 1837; †Putney 10 IV 1909), English poet. He was educated at Eton and Balliol but had to leave both for unsatisfactory conduct, though he retained the friendship of Jowett\*, the famous Master of Balliol. In 1860 he came to London and joined the circle of William Morris\* and D. G. Rossetti\*. *Atalanta in Calydon* (1865) roused great expectations but *Poems and Ballads* (1866) revealed an obsession with sexual passion which was thought to be the result of imagination rather than experience. A diversionary attempt by friends to interest him in Mazzini's\* republican ideals led to *Songs before Sunrise* (1871). Eight years later, his health undermined by fits and solitary drinking bouts, he was taken into the house of Theodore Watts-Dunton at Putney, restored to health and for the rest of his life protected and cherished.

Though he wrote much prose and many plays—three, of which *Chastelard* (1865) is the best, were inspired by Mary Queen of Scots—it is the lyrics that fashioned Swinburne's reputation. Unfortunately when they no longer shocked they ceased to charm, and neglect followed. But, despite diffusion and occasional monotony, he remains secure among the inspired singers and, though he sometimes walked in dark places, he left brightness behind.

*The Queen Mother and Rosamond. Two Plays* (1860); *Poems and Ballads* (1866); *William Blake* (prose; 1868); *Bothwell* (1874); *George Chapman: A Critical Essay* (1875); *Essays and Studies* (1875); *Poems and Ballads*, 2nd ser. (1878); *Mary Stuart* (1881); *Tristram of Lyonesse* (1882); *Poems and Ballads*, 3rd ser. (1889); *Astrophel* (1894); *Autobiographical Notes* (1920).—*Works* (ed. E. Gosse and T. Wise, 20 vols, 1925–27; for the biblio. see J. Carter and G. Pollard, *An Enquiry*, etc., 1934); *Hyperion*, etc. (ed. G. Lafourcade, 1927).—*Letters* (ed. C. Y. Lang, 1959–62).

E. Gosse, *S.* (1917); G. Lafourcade, *A Literary Biography* (1932); H. Nicolson, *S. and Baudelaire* (1930); J. O. Fuller, *S.* (1968); *S.: The Critical Heritage* (ed. C. K. Hyder, 1970).

M.V.D. (M.A.)

Sylvain, GEORGES: see HAITIAN LITERATURE.

Sylvanus Urban: see Cave, EDWARD.

Sylvester, JOSHUA (\*?Medway region of Kent 1563; ∞?Mary; †Middleburg, Holland 28 IX 1618), English poet and translator of Du\* Bartas and other scriptural epics; secretary in the service of the Merchant Adventurers from 1613. His translation of Du Bartas had a pervasive influence during the 17th century.

*The Complete Works of J. S.* (ed. A. B. Grosart, 2 vols, 1880; repr. 1967). G.F.S. (A.N.W.)

Symeon Magistros and Logothetes is the name under which a Byzantine world chronicle 901–948 is sometimes found. Symeon Logothetes was probably one of a number of historical compilers and continuators working on an anonymous chronicle known as the *Epitome*. J.M.H.

*Chronographia* (under Leo Grammaticus' name): ed. I. Bekker (1842; with Lat. tr.); Migne, *Patrologia Graeca*, CVIII (1863; with Lat. tr.).

G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958). J.M.H. (R.B.)

Symeon Metaphrastes (fl. end of 10th–11th century), Byzantine hagiographer. He compiled a collection of hagiographical material, much of which he rewrote in a more rhetorical style to suit the fashion of his day.

Migne, *Patrologia Graeca*, CXIV–CXVI (1864; with Lat. tr.). J.M.H.

Symeon the New Theologian (\*949; †1022), Byzantine mystic. This monk and Abbot exercised great influence in his own day over both laymen and monks, but was not popular among the secular clergy. His sermons on monastic reforms have survived together with his ascetical and mystical writings and his poems in popular accentual verse, all of which were much used in the Greek and Slavonic Orthodox Churches and still are. His life was written by Nicetas\* Stethatus.

Migne, *Patrologia Graeca*, CXX (1864; incomplete; Lat. only of some works); *Orationes* (ed. and tr. J. M. Hussey and B. Krivocheine, 1954); *Chapitres théologiques, gnostiques et pratiques* (ed. J. Darrouzès, 1957; with Fr. tr.); *Catéchèses* (ed. B. Krivocheine, 3 vols, 1963–65; with Fr. tr.); *Traité théologique et éthique* (ed. J. Darrouzès, 2 vols, 1966–67; with Fr. tr.).

J. M. Hussey, *Church and Learning in the Byzantine Empire* (1937). J.M.H. (R.B.)

**Symmachus**, QUINTUS AURELIUS (\*c. 340; †c. 402), Roman orator and letter-writer, was the last great champion of paganism. As urban prefect (384-385) he led the pagan party unsuccessfully in a struggle against the influence of Ambrose\*; but the success of the Christian party did not drive Symmachus out of public life. He became consul in 391 and spent the remaining years of his life in literary activity. Extant works are letters in ten books, and fragments of speeches.

Eds: Migne, *Patrologia Latina*, XVIII (1848); O. Seeck in *Monumenta Germaniae historica, Auctores antiquissimi*, VI (1883).

T. R. Glover, *Life and Letters in the 4th Century* (1901); D. M. Robinson, 'An analysis of the pagan revival of the late 4th century, with special reference to S.' in *Trans. and Proc. Amer. Philol. Assoc.* (1915). J.A.W. (J.D.)

**Symonds**, JOHN ADDINGTON (\*Bristol 5 X 1840; ∞1864 Janet North; †Rome 19 IV 1893), English poet, critic and historian of the aesthetic school. His diffuse gifts respond best to the discipline of translation.

TRANSLATIONS: *Sonnets of Michael Angelo and Campanella* (1878); *Benvenuto Cellini* (1888); *Wine, Women and Song* (medieval Latin students' songs; 1884).—*History of the Italian Renaissance* (7 vols, 1875-86).—VERSE: *Many Moods* (1878); *New and Old* (1880); *Animi Figura* (1882).—CRITICISM: *In the Key of Blue* (1893); *Essays, speculative and suggestive* (2 vols, 1890; with pref. H. F. Brown, 1907); *Sketches and Studies in Italy and Greece* (ed. *idem*, 3 vols, 1898).

H. F. Brown, *Life of J. A. S.* (1895); A. Symons, *J. A. S.: Studies in Prose and Verse* (1904); E. M. Brahm, *Die italienische Renaissance in dem englischen Geistesleben des 19. Jahrhunderts, insbesondere bei J. Ruskin und J. A. S.* (1932); P. M. Grosskurth, *S.* (1964). R.M.H. (M.A.)

**Symons**, ARTHUR (\*Wales 28 II 1865; ∞1901 Rhoda Bowser; †Wittersham 22 I 1945), English critic and poet, a member of the Rhymers' Club and editor of *The Savoy* (1896). A student of French Symbolism, influenced by Walter Pater\*, he did not fulfil the promise of his early poems, but wrote books of criticism which, on congenial subjects, revealed his discriminating taste and sensitive response to impressions.

CRITICISM: *An Introduction to the Study of Browning* (1886); *Studies in Two Literatures* (1897); *Aubrey Beardsley* (1898); *The Symbolist Movement in Literature* (1899); *William Blake* (1907); *The Romantic Movement in English Poetry* (1909); *Charles Baudelaire* (1920).—*Collected Poems* (2 vols, 1902).

T. E. Welby, *A. S.* (1925); R. Lhombreaud, *A. S.* (1963). R.A.S.-J. (W.R.A.)

**Synce**llus: see George the Syncellus.

**Synesius** (\*Pentapolis, Cyrenaica c. 370; †c. 414), Greek writer, of an eminent pagan family, studied Neo-Platonic philosophy at Alexandria under Hypatia and also at Athens: married a Christian wife in Alexandria; about 410, after much hesitation, he allowed himself to be consecrated Bishop of Ptolemais, though not yet baptized. Author of 156 letters, of a number of philosophical and historical treatises, and of ten hymns showing a strange blend of Neo-Platonism and Christianity.

Migne, *Patrologia Graeca*, LXVI (1859; with Lat. tr.); R. Hercher, *Epistolographi Graeci* (1873); N. Terzaghi, *Synesii Cyrenensis hymni* (1939) and *Synesii Cyrenensis opuscula* (1944).—A. Fitzgerald (tr.), *The Letters of S.* (1926) and *The Essays and Hymns of S.* (2 vols, 1930).

J. C. Pando, *The Life and Times of S. of C.* (1940); C. Lacombrade, *S. de C., hellène et chrétien* (1951); H. I. Marrou in *The Conflict Between Paganism and Christianity* (ed. A. D. Momigliano, 1963). R.B.

**Synge**, JOHN MILLINGTON (\*Rathfarnham, Co. Dublin 16 IV 1871; †Dublin 24 III 1909), Irish dramatist and poet. He came of Anglo-Irish Wicklow stock and graduated at Trinity College, Dublin in 1892. Interested in natural history and in a musical career, he travelled in Germany and France. While studying French literature in Paris, where he was for a time secretary to the French mythologist, de Joubainville, he met W. B. Yeats\*, who urged him to seek inspiration in the Aran Islands. It was mainly from Aran, Wicklow and Kerry that Synge drew the material for his notebooks, articles and plays. His plays, first produced at the Abbey Theatre 1903-10, established him as Ireland's leading dramatist. He died of cancer before he could complete the revision of his last play, *Deirdre of the Sorrows* (1909).

Synge worked close to the realities of Irish speech, whether Gaelic or Irish-English, and of the Irish imagination, handling both with insight and a fine sense of form and colour. From the stark simplicity of *Riders to the Sea* (1904) to the high comedy of *The Playboy of the Western World* (1907) and the natural poetic dignity of *Deirdre*, he displays the variety and range of a great dramatic poet with a continuous preference for the imaginative element in life. His prose writings and his renderings of Petrarch\* into Irish-English help towards an understanding of his artistic method.

PLAYS: *In the Shadow of the Glen* (1903); *The Well of the Saints* (1905); *The Tinker's Wedding* (1908).—VARIOUS: *The Aran Islands* (1907); *In Wicklow and West Kerry* (1908); *Poems and Translations* (1909).—*Collected Works* (4 vols, ed. R. Skelton *et al.*, 1962-68).

W. B. Yeats, *J. M. S. and the Ireland of His*

*Time* (1911); Daniel Corkery, *S. and Anglo-Irish Literature* (1931); A. D. Estill, *The Sources of S.* (1939); J. Setterquist, *Ibsen and the Beginnings of Anglo-Irish Drama*, I: *J. M. S.* (1951); U. Ellis-Fermor, *The Irish Dramatic Movement* (2nd ed. 1954); D. H. Green and E. M. Stephens, *J. M. S.* (1959); Alan Price, *S. and Anglo-Irish Drama* (1961); E. Coxhead, *J. M. S. and Lady Gregory* (1962); *Sunshine and the Moon's Delight* (ed. S. B. Bushrui, 1972). R.McH. (E.T.W.)

Syrokomla, WŁADYSŁAW, pseud. of LUDWIK KONDRATOWIEZ (\*Smolhów 29 IX 1823; †Wilno 15 IX 1862), Polish poet and playwright. A prolific writer, he gained great popularity with his realistic poetry which at times contained biting satire and criticism of the harsh treatment of the poor, serf-bound peasants. His posthumous cycle of poems *Melodie z domu obłąkanych* (*Poezje ostatniej godziny*, 1862) has great literary value, but probably most important are his translations of the Renaissance Polish Latin poets, *Przekłady poetów polsko-lacińskich epoki zygmunto-wskiej* (6 vols, 1851–53). P.H.

*Wrodzony Jan Dęboróg* (1854; ed. J. Kryzanowski, 1925); *Margier* (1855); *Kęs chleba* (1856); *Janek Cmentarnik* (1857); *Hans von Friedhof*, tr. M. Morgenroth, 1897); *Ulas* (1858); *Gawędy i rymy ulotne* (6 vols, 1853–61).—*Poezje* (ed. W. Korotyński, 10 vols, 1872).

T. Pini, *W. S. i jego utwory* (1901); S. Cywiński, *S. człowiek i twórca* (1923; offprint from *S.'s Wybór poezji*, 3 vols, 1923). S.S. (P.H.)

Syv, PEDER PEDERSEN (\*Syv, nr Roskilde 22 II 1631; †1664 Karen Andersdatter Hoff; †Hellested 17 II 1702), Danish linguist and grammarian. He was a headmaster, later a clergyman, and was appointed *Philologus regius linguae Danicae*. One of the founders of the scholarly study of the Danish language, especially with his *Nogle Betænkninger om det Cimbriske Sprog* (1663) and his Danish grammar, he collected two volumes of proverbs and 100 previously unprinted medieval ballads.

*Den danske Sprog-Kunst eller Grammatica* (1685); *Prøve paa en Dansk og Latinsk Ord-Bog* (1692).—COLLECTIONS: *Almindelige Danske Ord-Sproge og korte Lærdomme* (2 vols, 1682–88); *200 Viser om Konger, Kemper oc Andre* (1695).

F. Winkel Horn, *P. S.* (1878). E.B.

Szabó, DEZSŐ (\*Kolozsvár 10 VII 1879; †Budapest 5 I 1945), Hungarian novelist, short-story writer and publicist. Szabó's *Az elsodort falu* (1919), a highly emotional novel on the tragic fate of the Hungarian race, made him a prophetic figure between the two World Wars. His romantic views of the peasants and racial theories were couched in a powerful rhetorical style which had great influence in Hungary.

NOVELS: *Segítség!* (1925); *Miért* (1939).—*S. D. összegyűjtött munkái* (coll. works, 16 vols, 1926); *Az egész látóhatár* (3 vols, 1939).

L. Fülepp, 'S. D. regénye' in *Nyugat* (1919); J. Reményi, 'D. S.' in *Slavon. Rev.*, XXIV (1946); P. Nagy, *S. D.* (1964). G.F.C.

Szabó, LŐRINC (\*Miskolc 31 III 1900; †1921 Klára Mikes; †Budapest 3 X 1957), Hungarian poet. Szabó elevated everyday language to a poetic level and combined with this a strict economy of style. Noted for his intellectual approach to verse, he wrote a highly individual verse autobiography (*Tücsökcse, 1947*), and was a brilliant translator.

*Örök barátaink* (translations; 2 vols, 1941–48).—*S. L. összegyűjtött versei* (1960).

L. Németh, 'S. L.' in *Nyugat* (1931); G. Halász, 'S. L.', *ibid.* (1933, 1935, 1938); J. Reményi, 'L. S., contemporary Hungarian poet' in *The Western Rev.*, XIV (1950); L. Kabdebó, *S. L. lázadó évtizede* (1970). G.F.C.

Szaniawski, JERZY (\*10 II 1886), Polish author. He began by writing short stories in 1912. In his dramas based on internal conflicts there is a high idealism, symbolism and economy in the use of words.

PLAYS: *Murzyn* (1917); *Papierowy kochanek* (1920); *Ewa* (1921); *Ptāk* (1923); *Lekkoduch* (1923); *Żeglarz* (1927); *Adwokat i róże* (1929); *Fortepian* (1931); *Most* (1933).—SHORT STORIES: *Miłość i rzeczy poważne* (1924); *Łgarze pod Złotą Kotwicą* (1928).—MEMOIRS: *W pobliżu teatru* (1956).—*Dzieła zebrane* (3 vols, 1958).

H. Drzewiecki, 'S. jako nowelista' in *Wiadomości Literac.*, CCXVII (1928); J. Lorentowicz, 'J. S.' in *Współczesny teatr polski*, II (1935). S.S. (P.H.)

Szarzyński, MIKOŁAJ SEP (\*nr Lwów c. 1550; †1581), Polish poet. Little is known about his short life. He left one collection of poetry published posthumously which has established him as a leading lyrical poet. In many respects akin to the work of the English Metaphysical poets, his verses are intellectual and some religious poetry almost mystical. His syntax is deliberately complex, imitating Latin. He is considered a precursor of the Polish Baroque for the artificial but also dynamic qualities of his style and the obsessiveness of certain motifs.

*Rytmy albo wiersze polskie...* (1601; ed. T. Sinko, 1928; ed. J. Sokołowska, 1957).

T. Sinko, 'Pogańskie i chrześcijańskie wzory M. S. S.' in *Echa klasyczne w literaturze polskiej* (1923); J. Błoński, *M. S. S. a początki polskiego baroku* (1967). S.S. (P.H.)

Szép, ERNŐ (\*Huszt 30 VI 1884; †Budapest 2 X 1953), Hungarian poet, playwright and novelist.

In his lyric verse, Szép views the world with childlike wonder. Romantic and often sentimental, he uses simple and frequently colloquial language to achieve his effect. His novels and plays also incline to impressionism.

VERSE: *Versek* (1902); *Énekeskönyv* (1911).—PLAYS: *Május* (1920); *In May*, tr. J. Szebenyei, 1925; *Azra* (1930); *Szívdobogás* (1936).—*Add a kezéd* (coll. verse; 1957).

A. Karátson, 'E. S. et l'émerveillement impressioniste' in *Le Symbolisme en Hongrie* (1969).

G.F.C.

Szerb, ANTAL (\*Budapest 1 V 1901; †Balf 27 I 1945), Hungarian essayist, critic and novelist. One of the outstanding essayists of his generation, Szerb had an encyclopaedic knowledge of literature. His justly renowned *Magyar irodalomtörténet* (1934) was a history of Hungarian literature based on sociological divisions, a thought-provoking work of brilliant portraits and sound aesthetic judgements which broke away from the narrow positivism of his predecessors. His novels and short stories are largely experiments in these genres, ranging from a mystical detective story *A Pendragon legenda* (1934; *The Pendragon Legend*, tr. L. Halápy, 1964) to a psychological study *Utas és holdvilág* (1937) and a brilliant satire *VII. Olivér* (1966).

ESSAYS: *Gondolatok a könyvtárban* (1946, 1971); *A varászló eltört pálcaját* (1948).—*A világirodalom története* (3 vols, 1941).

I. Sőtér, 'S. A.', intro. to *Magyar irodalomtörténet* (1958 ed.); Gy. Poszler, *S. A. pályakezdése* (1965).

G.F.C.

Szyborska, WISŁAWA (\*Bnin 2 VII 1923), Polish poet. Her very skilful and concise poems have established her as the leading contemporary Polish woman poet. She employs abundant and sophisticated irony in her intellectual and philosophical poetry as well as in her love poetry, which represents a renewal of this genre in Polish literature.

*Dlaczego żyjemy* (1952); *Wolanie do Yetti* (1957); *Sól* (1962); *Sto pociech* (1967).—*Wiersze wybrane* (1964).

P.H.

Szymonowicz (SIMONIDES), SZYMON (\*Lwów 24 X 1558; †Czarnięcin 5 V 1629), Polish and Latin poet, playwright and translator. Of burgher origin, he was knighted in 1590, took the name BENDOŃSKI and in 1593 organized Zamojski's academy. His writings in Latin (two dramas among others) gained him European fame, but his importance for Polish literature is in his collection of idylls, *Sielanki* (1614), modelled on Theocritus\* and Virgil\*. Here he introduced into Polish vernacular literature a genre which became very popular. Some of the idylls give surprisingly realistic pictures of everyday village life.

PLAYS: *Castus Joseph* (1587); *Penthesilea* (1618; ed. W. Hahn, 1895).—VERSE: *Sielanki* (1614; sel. poems tr. J. Bowring in *Specimens of Polish Poetry*, 1821; crit. ed. J. Łoś, 1914, 1921).—*Opera omnia* (1772; Lat. works only); *Sielanki i pozostałe wiersze polskie* (ed. J. Pelc, 1964).

L. Szyperski, *De S. S. vita, ingenio, poesi dissertatio* (1865); K. J. Heck, *S. S. Jego żywot i dzieła* (3 pts, 1901–03).

S.S. (P.H.)

## T

**Ta'abbata Sharran** (fl. c. 600), pre-Islamic Arabic poet, was counted as one of the 'swift runners' of ancient Arabia, like al-Shanfara\*, whom he resembles in his character.

C. Lyall, 'Four poems by T. S., the brigand poet' in *Jour. Roy. Asiat. Soc.* (1918). S.M.S.

**AL-Ṭabari**, ABU JA'FAR MUḤAMMAD IBN JARĪR (\*Amul ?839; †Baghdad 16 II 923), Arab historian and theologian. He travelled and studied in Egypt and Syria and in Mesopotamia, particularly in the schools of Basra and Kufah. He wrote Koranic exegesis (*tafsir*) and was a fiercely independent interpreter of Muslim law, though his attempts to found an independent 'rite' (*madhhab*) proved without effect after his death. His fame rests on an annalistically arranged universal history, the first comprehensive one of its kind to survive. He covers events between the Creation and A.D. 915, sometimes recording contradictory accounts. With its peculiar accuracy, it is an indispensable source for early Islamic history.

*Ta'rikh al-Rusul w-al-Mulūk* (ed. M. J. de Goeje et al., 15 vols, Leiden, 1879–1901; *Chronique d'about Djafar Mohamamad Tabari*, I, tr. L. Bubeux, 1836; *Chronique de Tabari*, Bal'ami's Persian summary tr. H. Zotenberg, 4 vols, 1867–74); *Jāmi' al-Bayān fi Tafsir al-Qur'ān* (30 vols, 1904–10).

G. Sarton, *Introduction to the History of Science*, I (1927); H. A. R. Gibb, 'Ta'rikh' in *A Shorter Encyclopaedia of Islam* (Leiden, 1953). G.T.S.

**Tablada**, JUAN JOSÉ (\*1871; †1945), Mexican poet. His first book appeared in 1899, an example of MODERNISM; thereafter he passed through every new movement of poetic fashion that took place in Spanish poetry.

*El florilegio* (1891–1897) (1899; Paris, 1904); *Al sol y bajo la luna* (1918); *Un día* (1919); *Li-Po y otros poemas* (1920); *El jarro de flores* (1920); *La feria* (1928). E.Sa. (J.F.)

**Tablic**, BOHUSLAV (\*Česká Brezová before 6 IX 1769; †Kostolné Moravce 23 I 1832), Slovak poet and historian. His moralizing and patriotic poems, written in Czech, were of some importance in the Slovak national revival. He was one of the earliest translators of English literature into Czech (Shakespeare's\* *Hamlet*, Pope\*, Goldsmith\*, etc.).

*Poezje* (4 vols, 1806–12); *Anglické múzy v československém oděvu* (1831). R.A.

**Tacitus**, PUBLIUS CORNELIUS (\*c. 55; †?120), Roman historian. He was praetor in 83 and consul suffectus in 97. His *Dialogus de oratoribus*,

concerned with the decline in oratory from Republican standards, concludes that democracy is the only breeding-ground of eloquence. The *Vita Agricola* is a laudatory account of the character and achievements of his father-in-law. The *De origine et situ Germaniae* describes the simplicity and stern morality of the Germans, with severe reflections upon Roman luxury. The *Historiae* narrates in detail the history of the principate from the death of Nero. In the surviving four and a half books we have a picture of civil strife incomparable in narrative power and portrayal of character. Yet even here Tacitus has not reached the height of his powers. His last work, the *Annales*, from 14 to 68, in 16 books (of which Bks 7 to 10 are lost and 16 is incomplete), shows a mastery of style and method unsurpassed among historians. Tacitus spares no detail of crime or suffering, yet for all his gloom he is no misanthrope: his heart warms to an example of courage or fidelity in a society inimical to virtue. His style is compressed and epigrammatic, with striking and unusual expressions on every page. His debt to Virgil\* is great without being obvious. Yet the outstanding feature is the moral earnestness and elevation of his work, which gives him a unique place among Roman historians.

J.A.W.

EDITIONS: C. D. Fisher, *Annales* (1906) and *Historiae* (1911); H. Furneaux, *Opera minora* (1900; *Germania and Agricola* rev. J. G. C. Anderson, 1938); E. Koestermann, *Annales* (1965), *Historiae* (1969) and *Opera minora* (1964).—With comm.: H. Furneaux, *Annales*, I–VI (2nd ed. 1896) and, with H. F. Pelham and C. D. Fisher, XI–XVI (1907); W. A. Spooner, *Historiae* (1891); A. Gudeman, *Dialogus* (2nd ed. 1914); J. G. C. Anderson, *Germania* (1938); R. M. Ogilvie and Sir Ian Richmond, *Agricola* (1967).—TRANSLATIONS: Loeb Libr. (*Dialogus*, W. Peterson, 1914; *Germania and Agricola*, M. Hutton, 1914; *Historiae*, C. H. Moore, 1926–31; *Annales*, J. Jackson, 1936); H. Mattingly, T.: *On Britain and Germany* (1948); M. Grant, T.: *The Annals of Imperial Rome* (1956); K. Wellesley, T.: *The Histories* (1964).

G. Boissier, *Tacite* (1903; 4th ed. 1923; *T. and Other Roman Studies*, tr. W. G. Hutchinson, 1906); B. Walker, *The Annals of T.* (1952; 2nd ed. 1960); C. W. Mendell, T.: *The Man and His Work* (1957); E. Löfstedt, 'T. as an historian' and 'The style of T.' in *Roman Literary Portraits* (1958); Sir Ronald Syme, T. (2 vols, 1958) and *Ten Studies in T.* (1970); D. R. Dudley, *The World of T.* (1968); T. (ed. T. A. Dorey, 1969). J.D.

**Tadijanović**, DRAGUTIN (\*Rastušje, nr Slavonski Brod 4 XI 1905), Croatian lyric poet, of peasant origin. Studied forestry, but turned to the study of literature and to writing and editing, and was appointed director of the Institute of Literature

of the Yugoslav Academy in Zagreb. His poems are subjective, sensitive and sincere, often betraying nostalgia for the life and people of his village childhood; they are simple and rhythmical, and have a direct appeal.

*Lirika* (1931); *Sunce nad oranicama* (1933); *Dani djetinjstva* (1937); *Pjesme* (1951); *Intimna izložba crteža iz Raba* (1955).—*Blagdan žetve* (coll. poems; 1956); *Srebrne svirale* (sel. poems; 1960); *Prsten* (sel. poems; 1965).

Umberto Urbani, 'Le poesie di Dr. T.' in *Il Corriere di Trieste* (12 Mar. 1957); Jure Kaštelan, 'Vizija harmonije. O pjesničkom djelu Dragutina Tadijanovića' in *Kolo*, VII.10 (1969); Ljerka Matutinović, *Pjesnička riječ Dragutina Tadijanovića* (1970). V.J.

Tafur, PERO (\*?Seville before 1410; †Cordoba c. 1480), Spanish travel-writer. He fought on the frontier against the Moors. From 1436 to 1439 he travelled in Europe and the Mediterranean. His account of his journeys, written long afterwards, is lively and includes some amusing local legends.

*Las andanças e viajes* (ed. J. M. Ramos, 1934; *Travels and Adventures 1435-1439*, tr. M. Letts, 1926).

J. Vives, 'Andanças e viajes de un hidalgo español...' in *Gesammelte Aufsätze zur Kulturgeschichte Spaniens*, VII (1938); F. Meregalli, *Cronisti e viaggiatori castigliani del Quattrocento* (Milan-Varese, 1957). E.M.W. (A.D.D.)

Tagore, SIR RABINDRANATH (\*Calcutta 7 V 1861; †ibid. 7 VIII 1941), poet, dramatist and novelist. He was the son of Maharshi Devendranath Tagore. The Tagores were a famous family of religious and social reformers, artists and musicians. Rabindranath was brought up in a literary atmosphere, his favourite reading being the old Vaishnava poets of Bengal, and Shelley\* and Keats\* in English. In 1877 he paid a short visit to England. He began writing Bengali lyrics at a very early age, and in 1890 he published his first volume of poetry, *Mānasi* ('The Mind's Embodiment'). From 1891 to 1895 he was the chief contributor to *Sādhana*, a prominent Bengali literary journal. To the same period belongs his earlier group of dramas, *Chitrāngadā* (1892), *Sacrifice*, *King and Queen*, and *Mālinī*, and two collections of lyrics entitled *Chitrā* ('Beauty'; 1895), and *Sōnār Tari* ('Golden Boat'; 1895). *Chitrā* contains some of his finest work; Edward Thompson considers 'Urbasi', an enchanting poem whose theme is the heavenly nymph who dances before the gods and is the ideal of eternal beauty, to be not only the most perfect in Bengali literature, but one of the world's masterpieces. Volumes of verse followed regularly, though they did not command the approval of the pundits, who preferred the cumbrous and Sanskritized style

of the 19th century to Tagore's *chalit bhāshā* or colloquial Bengali. In 1901 he founded at Bolpur his famous retreat Shantiniketan ('The Abode of Peace') where Indian youths could be educated according to traditional ideals. *Gorā* (1908) is a powerful novel which has been compared with Kipling's\* *Kim*. In 1909 he published a collection of lyrics under the title *Gitānjali* ('Handful of Songs'), and in the following year *The King of the Dark Chamber*, a profoundly moving drama. In 1912 he again visited England, taking with him an English translation of *Gitānjali*. Its greatness was at once recognized by W. B. Yeats\* and William Rothenstein, and on its appearance (1913) it took Europe and America by storm. Tagore received the Nobel prize in 1913 and was knighted in 1914. In 1914 appeared *Bālāka* ('A Flight of Wild Cranes'), which many critics prefer to the more famous *Gitānjali*, and in 1916 another novel, *Home and the World*. Tagore spent much of the latter half of his life in travel, in the course of which he visited the United States and nearly every country in Europe and Asia. He essayed almost every form of poetry, but he will go down to posterity mainly as a lyric poet. In this sphere he stands with Kālidāsa\* and Kabīr\*, but fully to appreciate him, he must be read in his original Bengali rather than in his somewhat banal English versions of his poems.

VERSE: *The Gardener* (1912); *The Crescent Moon* (1912).—DRAMAS: *The Post Office* (1912); *Phālguni* ('Cycle of Spring'; 1915); *Mukta Dhāra* ('Free Current'; 1922).

E. J. Thompson, *R. T. His Life and Work* (1921) and *R. T., Poet and Dramatist* (rev. ed. 1948); E. Rhys, *R. T.* (1915); Marjorie Sykes, *R. T.* (1943); J. C. Ghosh, *Bengali Literature*, ch. 5 (1948); K. R. Kripalani, *R. T., a Biography* (1962). H.G.R. (B.N.M.)

Tāhā, 'ALĪ MAḤMŪD (\*Manṣūra, Egypt 1902; †Cairo 1949), Egyptian Arab romantic poet whose work is marked by its lyricism and suggestive imagery.

VERSE: *al-Mallāh al-tā'ih* (1934); *Layālī al-mallāh al-tā'ih* (1941); *Arwāh wa ashbāh* (1942); *Zahr wa khamr* (1943); *al-Shauq al-'ā'id* (1945); *Sharq wa gharb* (1947).

A. J. Arberry, *Modern Arabic Poetry* (1950); Suhayl Ayyūb, *A. M. T., shi'r wa dirāsa* (Damascus, 1962). M.M.B.

Tāhā Ḥusain (\*nr Maghāgha, Upper Egypt 14 XI 1889), Egyptian Arab novelist, essayist and literary historian. Of farming stock, he became blind in childhood. He went to al-Azhar University at the age of 13 and subsequently studied in Cairo and Paris. In 1925 he became Professor of Arabic literature at Cairo University, in 1942 Rector of Alexandria University, and in 1950 Minister of Education. He is the foremost humanist and

modernist in contemporary Egypt. In his literary studies he propounds a critical approach to tradition. His novels are partly symbolic, partly romantic presentations of the early history of Islam. C.R.

AUTOBIOGRAPHY: *Al-Ayyām* (pt 1, 1929, *An Egyptian Childhood*, tr. E. H. Paxton, 1932; pt 2, 1939, *The Stream of Days*, tr. H. Waymont, 1943); *Fi'l-Ṣaif* (1933); *Min ba'id* (1935); *Mudhakkirāt* T. H. (1967).—NOVELS AND SHORT STORIES: *Adib* (1935); *Adib, ou aventure occidentale*, tr. A. and M. Taha Husein, 1960; *Al-qasr al-mashūr* (1936); *'Alā hāmish as-sirah* (3 vols, 1937–46); *al-Hubb al-Dā'i* (1937–38); *Du'ā' al-karawān* (1941); *L'appel du Karaouan*, tr. R. Francis, 1947; *Ahlām Shahrāzād* (1943); *Shajarat al-bu's* (1944); *L'arbre de la misère*, tr. G. Wiet, 1946; *Al-Wa'd al-haqq* (1950; filmed 1951); *Jannat al-hayawān* (1950); *Al-Mu'azzabūn fi'l-arḍ* (Sidon, 1950).—LITERARY HISTORY AND CRITICISM: *Dhikrā Abi'l-'Alā* (1914); *Qaḍāt al-fikr* (1925); *Leaders of Thought*, tr. H. A. Lutfi, Beirut, 1932; *fi'l-Shi'r al-Jāhili* (1926); *Al-Adab al-Jāhili* (1927); *Ma' al-Mutanabbī* (2 vols, 1936); *Mustaqbal al-thaqāfah fi Miṣr* (2 vols, 1939–44); *The Future of Culture in Egypt*, tr. S. Glazer, 1954; *Saut Bārīs* (2 vols, 1943); *Alwān* (1952); *'Alī wa banūhu* (1953); *Khisām wa naqd* (1955); *Naqd wa Islāh* (1956); *Rihlat al-rabi' wa'l-Ṣaif* (1957); *Min adabnā al-mu'āṣir* (1958); *mir'āt al-Islām* (1959); *Min laghw al-ṣaif* (1959); *Aḥādith* (1959); *al-Shaikhān* (1960).—*Étude analytique et critique de la philosophie d'Ibn Khaldoun* (1919); 'Tendances religieuses dans la littérature égyptienne d'aujourd'hui' in *L'Islam et l'Occident* (1947).

R. Francis, T. H. *romancier* (1945); F. Gabrieli, 'Taha Husein, umanista egiziano' in *Oriente Moderno*, XXX (1950); P. Cachia, T. H. *His Place in the Egyptian Literary Renaissance* (1956); A. H. Hourani, *Arabic Thought in the Liberal Age: 1798–1939* (1962); T. H. (pub. Istituto Universitario Orientale, Naples, 1964); Dar al-Hilal, T. H. *kamā ya'rifu kuttāb 'aṣrihi* (n.d.).

C.R. (M.M.B.)

Tahureau, JACQUES (\*Le Mans 1527; †1555), French poet. He was one of the most promising of Ronsard's\* group of young poets and excelled particularly in light love poetry. His sceptical *Dialogues* show another aspect. Had he lived, a considerable name might have been added to the PLÉIADE.

*Premières poésies* (1554); *Sonnets, Odes et Mignardises de l'Admiree* (1554; ed. P. Blanchemain, 1870); *Oraison au roi* (1555); *Les Dialogues* (1595).

H. Chardon, *Vie de T.* (1885); E. Besch, 'J. T.' in *Rev. du 16e siècle* (1919). G.B.

Tai CHÊN (□Hsiu-ning 19 I 1724; †Peking 1 VII

1777), Chinese scholar and philosopher. In spite of numerous attempts Tai never succeeded in passing the final state examination. However, as a scholar of established reputation, he was appointed (1773) a compiler of the *Ssü-k'ü ch'üan-shu* (Chi\* Yün). His interests lay chiefly in textual criticism, phonetics and mathematics. Unlike most other Ch'ing dynasty scholars he proceeded from his studies to propound a rationalist philosophy in violent opposition to orthodox Confucian thought. This attracted little attention until the present century.

PHILOSOPHICAL WORKS: *Yüan-shan* (wr. 1776; *Tai Chên's Inquiry Into Goodness*, tr. Cheng Chung-ying, 1971); *Mêng-tzū tzü-ih-shu-chêng* (first title *Hsü-yen*, wr. c. 1770; re-ed. c. 1776; sel. tr. W.-T. Chan in *A Source Book in Chinese Philosophy*, 1963).—CRITICAL AND OTHER STUDIES: *K'ao-kung chi t'u-shu* (1755); *Ch'ü Yüan fu chu* (1760); *Shêng-yün k'ao* (1769); *Shêng-lei piao* (1777); *Fang-yen shu-chêng* (c. 1777).—COLLECTED WORKS: *Tai-shih i-shu* (c. 1777–79); *Tai Tung-yüan chi* (1792); *Tai Tung-yüan hsien-shêng-ch'üan-chi* (1936).

Biblio. of Tai's philos. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969). A.R.D.

Taiheiki ('Chronicle of the Great Pacification'), Japanese military novel describing the period 1318–67, a time of civil war between the imperial court, supported by the general Kusunoki Masashige, and the Kamakura shogunate. Its authorship is generally ascribed to a priest, Kojima (†13 VI 1374); a first version (or perhaps another work of the same name) seems to have existed before 1352, but the present version may be ascribed to between 1367 and 1374. Apparent insertions and inconsistencies suggest later revisions by other hands. This is highly likely, since the work was commonly recited for public entertainment. It was very popular, and its stories and characters often appear in later literature. Its style, although containing some rhetorical ornamentation, is usually straightforward, lucid and vigorous and has been much imitated. It sometimes has a rhythmical form similar to poetry.

Small part tr. W. G. Aston in *A History of Japanese Literature* (1907); major part tr. in H. C. McCullough, *The T.: A Chronicle of Medieval Japan* (1959); partial Ger. tr. K. Koike, 'Kusunoki Masashige, Auszüge aus dem T.' in *Monumenta Nipponica*, IV (1941). E.B.C. (D.E.M.)

Tailor, ROBERT (fl. 1614), English dramatist. He is the author of *The Hog hath lost his Pearl* (1614), said to have suggested the plot of *The Orphan* to Otway\* and thought to have been a lampoon on the then Lord Mayor of London. G.K.H.

Taimür, MAHMÜD (\*Cairo 16 VI 1894), Egyptian



Arab short-story writer and dramatist. He continues the genre, created by his brother MUHAMMAD (1892-1921), of stories from the life of the Egyptian lower classes and fellaheen. These stories are of great social interest. He wrote also numerous plays and novels.

NOVELS AND SHORT STORIES: 6 stories tr. G. Widmer in *Die Welt des Islams*, XIII (1926); *Les amours de Sâmî* (1938); *La fille du Diable* (tr. G. Wiet, 1942); *Le courtier de la mort et autres contes égyptiens* (Paris, 1951); *Nidā'al-Majhūl* (*The Call of the Unknown*, tr. H. Horan, 1964); *Tales From Egyptian Life* (tr. D. Johnson-Davies, Cairo, n.d.).—PLAYS: *Al-Makhba' raqm 13* (1941); *Qanābil* (1943); *al-Yaum Khamr* (1949); *Ashfar min Iblis* (1953).—LITERARY CRITICISM: *Malāmīh wa-ghuḍūn* (1950); *Dirāsāt fi'l-qīssa wa'l masrah* (n.d.).

K. Schoonover, 'Contemporary Egyptian authors, III: M. T. and the Arabic short story' in *Muslim World*, XLVII (1957); J. M. Landau, *Studies in the Arab Theatre and Cinema* (1958).

C.R. (M.M.B.)

Taine, HIPPOLYTE ADOLPHE (\*Vouziers 21 IV 1828; †Paris 9 III 1893), French philosopher and essayist. Taine had a brilliant career at the École Normale Supérieure, but found that, as a result of his unorthodox views, all University doors were closed to him. He submitted a thesis, however (*La Fontaine et ses fables*), and received his doctorate. He travelled much in Europe, became famous and was appointed Professor at the École des Beaux Arts (1864-83). Taine's determinist and sensationalist philosophy took a backward leap, across the intervening period of Romanticism, to join hands with the French and English thinkers of the 18th century (Locke\*, Hume\*, Condillac\*). It set itself up in strong opposition to the eclectic spiritual doctrines of Victor Cousin\* and reduced the life of 'consciousness' to a sequence of sensations and images. Applying these views to the history of literature and of the fine arts, Taine found a universally applicable explanation in his theory of race, environment, the historic moment and the dominant ability, or *faculté maîtresse*. He was a writer of powerful, if abstract and somewhat over-formalized, intellect, and his influence on the positivist generation—in particular, on Zola\*—was profound. He was also the author of a pessimistic and reactionary history of France in recent times (*Les origines de la France contemporaine*, 1875, 1894).

PHILOSOPHY, ETC.: *Essai sur Tite-Live* (1856); *Les philosophes classiques du XIXe siècle en France* (1857); *La Fontaine et ses fables* (1860); *Histoire de la littérature anglaise* (5 vols, 1864-69; Eng. tr. H. van Laun, New York, 1879); *Philosophie de l'art* (1865); *De l'Idéal dans l'art* (1867); *De l'Intelligence* (2 vols, 1870).—VARIOUS: *Voyage aux*

*Pyrénées* (1855); *Vie et opinions de M. François Thomas Grindorge* (1868); *Notes sur l'Angleterre* (1872; Eng. tr. E. Hyams, 1957); *Carnets de voyage* (1896); *Correspondance* (4 ser., 1903-07).—*Life and Letters of H. T.* (tr. R. L. Devonshire, 3 vols, 1902-08).

J. Monod, *Les maîtres de l'histoire* (1894); F. C. Roe, *T. et l'Angleterre* (1924); V. Giraud, *H. T.* (1928); A. Chevrillon, *T., formation de sa pensée* (1932); M. Leroy, *T.* (1933); K. de Shaepdryver, *T., essai sur l'unité de sa pensée* (1938); G. Léotard, *L'erreur de T.* (1949); F. Melin, *Les idées politiques de T.* (1949); A. Cresson, *H. T. sa vie, son œuvre, sa philosophie* (1951); S. J. Kahn, *Science and Aesthetic Judgement. A Study in T.'s Critical Method* (1953). M.G.; J.P.R.

Takeda IZUMO, pseud. of TAKEDA KIYOSADA (\*Osaka 1691; †ibid. 25 XI 1756), Japanese dramatist and producer (son of TAKEDA IZUMO the elder, 1647-1727, well-known puppet-operator, also known as IZUMO NO JŌ and ŌMI NO JŌ, who in 1705 became manager of the Takemoto puppet-theatre company). On the death of Chikamatsu\* Monzaemon in 1725, Takeda succeeded him as playwright for the Takemoto company. Of 33 *jōruri* (puppet) plays he wrote, only 11 were entirely his own work, the remainder being written in collaboration with others, notably with Miyoshi Shōraku and Namiki\* Senryū (or Sōsuke); but his share clearly predominated. Many of his plays were so popular that they were later produced as *kabuki* for the regular theatre. His play *Sugawara denju tenarai kagami* had a very long run, but was eclipsed by his *Chūshingura* (probably the most famous of all Japanese plays), a version in eleven acts of the story of the notorious vendetta of the '47 Rōnin' (a theme taken by John Masefield\* for his play *The Faithful*). Although his style of composition is less effective than Chikamatsu's, his technique and construction are superior.

*Sugawara denju tenarai kagami* (1746; summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948; 'The House of Sugawara', tr. E. Ernst in *Three Japanese Plays From the Traditional Theatre*, 1959; partial tr. M. C. Marcus, *The Pine-Tree*, 1916; 4th act tr. J. Inouye, *Terakoya* [*The Village School*], 1889; 4th act tr. K. Florenz in *Japanische Dramen*, 1900); *Yoshitsune sembonzakura* (1747; summary in Z. Kincaid, *Kabuki, the Popular Stage of Japan*, 1925); *Kanadehon chūshingura* (1748; *Chūshingura, or the Loyal League*, tr. F. V. Dickins, 1930; [more accurate] *Chūshingura, or Forty-Seven Rōnin*, tr. J. Inouye, 1937); detailed summaries of all these plays in: A. S. and G. M. Halford, *The Kabuki Handbook* (1956); F. Bowers, *Japanese Theatre* (1952).

S. Shiōya, *Chūshingura: An Exposition* (1940). E.B.C. (D.E.M.)

**Taketori Monogatari**, also called *Taketori no okina no monogatari* ('The Story of the Bamboo-Gatherer'), is perhaps the earliest extant work of Japanese fiction. Both its authorship and date are uncertain, but most scholars ascribe a date between 850 and 920. Its plot resembles a fairy story, telling of the unsuccessful efforts of five noblemen and, later, the emperor himself, to woo a beautiful maiden, who finally proves to be no mortal, but a maiden from the moon, whither she returns. Many of the ideas in the story come from Chinese and Buddhist sources. The style is undeveloped and simple, in contrast to the polished elegance of compositions of a century later, but is nevertheless attractive for its very straightforwardness. The author's treatment is lively and humorous. The book is still very popular in Japan. It was followed in the 10th century by other stories containing fairy-tale or fantastic elements, such as *Utsubo\* monogatari*.

'T. M.: The Tale of the Bamboo Cutter', tr. D. L. Keene in *Monumenta Nipponica*, XI (1956; best Eng. tr.); tr. F. V. Dickins in *Jour. Roy. Asiat. Soc.*, new ser., XIX (1887; rev. and improved in *Primitive and Medieval Japanese Texts*, 1906); tr. E. R. Miller (1889); 'Le conte du coupeur de bambous', tr. R. Seiffert in *Bull. Maison Franco-Japonaise*, new ser., II (1952); 'Der Bambussammler', tr. M. Shimada and E. W. Mohr in *Nippon*, I.2 (1935).

E.B.C. (D.E.M.)

**Takizawa BAKIN**: see **Bakin**.

**Takuboku**: see **Ishikawa TAKUBOKU**.

**Talavera, ARCHPRIEST OF**: see **Martínez de Toledo, ALFONSO**.

**Talev, DIMITUR** (\*Prilep, Macedonia 4 IX 1898; †Sofia 20 X 1966), Bulgarian historical novelist. At first mainly a story-writer, he concentrated after the Second World War on re-creating the life and times of his 19th-century forebears in a series of novels which follow a Prespa family's fortunes. In them he did for Macedonia what Vazov\* did for Bulgaria in establishing a national mystique, receiving for this high literary honour. He wrote on other Bulgarian historical themes such as Palssy\*, the Miladinovs\*, Tsar Samuil, and the Chiprovtsi Catholic rising, but never with quite the same success.

*Usilni godini* (1928–30); *Razkazi* (1935; 1937; 1938; 1942); tetralogy, I: *Jelesniyat svetilnik* (1952), II: *Ilinden* (1953), III: *Prespanskite kam-bani* (1954), IV: *Glassovete vi chuvam* (1966); *Chiprovtsi vustana* (1953); *Samuil* (1958); *Bratyata ot Struma* (1962).—*Razkazi i povesti 1927–1960* (1962).—'The Last Journey', tr. in R. Pridham and Jean Morris, *The Peach Thief and Other Bulgarian Stories* (1968). V.P.

**Talfourd, SIR THOMAS NOON** (\*Reading 26 V 1795; ∞1822 Rachel Rutt; †Stafford 13 III 1854), English judge, critic and dramatist, author of a successful tragedy, *Ion*, and devoted friend and literary executor of Lamb\*. The Copyright Act of 1842 was due to his initiative, being based upon measures (subsequently amended) which he had introduced when M.P. in 1837.

*Letters of Charles Lamb* (with life; 1837); *Final Memorials of Charles Lamb* (1848).—*Ion, a Tragedy in Five Acts* (1835); *Athenian Captive* (1838); *Glencoe* (1840).—*Dramatic Works of Sir T. N. T.* (1852).

C. Dickens, 'The late Mr Justice T.' in *Household Words* (25 Mar. 1854); R. Newdick, *The First Life and Letters of C. Lamb: A Study of T. N. T. as Editor and Biographer* (1935).

R.M.H. (K.W.)

**Taliesin** (fl. middle or late 6th century), Welsh poet. A note in the *Historia Britonum* of Nennius\* names him as a 6th-century British poet, while the poets of medieval Wales regarded him as their great exemplar. *The Book of Taliesin*, a manuscript of the 14th century, includes poems which have been interpreted as parts of a saga with Taliesin as its hero and also 12 poems—eulogies and elegies—which seem to be the authentic work of a 6th-century author.

*Canu T.* (ed. Ifor Williams, 1960); *The Poems of T.* (Eng. ed. J. E. C. Williams, 1968).

J. Morris-Jones, 'T.' in *Y Cymmrodor*, XXVIII (1918). B.Re.

**Talvj**, pseud. of THERESE ALBERTINE LOUISE ROBINSON, née VON JAKOB (\*Halle 26 I 1797; ∞7 VIII 1828 Edward Robinson; †Hamburg 13 IV 1870), German-American novelist and historian who must be singled out for her originality.

NOVELS: *Life's Discipline* (1850); *Heloise or The Unrevealed Secret* (1850); *Die Auswanderer* (1852); *The Exiles*, 1853).—*Gesammelte Novellen* (ed. Mary Robinson, 1874).—VARIOUS: *Volkslieder der Serben* (1825–26); *Versuch einer Charakteristik der Volkslieder Germanischer Nationen, mit einer Übersicht der Lieder aussereuropäischer Völkerschaften* (1840); 'Popular Poetry of the Teutonic Nations' in *North Amer. Rev.*, 1836; *Die Unächtheit der Lieder Ossians und des Macpherson'schen insbesondere* (1840); *Geschichte der Colonisation von Neu-England* (1847; tr. W. Hazlitt, 1852); *Historical View of the Languages and Literature of the Slavic Nations* (1850).

I. E. Voigt, 'Life and works of Therese Robinson' in *Jahrbuch Dt.-Amer. hist. Ges. Illinois*, XIII (1913); E. A. Kubler in *Dictionary of American Biography*, XVI (1935). E.R.

**Tamási, ÁRON** (\*Farkaslaka 20 IX 1897; †Budapest 26 V 1966), Hungarian novelist, short-story

writer and playwright. Born and bred a Székely, Tamási created the Székely type in his *Ábel* series. Hints of the folk-tale and myth occur frequently in his works, all of which bear the mark of his own local genius.

NOVELS: *Ábel a rengetegben* (1932; *Ábel Alone*, tr. M. Kuttina, 1966); *Ábel az országban* (1933); *Ábel Amerikában* (1934); *Zöld Ág* (1948); *Bölcső és bagoly* (1953); *Vadrózsza ága* (1967).—*Összegyűjtött novellái* (2 vols, 1967).

E. Katona, 'Á. T.' in *Nouvelle Rev. de Hongrie* (1934); G. Féja, T. Á. (1967); J. Izsák, T. Á. (1969). G.F.C.

**Tamayo y Baus, MANUEL** (\*Madrid 15 IX 1829; †Amalia Máiquez; †*ibid.* 20 VI 1898), Spanish dramatist; of a family of distinguished actors. In 1870 he ceased writing, became director of the national library and permanent secretary of the Royal Academy. Post-Romanticism, enriched by a good knowledge of European drama, inspired his historical plays, of which *La locura de amor* (1855) and *La ricahembra* (1854) were the most successful. Less important are his plays on religious and moral themes. Tamayo's masterpiece, however, is his striking *Un drama nuevo* (1867). Set in Elizabethan England and the Shakespeare stage, the 'play within the play' technique is here used as a superb device, closer to Pirandello\* than to his predecessors.

*Obras* (4 vols, 1898–1900); *Obras completas* (1947).—*A New Drama* (tr. G. D. Fitzgerald and T. H. Guild, New York, 1915).

B. de Tannenberg, *Un dramaturge espagnol. M. T. y B.* (1898); N. Siscars y Salvadó, *Don M. T. y B. Estudio crítico-biográfico* (1906); N. H. Taylor, *Las fuentes del teatro de T. y B.* (1959); R. Esquer Torres, *El teatro de T. y B.* (1965) and *Un aspecto desconocido de T. y B.; su obra lírica* (1968). R.M.N. (J.E.V.)

**Tamenaga SHUNSUI**, pseud. of SASAKI SADATKA (\*Edo [= Tokyo] 1789; †*ibid.* 11 II 1844), Japanese novelist. At first a bookseller, he became a pupil of Shikitei\* Samba. His first book was published in 1821, but he did not gain prominence until his *Shunshoku umegoyomi* appeared in 1832–33. Among his numerous novels the best-known is *Iroha bunko*, a version of the story of the 47 Rōnin. Although much of his material was pornographic (he was imprisoned in 1842 for this reason), his plots are natural and realistic.

*Shunshoku umegoyomi* (summary and discussion in B. Lewin, *Japantsche Chrestomathie*, 1965); *Iroha bunko* (1836–41; *The Loyal Ronins, An historical Romance*, tr. E. Greey and S. Saito, 1880). E.B.C. (D.E.M.)

**Tamminga, DOUWE ANNES** (\*Winsum 22 XI 1909), Frisian writer, the most distinguished poet of his generation, a 'word magician' with a fine command

of Frisian idiom in his lyrics and ballads; staff-member of the Frisian Academy at Leeuwarden, member of the editorial board of *De Tsjerne*, the leading literary periodical (1946–68). Tamminga has translated some of Andersen's\* fairy tales, Poe's\* 'The Raven' and Dylan's 'A Winter's Tale' (in *De Tsjerne*, 1961).

VERSE: *Brandaris* (1939); *Balladen en Lieten* (1942); *It griene jier* (1943); *Nije Gedichten* (1945); *Floedmerk* (1965); *In Memoriam* (1968).

A. Wadman, *Frieslands Dichters* (1949); E. Howard Harris, *The Literature of Friesland* (1956); J. Piebenga, *Koarte Skiednis fan de Fryske Skriftekennisse* (2nd ed. 1957); *Nôt oan skeaven. Ta de 60ste jierdei fan D. A. T.* (1969). K.D.

**Tammsaare, A. H.**, pen-name of ANTON HANSEN (\*Albu canton 30 I 1878; †Tallinn 1 III 1940), Estonian novelist, short-story writer and playwright. Having been schooled locally and in Tartu, Tammsaare first worked on newspapers, then studied law at Tartu University. In 1911 he fell ill of consumption, and after a slow recovery applied himself to literature. As an author he began with naturalistic stories of village life in 1907, but soon turned to impressionistic psychological studies of the intelligentsia. He extended the scope of his studies into the near past and by degrees produced his masterpiece, *Tõde ja õigus* ('Truth and Justice'; 5 vols, 1926–33), in which romanticism and realism are blended in a unified style. His standpoint is naturalistic and his basis is biological rather than psychological. In his analyses of character he prefers the exceptional to the typical. This is true also of his Biblical play *Juudit* ('Judith'; 1921). The strongest influences on him have come from the Scandinavian and the Russian novel, which have given him his taste for large canvases, character studies and social problems. As a writer of short stories Tammsaare shows himself master of a spirited and flexible style, rather more disciplined than that of his novels. He ably translated G. B. Shaw\* and Joseph Conrad\*.

NOVELS: *Kõrboja peremees* (1922; *Der Bauer von Kõrboja*, tr. A. Graf, 1958); *Elu ja armastus* (1934); *Ma armastasin sakslast* (1935).—SHORT STORIES: *Raha-auk* (1907); *Uurimisel* (1907); *Pikad sammud* (1908); *Noored hinged* (1909); *Üle piiri* (1910); *Varjundid* (1917); *Kärbes* (1917); *Jutused* (3 vols, 1959–62).—PLAY: *Kuningal on külm* (1936).—MINIATURES: *Vanad ja noored* (1913); *Poiss ja liblik* (1915); *Põialpoiss* (1923); *Der Däumling*, 1936).—ESSAYS: *Keelest ja luulest* (1915); *Sõjamõtted* (1919); *Sic transit* (1924).

F. Tuglas, A. H. T. (1919); M. Sillaots, A. H. T. *looming* (1927); K. Mihkla, A. H. T. *elutee ja looming* (1938); E. Judas, *Russian Influences on Estonian Literature* (1941); H. Siimisker, A. H. T. (1962); H. Puhvel, A. H. T. *elu ja loomingu varasem periood* (1966). W.K.M. (M.A.B.)

Tammuz, BINYAMIN (\*Ukraine 1919), Hebrew novelist and journalist; at present literary editor of *Ha-aretz*; an outstanding personality in the group of Ratosh's\* Turim. His intimate and authentic stories, *Holot zahav* (1950), deal mainly with early childhood impressions; some are also reproving in tone. His later stories, *Began Naul* (1957), uncover the defects and deficiencies of the Bohemian society. His trilogy, *Hayei Elyakum*, *Besof Ma-arav* and *Elyakum*, and *Sefer Hahazayoth* (1969) is an account in the first person of the wayward behaviour and disturbed consciousness of a particular individual in flight from himself and his environment.

*Ya'akob* and *Ha-pardes* (novels; 1971). L.Y.

T'an Ssü-t'UNG (□Liu-yang 10 III 1865; †Peking 28 IX 1898), Chinese reformer, was a leader, in Hunan, of the late 19th-century reform movement (K'ang\* Yu-wei). He served in the Grand Council during the last days of the 'Hundred Days' reform and was executed when Empress Tz'ü-hsi resumed power. He was later honoured as a martyr. In his philosophical *Jên-hsüeh* (1898) he drew upon Confucian, Buddhist and Christian doctrines.

*T'an Liu-yang ch'üan-chi* (complete works; 1925).—Biblio. of *Jên-hsüeh* in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969). A.R.D.

Tanehiko: see Ryūtei TANEHIKO.

T'ang HSIEN-TSU (\*Lin-ch'uan 24 IX 1550; †*ibid.* 29 VII 1616), Chinese dramatist. T'ang, after gaining his doctorate in 1583, rose by 1589 to be a secretary in the Board of Ceremonies but was degraded in 1591 to a minor provincial post in Kwangtung, because of an address to the throne which offended. From 1593 he was a district magistrate in Chekiang, and in 1598 he retired. As a romantic dramatist, however, he achieved great success and influence. Four of his five surviving plays draw their plots from T'ang-dynasty short stories but the fifth, *Huan-hun chi* (often entitled *Mu-tan t'ing*, 'Peony Pavilion'), seems to have been originally conceived. It gained a popularity which has endured until the present day. He also left very extensive verse and prose works (definitive ed. 1962).

*Tz'ü-hsiao chi* (c. 1578; 2nd version, *Tz'ü-ch'ai chi*, c. 1587); *Huan-hun chi* (1598; *Die Rückkehr der Seele*, tr. V. Hundhausen, 1937; part tr. H.-Y. and G. Yang in Chinese Lit., 1960, No. 1); *Nan-k'o chi* (1600); *Han-tan chi* (1601). A.R.D.

Taniguchi BUSON: see Buson.

Tanizaki JUN'ICHIRO (\*Tokyo 24 VII 1886; ∞IV 1931 Furukawa Tomiko; †Yugawara 30 VII 1965), Japanese novelist and dramatist. In 1908 he

entered Tokyo Imperial University but left in 1910 before graduating, having already made a mark by his maiden novel *Shisei*. This and the numerous novels which followed showed a uniform tendency, which gained him great popularity, to arrest the reader's attention by presenting scenes which stimulated by their beauty, originality or ugliness. Following the example of Baudelaire\*, Wilde\* and Poe\*, he went to every extreme of sensuality, grotesqueness, mystery and violence to provide gripping themes. From 1922 to 1925 he turned to play-writing, but then returned to fiction. His style developed a richness and fluency akin to that of classical texts; he devoted many years to composing and later revising a much-admired version in modern Japanese of *Genji monogatari* by Murasaki\* Shikibu. He was not interested only in the Heian period, however; indeed, the perfect symbol of the traditional Japan which he valued is the Tokugawa-period puppet theatre described at length in his *Tade kuu mushi*, a novel which beautifully illustrates the ambivalence of the modern Japanese, uncertain whether to favour the old or the new. For Tanizaki, the year 1923 was in a sense a turning-point, for after the great earthquake in Tokyo he moved to West Japan, the home of the old culture. (This is the scene of his long novel *Sasameyuki*, an account of an old-established merchant family written during and after the war as a nostalgic evocation of a way of life dear to Tanizaki's heart and now gone.) To some extent, after his move from Tokyo, Tanizaki's plots became more mellow and his treatment more subdued. Yet the propensity to shock remained; his short novel *Kagi* (1956) created a national sensation with its startling frank account in diary form of the relations between an elderly man, who fears the onset of impotence, and his wife. (This preoccupation with sex is found throughout Tanizaki's work, a common underlying motive in his stories being a man's search for or fascination with some unattainable *femme fatale*.) It was widely anticipated that Tanizaki would be the first Japanese to win the Nobel prize for literature, but in the event it was Kawabata\* Yasunari, three years after Tanizaki's death.

NOVELS: *Shisei* (1909; 'Tattoo', tr. I. I. Morris in *Modern Japanese Stories*, 1961; 'The Tattooer', tr. H. Hibbett in *Seven Japanese Tales*, 1963; Fr. tr. S. Élisée in *Neuf nouvelles japonaises*, 1924); *Himitsu* (1910; Fr. tr. S. Élisée in *Le jardin des pivoines*, 1927); *Otsuya-goroshi* (1915; *A Spring-time Case*, tr. Z. Iwado, 1927); *Chijin no ai* (1924; summary in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Tade kuu mushi* (1929; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939; *Some Prefer Nettles*, tr. E. G. Seidensticker, 1955); *Ashikari* (1932); *Shunkinshō* (1933; tr. with prec. R. Humpherson and Y. Okita, *The*

*Story of Shunkin*, 1936; 'A Portrait of S.', tr. H. Hibbett, *op. cit.*; tr. with prec. Kikou Yamata, *Deux amours cruelles*, c. 1960; 'Der Frühlingsharfe', tr. W. Donat in *Die fünfstockige Pagode*, 1960; *Sasameyuki* (1943-48; *The Makioka Sisters*, tr. E. G. Seidensticker, 1957; *Quatre sœurs*, tr. G. Renondeau, 1964; *Die Schwestern Makioka*, tr. S. Yatsushiro and U. Hengst, 1964); *Shōshō Shigemoto no haha* (1950; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959; 'The Mother of Captain Shigemoto', extract tr. E. G. Seidensticker in *Modern Japanese Literature*, ed. D. L. Keene, 1956); *Kagi* (1956; *The Key*, tr. H. Hibbett, 1961; *La confession impudique*, tr. G. Renondeau, 1963); *Fūten rōjin nikki* (1962; *Diary of a Mad Old Man*, tr. H. Hibbett, 1965; *Journal d'un vieux fou*, tr. G. Renondeau, 1967; *Tagebuch eines alten Narren*, tr. O. Benl, 1966).—PLAYS: *Ai sureba koso* (1922; *Puisque je l'aime*, tr. C. Jacob, 1925); *Eien no gūzō* (1922; Fr. tr. J. Maruyama, 1928); *Mumyō to Aizen* (1924; Fr. tr. *idem*, 1928).—ESSAY: *In'ei raisan* (1934; 'In Praise of Shadows', tr. E. G. Seidensticker in Japan Quart., I.1, 1954, and Atlantic Monthly, Jan. 1955). E.B.C. (D.E.M.)

**Tannahill, ROBERT** (\*Paisley 3 VI 1774; †*ibid.* 17 V 1810), Scottish poet, who turned out a large number of songs and ballads from a weaver's workshop. Some of these, insipid and sentimental in tone, remain popular in rural Scotland.

*Poems and Songs* (1807; ed. D. Semple, 1876). J.K.

**Tanner, THOMAS**, Bishop of St Asaph (\*Market Lavington, Wilts 25 I 1674; ∞1707 Rose Moore, ∞Frances Preston, ∞1733 Elizabeth Scottowe; †Oxford 14 XII 1735), English antiquary whose reluctance to publish his own notable researches extended to Wood's\* deathbed gift of the continuation of *Athenae Oxonienses* (eventually incorp. in 2nd ed. 1721). His extensive Wiltshire collections (still unpub.) were presented to the Bodleian Library (1751), to which he had bequeathed books and MSS (incl. Sancroft's Irish materials: *The Tanner Letters*, ed. C. MacNeill, 1943).

*Notitia monastica* (1695); *Bibliotheca Britannico-Hibernica* (posth. ed. David Wilkins, 1748).

D. Douglas, *English Scholars 1660-1730* (2nd ed. 1951). J.B.-B.

**DER Tannhäuser** (fl. 1230-70), professional minnesinger and hero of a legend. His identity is still debated—there are several Tannhausen. After successes in Austria (with Duke Frederick II 'der Streitbare') he had to take to the road. He wrote mainly *Tanzlieder* and *-leiche*, a characteristic feature of which is a sudden transition from a serious half (encomium of a patron, for example) to a *ballade*, with the fun, but not the bitterness, of

Neidhart\*. Some songs satirize *amour courtois*, Zest, humour, virtuosity—one penitent song caused the 13th-century Venusberg legend to be fathered on him: he deserved better. The legend is roughly the same as in Richard Wagner's\* opera; there are German ballad versions from the mid-14th century.

Ed. S. Singer (1922); ed. J. Siebert (with ample comm., incl. the 'Busslieder' attrib. to T., and texts to illustrate the growth of the legend; 1934).

Ph. S. Barto, *T. and the Mount of Venus* (1916); F. Rostock, *Dichterheldensage* (1925); J. Meier, *Dr. Balladen*, I (*Dr. Lit. in Entw.-Reihen*, 1935); H. de Boor, *Die höfische Lit. 1170-1250* (1953). F.P.P.

**Tansillo, LUIGI** (\*Venosa 1510; †Teano 1 XII 1568), Italian poet. He saw action against the Turks in the service of the Viceroy of Naples and later became Capitano di Giustizia at Gaeta. A prolific writer of lyrical genius, his love sonnets, pervaded by a sentiment akin to romanticism, are outstanding in their inspiration. Feeling for nature permeates his 'Vendemmiatore' and 'Clorinda'; his 'Stanze', narrating the hazards of the sea, and his 24 *Capitoli* are rich in personal experience. *La Balia* and *Il Podere* are classical in aspiration, but *Le lagrime di San Pietro* (1585) is an unsuccessful attempt to create a great Christian epic.

*Capitoli giocosi e satirici di L. T. editi ed inediti* (ed. S. Volpicella, 1887); *L'egloga e i poemetti di L. T.* (ed. F. Flamini, 1893); *Il Canzoniere edito ed inedito* (ed. E. Percopo, 1926); *Il Podere* (ed. D. Massetani, 1958); *La Balia* (Eng. tr. W. Roscoe, 1798); *Poemeti* (ed. C. Capuccio, 1954).

G. Rosalba, *Nuovi documenti sulla vita di L. T.* (1903); M. Tansillo, *L. T. nella vita e nella poesia* (1939); D. Coppola, *Profilo di L. T.* (1939); B. Croce, *Poesia popolare e poesia d'arte* (3rd ed. 1952). P.McN.

**T'ao CH'EN** or **T'ao YÜAN-MING** (□Ch'ai-sang 365; †*ibid.* 427), Chinese poet and essayist. T'ao became associated in popular imagination with a hatred (which he certainly had) of the constraint of an official career and its speedy abandonment, through his famous *Kuei-ch'ü-lai tz'ü* ('Return Home!'). He appears, however, to have been for a number of years in other posts before giving up his magistracy at P'êng-tsê after only 80 days' tenure (405). Thereafter he declined public appointments and lived a simple rural life.

His surviving works consist of some 150 poems and a few prose pieces. (Like most famous early Chinese authors he has had a number of later works fathered upon him.) A large number of his poems can be approximately dated and the bulk of these fall within the last 20 years of his life. His finest poems are in the five-word metre, in which he wrote with great simplicity and spontaneity. His intellectual position was neither completely

Confucian nor completely Taoist. He was deeply moved by nature, which aroused in him a sense of mystery. His was one of the most profound influences in Chinese poetry. Of his prose works, *T'ao-hua yüan chi* ('Tale of the Peach-Blossom Spring') and his autobiographical *Wu-liu hsien-shêng chuan* ('The Gentleman of the Five Willows') are among the most famous Chinese prose-pieces, though their extreme brevity must make them appear slight to a Western reader.

*T'ao Ching-chieh chi* (coll. works); *The Poetry of T'ao Ch'ien* (tr. J. R. Hightower, 1970).—J. R. Hightower, 'The fu of T'ao Ch'ien' in *Harvard Jour. Asiat. Stud.*, XVII (1954). A.R.D.

**Tarasov-Rodionov, ALEXANDER IGNATYEVICH** (\*1888), Soviet author whose novel *Shokolad* (1922; *Chocolate*, tr. C. Malamuth, 1933) aroused much controversy by its theme: the shooting of an innocent Party member in order to placate the opinion of the masses. His next big novel, *Fevral' 1917* (1928; *February 1917*, tr. W. Drake, 1931), was the first part of a trilogy about the Revolution; soon after its publication the author became silent.

*Tyazhëlye shagi* (1927–33). J.L.

**Tarchetti, IGINO UGO** (\*S. Salvatore, Monferrato 29 VI 1841; †Milan 25 III 1869), Italian writer of the SCAPIGLIATURA, an outsider on the fringe of society both in his style of life and in his miserable death through tuberculosis. Army life turned him to anti-militarism, expressed in the novel *Una nobile follia* (1867). Both this and his unfinished novel *Fosca*, his short stories and the poems of *Disjecta* (1879) are often unearthly and macabre, but their style is often crude.

*Tutte le opere* (ed. E. Ghidetti, 2 vols, 1967).  
R. Scaglia, *Bibliografia di I. U. T.* (1927); E. Ghidetti, *T. e la Scapigliatura lombarda* (1968). J.G.-R.

**Tarkington, NEWTON BOOTH** (\*Indianapolis, Ind. 29 VII 1869; ∞1902 Laurel Fletcher [o/o 1911], ∞1912 Susannah Robinson; †*ibid.* 19 V 1946), American novelist. Many of his writings have a Hoosier setting. His humorous novels, especially *Penrod* (1914) and *Seventeen* (1916), remain popular as juvenile fiction.

*The Gentleman from Indiana* (1899); *Monsieur Beaucaire* (1900); *Alice Adams* (1921); *Growth* (trilogy, 1927: *The Turmoil*, 1915; *The Magnificent Ambersons*, 1918; *The Midlander*, 1923); *Little Orvie* (1934).

A. D. Dickinson, *B. T.* (1926). H.L.C.

**Tarlé, EVGENY VIKTORIVICH** (\*1874, †1955), Soviet historian whose essentially patriotic trend in the treatment of Russian history was substituted for the former trend represented by M. N. Pokrovsky (1868–1932) which was based exclusively on the class struggle.

*Zapad i Rossiya* (1918); *Krymskaya voyna* (1944; new ed. 2 vols, 1950); *Chesmenskiy boy i pervaya russkaya ekspeditsiya v Arkhipelag 1769–74* (1945); *Admiral Ushakov na Sredizemnom more* (1948); *Talleyrand* (1948).—*Bonaparte* (tr. J. Cournot, 1937); *Napoleon's Invasion of Russia 1812* (tr. G. M., 1942). J.L.

**Tárrega, FRANCISCO AGUSTÍN** (\*Segorbe ?1554; †Valencia 1602), Spanish dramatist. He studied at Salamanca and was canon of Valencia cathedral from 1584. His ten surviving plays include religious and historical dramas and comedies of intrigue. He used plots like those of Italian *novelle*. His theatre represents a half-way house between Virués\* and that of Lope de Vega\* and Guillén de Castro\*.

E. Juliá Martínez, *Poetas dramáticos valencianos*, I (1929; incl. texts).

H. Mérimée, *L'art dramatique à Valencia* (1913); R. Foldi, *L. de V. y la formación de la comedia* (1968). E.M.W. (J.E.V.)

**Tarsia, GALEAZZO DI** (\*Naples c. 1520; †1553), Italian poet. Lord of Belmonte, he wrote conventional verse for Vittoria Colonna\*, but wooed and lamented Camilla Carafa in sonnets of originality and feeling.

*Il Canzoniere di G. di T.* (ed. F. Bartelli, 1888); *Rime* (ed. D. Ponchirolì, 1951).

F. Bartelli, *Note biografiche: G. di T.* (1906); E. Bonora, 'Rime di G. di T.' in Belfagor, VI (1951); L. Baldacci, 'Sul testo di G. di T.' in *Convivium* (1952); B. Croce, *Poesia popolare e poesia d'arte* (3rd ed. 1952). P.McN.

**Tasso, BERNARDO** (\*Bergamo 11 XI 1493; ∞Porzia de' Rossi; †Ostiglia 5 IX 1569), Italian poet. In the course of an unsettled life he served Ferrante Sanseverino, Prince of Salerno, whom he followed into exile in 1552; adorned the court of Guidobaldo II, Duke of Urbino; and died, governor of Ostiglia, in the service of Guglielmo Gonzaga, Duke of Mantua. Bembo's\* influence is appreciable in his lyrics, which are Petrarchistic with a difference; his *Odi* (1560) and *Salmi* (1560) are Horatian, his *Favolo di Piramo e Tisbe* Ovidian; the letters which he published are of considerable interest. His most pretentious work is the epic *Amadigi di Gaula* (1560), based on Garci Ordóñez de Montalvo's\* prose *Amadís de Gaula*. Attempting to accommodate Ariosto's\* practice to Aristotle's\* theory, it is vast, serious and unreadable. But Bernardo's greatest gift to literature is his son, Torquato, who finished and published *Floridante* (1587), an amplification of an episode from *Amadigi*.

*Rime* (1560; ed. P. A. Serassi, 2 vols, 1749); *Ragionamento della poesia* (1562); *Lettere* (ed. A. F. Seghezzi, 2 vols, 1733; 3rd vol. ed. P. A. Serassi, 1751); *Amadigi* (ed. *idem*, 2 vols, 1755;

ed. G. Antonelli, 3 vols, 1832); *Lettere inedite* (ed. G. Ravelli, 1889); *Floridante* (ed. M. Catalano, 1931).

P. D. Pasolini, *I genitori di Torquato Tasso* (1895); F. Foffano, 'Il *Floridante* di B. T.' in *Archivio storico lombardo*, XX (1895) and 'L'*Amadigi di Gaula* di B. T.' in *Giornale storico della lett. ital.*, XXV (1895); F. Pintor, *Delle liriche di B. T.* (1899); E. Williamson, *B. T.* (1951); G. Cerboni Baiardi, *La lirica di B. T.* (1966).

P. McN.

Tasso, TORQUATO (\*Sorrento 11 III 1544; †Rome 25 IV 1595), Italian poet. Son of Bernardo Tasso\*, he received his early education from the Jesuits at Naples, joining his exiled father at Rome in 1554, and in 1557 at Pesaro, where he first manifested poetic genius. Sent to study at Padua, he neglected law for literature and published his first epic, *Rinaldo* (1562). Three years later he entered the brilliant world of Ferrara, first in the service of Cardinal Luigi d'Este (in whose suite he visited Paris in 1570) and later as court poet to the Cardinal's brother, Alfonso II. Torquato's talents and gallantry captivated the Estes, whom he charmed with *Aminta* (1573; pub. 1580) and immortalized in *Gerusalemme Liberata* (1575). But the sunshine of success was short-lived; hardly was his epic completed before an uneasy conscience working upon an unstable mind wrought the first shadow of insanity. In 1577 an act of violence earned him mild detention. Escaping by night, he trudged to his sister's house in Sorrento; but in 1579 the lure of Alfonso's court brought him back to Ferrara, where, after a frenzied outburst, he was incarcerated in the hospital of St Anne. Here he remained for seven years of mental torment, hallucination and feverish literary activity. In 1580 the conditions of his confinement were relaxed and in 1586 he was released. Retiring to Mantua, he published *Torrismondo* (1587); but although his industry was unflagging, the vein of his inspiration had run out. His restless spirit dragged him across Italy: from Loreto to Rome, from Rome to Naples, and from Naples back to Rome. Here he enjoyed Papal protection and laboured at the revision of his masterpiece: *Gerusalemme Conquistata* appeared in 1593. But madness waxed as genius waned, and he died in the monastery of Sant'Onofrio on the Janiculum.

In its carefree scepticism, *Aminta* mirrors Tasso's happiest mood. Since Virgil\* and Theocritus\* no purer pastoral idyll had been conceived than this drama of Aminta's love for Silvia. The very simplicity of its plot heightens the warmth and freshness of its inspiration. Here, as in all Tasso's poetry, the essential theme is love; an elemental sensuousness pervades Arcadia, and nature herself is described in erotic verse both imaginative and musical.

It was Tasso's aim to give Italy an epic conceived in the classical manner yet retaining the enchant-

ment of the *materia cavalleresca*. Of such an epic *Rinaldo* is the earnest and *Conquistata* the ghost. An unsuccessful compromise between Aristotle's\* theory and Ariosto's\* practice, *Rinaldo* combines unity of hero with multiplicity of action; but the unity achieved is less poetic than literary, and the interest lies in the lyrical episodes which abound. In *Conquistata*, a suicidal revision undertaken to salve the conscience and appease the academies, the finest flower of his fancy lies crushed between Aristotle and the Inquisition.

Tasso's aim is achieved in *Gerusalemme Liberata*, the greatest poem of the Counter-Reformation, and for long the most popular work of Italian literature. His subject, the recovery of Jerusalem in the First Crusade, is both historical and Christian; but neither history nor Christianity provides the dominating motive of his poetry. It is from the stress of human emotions, impotent against destiny, that Tasso's genius creates the world of lyrical sentiment in which his heroes and heroines slay and are slain, and in which his lovers suffer the fatality of love. The noblest triumphs of his imagination—Erminia amongst the shepherds: Clorinda's death at the hands of Tancred: Armida's enchanted garden: Rinaldo's ascent of Mount Olivet—are episodic, for his poetry is purest when his fantasy is least fettered by historical, literary or orthodox preoccupations. At such moments Tasso is capable of great feeling, conveyed more by the atmosphere of words than by their meaning, and of a religious sentiment which is not found in his heavy handling of the supernatural, but in his attitude to powers and passions greater than himself.

In Tasso's remaining works, the prose style of his dialogues and letters has been much admired; his *Discorsi* (1587) are indispensable to a right understanding of his attitude to his own poetry. His lyrics are always elegant, seldom excellent; his *Torrismondo* makes tedious reading. His religious poems are solid monuments to the tragedy of exhausted genius, for Tasso 'had the misfortune to outlive himself'.

*Opere* (eds: L. Caretti, 1957- ; G. Petrocchi, 1961; B. Maier, 5 vols, 1963- ); *Rinaldo* (1562; ed. L. Bonfigli, 1936; tr. J. Hoole, 1792); *Aminta* (1580; eds: B. T. Sozzi, 1957; L. Caretti, 1961; C. Varese, 1962; L. Fassò, 5th ed. 1963; tr. A. Fraunce, 1591); *Gerusalemme Liberata* (1st pub. incomplete as *Il Goffredo* by C. Malespini, pirated ed., Venice, 1580; 1st authorized ed. F. Bonna, Ferrara, 1581; mod. crit. eds: L. Caretti, 1961; G. Getto, 2nd ed. 1962; E. Raimondi, 1963; tr. E. Fairfax, 1600, mod. ed. 1962); *Gerusalemme Conquistata* (ed. L. Bonfigli, 2 vols, 1934); *Prose* (eds: F. Flora, 1935; E. Mazzali, 1959); *Poesie* (ed. F. Flora, 1952); *Dialoghi* (ed. E. Raimondi, 4 vols, 1958); *Discorsi dell'arte poetica e del poema eroico* (ed. L. Poma, 1964); Latin poems in *Carmina Latina* (ed. A. Martini, 1895).

A. Solerti, *Vita di T. T.* (3 vols, 1895); R. Ramat, *Lettura del T. minore* (1953); B. T. Sozzi, *Studi sul T.* (1954) and *Nuovi studi sul T.* (1963); E. Mazzali, *Cultura e poesia nell'opera di T. T.* (1957); F. Pool, *Desiderio e realtà nella poesia del T.* (1960); L. Caretti, *Ariosto e T.* (1961); E. Donadoni, *T. T., saggio critico* (5th ed. 1963); G. Petrocchi, *La poesia di T. T.* (1963); C. P. Brand, *T. T.: A Study of the Poet and His Contribution to English Literature* (1965); A. Tortoreto, *Rassegna bibliografica dei recenti studi tassiani* (1965); G. Getto, *Interpretazione del T.* (rev. ed. 1967); M. Fubini, 'L'Aminta intermezzo alla tragedia della *Liberata*' in *Giornale storico della lett. ital.*, CXLIV (1968). P.McN.

Tassoni, ALESSANDRO (\*Modena 28 IX 1565; †ibid. 25 IV 1635), Italian poet, literary critic and political writer. During a life spent in the service of Princes and Cardinals, Tassoni gave vent to his witty, pungent, satirical and paradoxical turn of mind in a number of prose works. His masterpiece is a hero-comic poem, *La Secchia Rapita*—a superimposition of imaginary adventures on to a basis of historical fact, with a double purpose: of satirizing contemporary men and situations and of exciting the reader's laughter. Tassoni's humour is often, though not always, still effective.

*Considerazioni sopra le Rime del Petrarca* (1609); *Pensieri Diversi* (1610); *Filippiche* (1615); *La Secchia Rapita* (Paris, 1622; *The Trophy-Bucket*, tr. M. Ozell, 1713; *The Rape of the Bucket*, tr. J. Atkinson, 2 vols, 1825); *Rime* (1711); *Lettere* (2 vols, 1901–10).—*Prose politiche e morali* (2 vols, 1930); *Opere* (1942).

J. Cooper Walker, *Memoirs of A. T.* (1815); G. Rossi, *Studi e ricerche tassoniane* (1904); *Miscellanea tassoniana di studi storici e letterari* (ed. T. Casini and V. Santi, 1908); V. Santi, *La Storia nella 'Secchia Rapita'* (2 vols, 1909); G. Reichenbach, *A. T.* (1931); V. Rossi, *A. T.* (1931); G. Bertoni, *A. T.* (1935); 'Tassoniana' in *Atti e memorie della Deputazione di Storia Patria per le antiche provincie modenesi*, XII (1960); *Studi Tassoniani* (1966); E. Loos, *A. T.'s 'La Secchia Rapita' und das Problem des heroisch-komischen Epos* (1967). U.L.

Tatarka, DOMINIK (\*Drienove 14 III 1913), Slovak novelist. After his very successful portrayal of the Slovak state during the Second World War, *Farská republika* (1948), Tatarka succumbed to the prevailing fashion of a superficial 'Socialist Realism' (*Družné letá*, 1955). Later work shows a revival of his natural narrative talent (*Rozhovory bez konca*, 1959), and *Démon súhlasu* (1963) is an indictment of the attitudes and events of the 1950s. R.A.

Tate, ALLEN JOHN ORLEY (\*Winchester, Ky. 19 XI 1899; ∞1924 Caroline Gordon\* [o/o], ∞1959 Isabella Gardner [o/o], ∞1966 Helen

Heinz), American poet, novelist, critic and biographer. A member of the Fugitive and Agrarian groups, Tate, though acutely conscious of his Southern heritage, has never restricted himself to mere regional writing. His poetry has a restraint, tact and wit indicative of his classical knowledge but also reveals a psychological tension in its harshness of diction and violence of imagery. His novel *The Fathers* (1938) provides a subtle and disturbing analysis of a torment of the spirit. His literary and social criticism shows great wit and insight and reveals Tate's distrust of modern society yet his refusal to retire before it.

VERSE: *Poems 1928–31* (1932); *The Mediterranean and Other Poems* (1935); *Sonnets at Christmas* (1941); *The Vigil of Venus* (1943); *The Winter Sea* (1944); *Poems* (1960).—BIOGRAPHIES: *Stone-wall Jackson: The Good Soldier* (1928); *Jefferson Davis: His Rise and Fall* (1929).—ESSAYS: *Reactionary Essays on Poetry and Ideas* (1936); *Reason in Madness* (1947); *The Hovering Fly* (1948); *On the Limits of Poetry* (1948); *The Forlorn Demon* (1953); *Essays of Four Decades* (1969).

J. M. Bradbury, *The Fugitives* (1958); L. Cowan, *The Fugitive Group* (1959); 'Homage to A. T.' in *Sewanee Rev.*, LXVII (1959); F. Kermode, *Puzzles and Epiphanies* (1962); R. K. Meiners, *The Last Alternatives: A Study of the Works of A. T.* (1963); G. Hemphill, *A. T.* (1964). G.A.K.

Tate, NAHUM (\*Dublin 1652; †London 12 VIII 1715), English poet and dramatist, educated at Belfast and Trinity College, Dublin; settled in London 1672; poet laureate 1692–1715. He was a mediocre poet who collaborated with Dryden\* in *Absalom and Achitophel*, Part II. His dramatic adaptations included a popular version, with a happy ending, of *King Lear* (1687). He also wrote the libretto for Purcell's *Dido and Aeneas*, a metrical version of the psalms with Brady, and the celebrated carol 'While Shepherds Watched Their Flocks by Night'.

*Brutus of Alba* (1678); *Poems* (1684); *Panacea—a Poem upon Tea* (1700).

H. F. S. Thomas, *The Life and Works of N. T.* (1934). E.T.W.

Tatham, JOHN (fl. 1632–64), English poet and dramatist. Tatham appears to have succeeded John Taylor\* as 'City Poet', and provided the annual City pageants from 1657 to 1664. He also wrote a few plays for the theatre and minor verse of a Metaphysical kind.

VERSE: *Fancies Theater* (1640); *Ostella* (1650).—*Dramatic Works* (ed. J. Maidment and W. H. Logan, 1879). J.B.B.

Tatishchev, VASILY NIKITICH (\*Pskov province 16 IV 1686; †Moscow province 15 VII 1750), Russian historian. His *Istoriya Gosudarstva Rossiyskogo* (4 vols, 1768–74; 5th vol. 1848),



written on critical and pragmatic lines, was the first creditable introduction to the study of Russian history.

*Dukhovnaya* (1773; *The Testament of T.*, tr. J. Martinof, 1860); *Perepiska V. N. Tatishcheva* (1951). J.L.

**Tauler, JOHANNES** (\*c. 1300; †Strasbourg 1371), German Dominican, active in Basle until about 1346, thereafter in Strasbourg. In his German sermons (80 preserved) he adapts the thought and simplifies the idiom of the mystics for the proper instruction of the simpler devout. Amongst *spuria* are a *Vita* and *Meditations on the Passion*.

Eds: F. Vetter (1910); A. L. Corin (1924–29).—Modernized W. Lehmann (2 vols, 1923).

J. M. Clark, *The Great German Mystics* (1949). F.P.P.

**Tausen, HANS** (\*Birkende 1494; ∞1527 ?Dorothea, ∞1538 Ane Andersdatter; †Ribe 11 XI 1561), Danish theological and polemical author. Denmark's first Reformer, he was converted to Lutheran ideas at Wittenberg, and formed the first Lutheran congregation at Viborg. In 1542 he became Bishop of Ribe. Tausen translated parts of the Old Testament, wrote a collection of sermons and hymns and proved himself to be the most gifted spokesman of the Reformation.

*Hans Tausens Smaaskrifter* (1870); *Hans Tausens Oversættelse af de fem Mosebøger* (1932); *Hans Tausens Postil* (2 vols, 1934).

M. Christensen, *H. T.* (1942). E.B.

**Tavallāi, FIRĪDŪN** (\*Shiraz 1917), Persian poet, parodist and satirical writer. Among the pioneers of the modern movement in Persian poetry, he combined fresh imagery and free verse forms with polished diction; his latest works, however, return to the style of the classical lyric.

*Al-Taḥāṣīl* (1946); *Rāḥa* (1951); *Karavān* (1952); *Nāḥah* (1962); *Pūyah* (1966). E.Y.

**Taverner, RICHARD** (\*Brisley, Norfolk ?1505; †Wood Eaton, Staffs 14 VII 1575), English Reformer and author. He seems to have produced his edition of the English Bible and other religious, educational and moral works protected by Thomas Cromwell in the cause of the English Reformation.

*Commonplaces of Scripture orderly set forth* (1538); *The Most Sacred Bible, which is the Holy Scripture, containing the old and new testament, translated in to English* [by Tyndale and Coverdale], and newly recognised with great diligence after the most faithful exemplars by Richard Taverner (1539). G.K.H.

**Tawney, RICHARD HENRY** (\*Calcutta 30 XI 1880; ∞1909 Annette Beveridge; †London 16 I 1962),

British economic historian and lecturer. He played an important part in the Workers' Educational Association and was Professor of economic history at London University from 1931 to 1949.

*The Agrarian Problem in the Sixteenth Century* (1912); *English Economic History: Selected Documents* (with A. E. Bland et al.; 1914); *The Acquisitive Society* (1921); *Religion and the Rise of Capitalism* (1926); *Equality* (1931); *Land and Labour in China* (1933).—*The Radical Tradition* (1964).

*Essays in the Economic and Social History of Tudor and Stuart England in Honour of R. H. T.* (ed. F. J. Fisher, 1961). H.L.C. (W.R.A.)

**Tayama KATAI**, pseud. of TAYAMA ROKUYA (\*Tatebayashi, Gumma 22 I 1872; ∞I 1899 Ōta Risako; †Tokyo 13 V 1930), Japanese author of the Naturalist school. Although his first novel appeared in 1891, he first gained recognition with *Futon* in 1907 and the autobiographical trilogy *Sei*, *Tsuma* and *En* in 1908–09. His plots usually stress the harshness and cruel realities of life, but in later years his themes were mellowed.

*Futon* (1907; summary in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Ippeisotsu* (1908; 'One Soldier', tr. G. W. Sargent in *Modern Japanese Literature*, ed. D. L. Keene, 1956; tr. W. E. Naff in *The Heart Is Alone*, ed. R. N. McKinnon, 1957); *Sei* (1908); *Tsuma* (1908); *En* (1909; summary of trilogy in Kunitomo, *op. cit.*); *Zansetsu* (1917–18; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939). E.B.C. (D.E.M.)

**Taylor, BAYARD** (\*Kenneth Square, Pa. 11 I 1825; ∞1850 Mary Agnew, ∞1857 Marie Hansen; †Berlin 19 XII 1878), American novelist, playwright, poet and historian. He wrote poems based on his wanderings in Europe and the Orient. His short stories deal with the Quaker surroundings of his boyhood; several novels present realistic studies of village life.

VERSE: *Views Afoot; or, Europe Seen with Knapsack and Staff* (1846); *Poems of the Orient* (1855).—NOVELS: *Hannah Thurston: A Story of American Life* (1863); *The Story of Kennett* (1866).—PLAYS: *The Prophet* (1874); *Prince Deukalion* (1878).—*The Dramatic Works of B. T.* (1880); *The Poetical Works of B. T.* (1880).

R. C. Beatty, *B. T.: Laureate of the Gilded Age* (1936). H.L.C. (I.W.)

**Taylor, EDWARD** (\*Leicestershire, Eng. c. 1645; ∞1674 Elizabeth Fitch, ∞1692 Ruth Wyllys; †Westfield, Mass. 24 VI 1729), American poet. A Puritan minister, he combined rich and striking imagery with homely diction after the manner of the Metaphysicals. Though his conceits are sometimes over-ingenuous, he fuses religious feeling and

creative imagination in meditative poems with a success unequalled in America in his period. His work was unpublished at his own request; only in 1937 were his manuscripts critically examined.

*The Poetical Works of E. T.* (ed. T. H. Johnson, 1939); *The Poems of E. T.* (ed. D. E. Stanford, 1960).

P. Miller and T. H. Johnson, *The Puritans* (1938); N. S. Grabo, *E. T.* (1962).

H.L.C. (D.S.R.W.)

Taylor, SIR HENRY (\*Bishop Middleham, Durham 18 X 1800; ∞1839 Theodosia Spring Rice; †Bournemouth 27 III 1886), English dramatist, poet and essayist, whose Elizabethan-inspired *Philip Van Artevelde* (1834) has greater psychological than theatrical value. R.M.H.

*The Statesman* (1836; intro. L. Silberman, 1957); *Works* (5 vols, 1877–78); *Autobiography* (2 vols, 1885); *Correspondence* (ed. E. Dowden, 1888).

J. B. Bilderbeck, *Sir H. T., and His Drama of Ph. van A.* (1877). R.M.H. (K.W.)

Taylor, JEREMY, Bishop of Down and Connor (\*Cambridge VIII 1613; ∞Uppingham 27 V 1639 Phoebe Langsdale, ∞before 1665 Joanna Bridges; †Lisburn 13 VIII 1667), English clergyman, renowned for his sermons and other prose. Educated at Gonville and Caius (1626–35), his substitute preaching at St Paul's moved Laud to send him to Oxford (Fellow of All Souls 1636). After varying fortune in the Civil War (he was chaplain to the King's household), Taylor lived at Golden Grove in Carmarthenshire until he went to Lisburn (1658).

*The Whole Works* (ed. R. Heber, 1822; rev. C. P. Eden, 1847–54).—*Holy Living* (1650; ed. A. R. Waller, 1900); *Holy Dying* (1651).—*Poems and Verse Translations* (ed. A. B. Grosart, 1870).—*The Golden Grove* (sel. prose; ed. L. P. Smith, 1930); *The House of Understanding* (ed. M. Gest, 1954).

Sister M. S. Antoine, *The Rhetoric of J. T.'s Prose* (1946); C. J. Stranks, *Life and Writings of J. T.* (1952); H. Trevor Hughes, *The Piety of J. T.* (1960). B.L.J. (A.N.W.)

Taylor, JOHN (\*Gloucester 24 VIII 1580; ∞Alice?; †London XII 1653), English poet and pamphleteer, usually known as 'the water-poet'. Taylor was sent to the grammar school in Gloucester, but proving a poor scholar was taken away, apprenticed to a waterman and pressed into the navy. Discharged with a lame leg, he became a waterman on the Thames, supplementing his earnings by writing. He wrote a multitude of works in prose and verse, including descriptions of his various journeys (one to Bohemia). He was a well-known 'character'. During the Civil War he kept an inn in Oxford and

afterwards another in London. His writing is uneducated and crude but vigorous and often diverting.

*All the Works of J. T., the Water Poet* (1630; repr. Spenser Soc., 1868–69); *Works of J. T. the Water-Poet not included in the Folio volume of 1630* (Spenser Soc., 1870–78).

W. Thorp, 'J. T. the water poet' in *Texas Rev.*, VIII (1922). J.B.B.

Taylor, WILLIAM (\*Norwich 7 XI 1765; †ibid. 5 III 1836), English man of letters, translator and contributor to the periodicals of articles stimulating English interest in German literature.

TRANSLATIONS: Lessing, *Nathan the Wise* (1791); Goethe, *Iphigenia in Tauris* (1793); Bürger, *Leonore* (1796).—*Tales of Yore* (3 vols, 1810); *English Synonyms discriminated* (1813); *Historic Survey of German Poetry* (3 vols, 1823–30).

J. W. Robberds, *Life and Writings of the late W. T. of Norwich* (2 vols, 1843; incl. corresp. with Southey); G. Herzfeld, *W. T. von Norwich, eine Studie über den Einfluss der neueren deutschen Litteratur in England* (1897); M. A. Christensen, 'T. of Norwich and the Higher Criticism' in *Jour. Hist. of Ideas*, XX (1959).

R.M.H. (M.Bu.)

Tchekhov, ANTON PAVLOVICH: see Chekhov, ANTON PAVLOVICH.

Tchernichowsky, SHAUL (\*Mikhaïlovka, Crimea 1875; †Tel Aviv 1943), Hebrew poet. He was not brought up in the traditional Jewish way but was educated in Russian schools, pursuing his studies at German and Swiss Universities. As a doctor, he practised first in Russia and from 1931 in Palestine. His first poems were published when he was still a student: his poetical activity continued till his death, and in old age he found the courage to change from Ashkenazi pronunciation to that of the Sephardi. He is unique in Hebrew poetry for the sensuous beauty of his love lyrics and nature poems. He sang of a fleeting love that knows no disappointment and is always ready to make way for a newer love. After the love lyrics came the pantheistic songs addressed to heathen gods, *Chezionoth Neviei Ha-Sheker*. He was nicknamed the 'Hellene' and the 'Heathen', but he sang of Biblical and Jewish historical themes, preferring scenes of battle, of courage and of heroism, as in *Baruch Mi-Magenza*. He also wrote *Idylls*, describing the life of the Jews in Crimea. He wrote stories, but his prose never rose to the stature of his poetry. He is unrivalled as a translator, especially in the accomplished, metrically true, translations of GILGAMESH and KALEVALA, and even more of Homer's\* *Iliad* and *Odyssey*. Y.H.

J. Klausner, *S. T.* (1947); B. Kurzweil, *Bialik we-T.* (1964); E. Silberschlag, *S. T.* (London, 1968). M.Ge.; Y.F.

**Teasdale, SARA** (\*St Louis, Mo. 8 VIII 1884; †1914 Ernst Filsinger [o/o 1929]; †New York 29 I 1933), American poet. She became known for her lyrics, which, almost bare of imagery and metaphor, articulate moods rather than metaphysical speculation.

*Helen of Troy and Other Poems* (1911); *Rivers to the Sea* (1915); *Love Songs* (1917); *Flame and Shadow* (1920); *Dark of the Moon* (1926); *Strange Victory* (1933).—*The Collected Poems of S. T.* (1937). H.L.C.

**Tebalde, ANTONIO** (\*Ferrara 4 XI 1463; †Rome 1537), Italian poet who Latinized his name **TEBALDI** into Tebaldeo. Tutor to Isabella d'Este and secretary to Lucrezia Borgia, he went to Rome during Leo X's pontificate and enjoyed Papal patronage. Here the sack of 1527, described in his letters, reduced him to the penury in which he died. Tebaldeo wrote pastoral eclogues, *terza rima* epistles, and numerous sonnets in the exaggerated style dubbed 'secentismo anticipato'. Mistaking artifice for art, his facile imitation of Petrarch\* too often degenerated into caricature. Concern for Italy inspired better verse than love for Flavia, whilst his Latin epigrams were much admired. His poems were published without his consent by J. Tebaldi in 1498.

*Soneti e capitoli de misser A. T.* (1500); *L'Opere d'amore* (1550); *Nuove rime volgari di A. T.* (ed. U. Renda, 1910); *Poeti estensi del rinascimento* (ed. S. Pasquazi, 1966).

A. Luzzo and R. Renier, 'La cultura e le relazioni letterarie di Isabella d'Este Gonzaga' in *Giornale storico della lett. ital.*, XXXV (1900); A. D'Ancona, 'Del secentismo nella poesia cortigiana del secolo XV' in *Pagine sparse* (2nd ed. 1914); G. de Lisa, *Un rimatore cortigiano del Quattrocento* (1928); S. Pasquazi, *Umanesimo ferrarese: A. T. e T. Benedetti* (1955) and *Rinascimento ferrarese* (1957). P.McN.

**Tecchi, BONAVENTURA** (\*Bagnoregio 11 II 1896; †Rome 30 III 1968), Italian novelist, short-story writer and literary critic. Tecchi's realism and psychological insight are seen to best advantage in the long short story, a form that he has cultivated. *Idilli moravi* (1939) contains his impressions of Czechoslovakia, where he taught Italian literature from 1933 to 1937. As a critic he has concentrated chiefly on modern German literature.

NOVELS: *I Villatàuri* (1935); *Giovani amici* (1940); *L'isola appassionata* (1945); *Gli egoisti* (1959); *Gli onesti* (1965).—SHORT STORIES: *Il vento tra le case* (1928); *Tre storie d'amore* (1931).—*Scrittori tedeschi del '900* (criticism; 1941).

J.F.C. (B.M.)

**Tedaldi, PIERACCIO** (\*Florence c. 1290; †c.1350), Italian poet. Of merchant stock; twice married,

he led a dissipated wandering life. Castellan of Montopoli (1328). Tedaldi wrote 43 gay, moral and political sonnets; largely autobiographical in content, these express (in the familiar and realistic style of Cocco Angiolieri\*) his love of money, his misery, remorse and repentance, and hatred of his wife.

*Le Rime* (ed. S. Morpurgo, 1885); *Poeti giocosi del tempo di Dante* (ed. M. Marti, 1956); *Rimatori comico-realistici del Due e Trecento* (ed. M. Vitale, 1956).

M. Marti, *Cultura e stile nei poeti giocosi del tempo di Dante* (1953). M.W.

**Teffy or Teffi**, pseud. of NADEZHDA ALEKSEYEVNA BUCHINSKAYA (\*1876; †1952), Russian author of humorous stories and sketches. Many of them appeared in the periodical *Satiricon*. Her poetry had much in common with Symbolism. After 1917 she lived abroad and took an active part in émigré literature.

*Yumoristicheskie rasskazy* (2nd ed., 2 vols, 1911); *Dym bez ognia* (1914); *Nezhivoy zver'* (1916); *Rasskazy* (1922); *Vosponinaniya* (1932); *Vsë o lyubvi* (1946). J.L.

**Tegnér, ESAIAS** (\*Kyrkerud 13 XI 1782; †Östrabo 2 XI 1846), Swedish Bishop, scholar, poet and orator. After his father's death at the rectory in Kyrkerud, Tegnér was sent in 1793 to become assistant to the Crown bailiff Branting and early manifested his brilliance. Thanks to Branting's assistance he was enabled to accompany his older brother to his tutoring post in 1796, and so he received some regular schooling. Another employer of his brother, Myhrman of Råmen, helped him to begin studying at Lund University in 1799. He shone as a scholar, and in 1803 became a lecturer in aesthetics. In 1806 he married Anna Myhrman, a daughter of his patron, in 1810 was appointed Professor, and two years later was given a Chair of Greek. He was ordained the same year (largely because a clerical stipend would eke out the inadequate University salary and so permit him to support his large family), and remained at Lund until 1826, dominating academic life with the brilliance and wit which are reflected in his letters, and leading the intellectual circle known as Hårbärget. In 1824 he had been called to the Bishopric of Växjö (his acceptance was largely based on financial considerations) and his life after 1826 was mainly given up to his diocesan and parliamentary responsibilities. His youthful liberalism yielded more and more to conservatism, and at the Riksdag of 1840 he angrily defended the ageing Karl XIV Johan against the Liberal opposition. The melancholia and instability which had early manifested themselves now broke out into madness. Partially cured in 1841, he carried out his duties until his death. While Tegnér had started writing poetry before 1799 and produced

intermittently until the last years of his life, the period of his most important activity may be said to fall between 1808, when he wrote *Krigssång för skånska lantvärnet*, and 1825, when he completed *Frithiofs Saga* (tr. W. Strong, 1833), a romance cycle on an old Icelandic theme which consolidated and extended the popularity he had won by *Svea* in 1811. He was elected a member of the Swedish Academy in 1818, but though both the Old School and the New strove to enrol him as a partisan in the literary battle he maintained an independent attitude. He inherited the Gustavian tradition with its elegance and rhetoric, but (like the Fosforister) was much influenced by German idealistic philosophy, especially by Kant\* and Schiller\*, though he condemned the obscurantism of the Swedish Romantics (see the oration *Tal vid jubelfesten*, 1817). His forte is the lucid forceful philosophic lyric, in which his mastery of both language and metre are revealed, as in *Epilog vid magisterpromotionen* (1820), but he also wrote passionate and beautiful love poems, and delightful occasional verses.

VERSE: *Sång till solen* (1813); *Hjälten* (1813); *Nattvardsbarnen* (1820; *The Children of the Lord's Supper*, tr. H. W. Longfellow, 1842); *Axel* (1821; tr. R. G. Latham, 1837); *Vid Svenska Akademiens femtidra minneshögtid* (1836).—PROSE: *Opuscula Latina* (1875); *Filosofiska och Estetiska skrifter* (ed. A. Nilsson and B. Möller, 1913).—*Samlade Skrifter* (ed. C. W. Böttiger, 7 vols, 1847–51); *Samlade Skrifter* (incl. letters; ed. E. Wrangel and F. Böök, 10 vols, 1918–25); *E. T.s brev* (ed. N. Palmberg, 1953–); *Samlade dikter* (ed. F. Böök et al., 1964–).—For Eng. trs see N. Afzelius, *Books in English on Sweden* (Stockholm, 1951) and *Suecana Extranea 1900–* (Swed. Inst.).

G. Brandes, *E. T.* (1876); O. Levertin, *Svenska Gestalter* (1903) and *Essayer*, I (1907); E. Wrangel, *T.s kärlekssaga* (1916), *Råmen och Tegnérminnet* (1917) and *T. i Lund* (2 vols, 1932); B. Gadellius, *Skapande fantasi och sjuka skaldar* (1927); A. Nilsson, *T. och Uppsalafilosofien* (1934); G. Hedin, 'T.s uppfattning om klassiskt och romantiskt' in Göteborgs Högskolas Årsskrift (1935); M. Gravier, *T. et la France* (1942); *Tegnérstudier tillägnade A. Werin* (1942); F. Böök, *E. T.* (2 vols, 1946–47); T. Sondén, 'T.s psykiska ohälsa' in Lunds Universitets Årsskrift (1946); P. Sandblom, *T.s kroppsliga ohälsa* (1951); C. E. Göransson, *Biskop T. i traditionen och verkligheten* (1959).

B.M.E.M.; A.H.J.K. (I.S.)

Teichner, HEINRICH DER (fl. 1350–77), Viennese didactic poet, praised for his rectitude and piety by Peter Suchenwirt\*. He wrote some 700 poems, addressed particularly to the middle classes. (He disapproves of the nobility, jousting etc.) A sober critic and earnest teacher, of considerable influence on later didactic poetry.

Ed., I (poems 1–282; 1953).—Index of all

identified poems, H. Niewöhner in *Zschr. f. dt. Alt.*, LXVIII–LXIX (1931–32).

Th. G. von Karajan, *Über H. der T.* (1955).

F.P.P.

Teika: see Fujiwara NO TEIKA.

Teilhard de Chardin, PIERRE (\*Sarcenat, Puy-de-Dôme 1 V 1881; †New York 10 IV 1955), French philosopher. He became a Jesuit in 1899, and was ordained a priest in 1911; simultaneously with his theological studies in Paris he acquired an excellent grounding in palaeontology and geology. He then dedicated his researches to China, where he lived (1923–46), also joining scientific expeditions to South-East Asia, Indonesia and Africa. His most notable discovery was the famous 'Pekin Man' at Chou-kou-tien. Eventually he went to New York where he became a member of the Wenner-Gren Foundation for Anthropological Research.

His philosophical work, which was not authorized for publication by the Society of Jesus, was only revealed after his death (*Le phénomène humain* (1955; *The Phenomenon of Man*, tr. B. Wall et al., 1959) and aroused world-wide interest. He integrated into Christianity the most advanced discoveries of modern science, finding in evolution a mid-point between the 'biosphere' of the materialists and the 'noösphere' of the believers, thus upsetting all traditional dogmas, and orientating the Church towards a modernism the consequences of which are incalculable.

*La messe sur le monde* (1923); *Le milieu divin* (1926–27); *Le cœur de la matière* (1950); *La Chrétienne* (1955).—*Œuvres complètes* (Éditions du Seuil, 1955–).

C. Tresmontant, *Introduction à la pensée de T. de C.* (1956); C. Cuénot, *P. T. de C.* (1958–66); H. de Lubac, *La pensée religieuse de T. de C.* (1962); J. Onimus, *P. T. de C., sa vie, son œuvre* (1964); M. Barthélemy-Madaule, *La personne et le drame humain chez T. de C.* (1967); D. Paulin, *T. de C.: essai de bibliographie* (Quebec, 1967); *Cahiers de l'Assoc. des Amis de P. T. de C.* (1958–).

M.G.

Teirlinck, HERMAN (\*St Jans-Molenbeek 24 II 1879; †Beersel-Lot 4 II 1967), Flemish novelist, short-story writer and playwright. His writings include fantastic country tales, impressionistic descriptions (*Zon*, 1906), sophisticated novels in the manner of Anatole France's\* dilettantism (e.g. *Mijnheer Serjanszoon* and *Het ivoren aapje*) and more restrained vitalistic works. His last work, *Zelfportret of het galgemaal*, is a particularly convincing novel written in the second person. In the 1920s he was a leading figure among the Expressionistic dramatists. An aesthete who succeeds in clothing a striking imagination and sophisticated sensuousness in a compelling style.

NOVELS: *Mijnheer Serjanszoon*, orator didacticus

(1908); *Het ivoren aapje* (1909; *Das Elfenbein-äffchen*, tr. S. Rüttgers, 1927); *De leemen torens* (with K. van de Woestijne; 1928); *Maria Speermalie* (1941; Fr. tr. H. Piette, 1943); *Het gevecht met de Engel* (1952); *Zelfportret of het galgemaal* (1955); *The Man in the Mirror*, tr. J. Brockway, 1963).—SHORT STORIES: *De wonderbare wereld* (1902); *Het stille gesternte* (1903); *De doolage* (1905); *Johan Doxa* (1917; *Jean Doxa*, Fr. tr. J. de Herdt, 1931).—PLAYS: *De vertraagde film* (1922); *Ik dien* (1924); *De man zonder lijf* (1925); *De ekster op de galg* (1937); *Versmoorde goden* (1961).—*Verzameld werk* (8 vols, 1955–67).  
J. Kuypers, H. T. (1923); *Gedenkboek H. T.* (1929); P. Minderaa, H. T. (1959); Th. Oegema van der Wal, H. T. (1965). R.F.L.

Teirlinck, ISIDOOR: see Stijns, REIMOND.

Teishitsu, pseud of YASUHARA MASAOKA (\*Kyoto 1610; †ibid. 14 XII 1673), Japanese haiku poet. A pupil of Teitoku, he was one of the predecessors of Bashō\*. His reputation rests on what is generally acknowledged to be the best haiku poem ever written. E.B.C.

Sel. poems tr. in: A. Miyamori, *An Anthology of Haiku* (1932); R. H. Blyth, *A History of Haiku*, I (1963); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964). E.B.C. (D.E.M.)

Teitoku: see Matsunaga TEITOKU.

Telesio, ANTONIO, Latinized THYLESIUS (\*Cosenza 1482; †ibid. 1534), Italian writer. A distinguished humanist, and uncle of Bernardino Telesio\*, he taught in Florence, Milan and Rome, where Medicean patronage procured him the Chair of Latin. After the sack of 1527 he retired to Venice, where he was appointed official historian to the Republic, but returned to Cosenza to die. Besides his treatises *De coloribus* (1528) and *De coronis*, his epistles, orations and classical commentaries, Telesio wrote Latin lyrics of irreproachable elegance in the manner of Horace\* and Catullus\*, and *Imber aureus* (1529), a tragedy in which the world of Greek mythology is sympathetically portrayed.

*Antonii Thylesii Consentini poemata* (1524); *Opera* (ed. F. Daniel, 1762); *Carmina et epistolae* (1808).

A. Pagano, 'L'opera poetica di A. T.' in *Misc. Torraca* (1922) and A. T. (1935). P.McN.

Telesio, BERNARDINO (\*Cosenza 1509; †ibid. 2 X 1588), Italian philosopher. Heading the philosophical revolt from *a priori* scholasticism, his treatise *De rerum natura* (1586) propounded a system of thought which foreshadowed later empirical method.

*De rerum natura juxta propria principia* (crit.

ed. V. Spampanato, 3 vols, 1910–23; ed. L. De Franco, I, 1965).

G. Gentile, B. T. (1911); N. C. Van Deusen, T. *the First of the Moderns* (1932); G. Soleri, T. (1945); P. O. Kristeller, *Eight Philosophers of the Italian Renaissance* (1964). P.McN.

Tellez, FRAY GABRIEL: see Tirso de Molina.

Temple, SIR WILLIAM (\*London 6 IV 1628; †ibid. 25 XII 1654 Dorothy Osborne\*; †Moor Park 27 I 1698/99), English statesman, critic and patron of letters, educated at Emmanuel College, Cambridge. Apart from his love-story, Temple is best known for his *Essay upon Ancient and Modern Learning* which concentrated English attention on the Battle of the Books. He also wrote in his youth a romance, *The Disastrous Chances of Love and Fortune*.

*The Works of Sir W. T.* (1720 etc.); *Essays on Ancient and Modern Learning* (ed. J. E. Spingarn, 1909); *Letters of Dorothy Osborne to W. T.* (ed. G. C. Moore Smith, 1928; repr. 1968); *The Early Essays and Romances* (ed. *idem*, 1931); *Five Miscellaneous Essays* (ed. S. H. Monk, 1963).

C. Marburg, *Sir W. T.* (1929).

B.L.J. (A.N.W.)

Tenāli Rama or Rāmakṛṣṇa, 17th-century Telugu poet at the court of Venkātāpati Rāja; he was a celebrated buffoon who also, in serious vein, composed a Vaiṣṇavite epic, *Pāṇḍurāgamā-hāmyamu*. J.R.M.

Tenca, CARLO (\*Milan 19 X 1816; †ibid. 4 IX 1883), Italian patriot and literary critic, editor of the periodical *Il Crepuscolo* from 1850 to 1859. He started the move away from the Risorgimento attitude which tended to judge literature narrowly by its patriotic fervour: instead he stressed the primacy of purely artistic criteria and the artist's freedom both in subject and style. At the same time he fostered the growth of realism, calling on literature to recover its dignity and a sense of purpose by reflecting contemporary realities and the evolving consciousness of the Italian people, and thus raise the nation to a new level of civilization.

*Prose e poesie scelte* (1888); *Giornalismo e letteratura nell'Ottocento* (ed. with good intro. G. Scalia, 1959).

A. D'Ancona, 'C. T.' in *Varietà storiche e letterarie* (1885); B. Croce, *Storia della storiografia italiana nel sec. XIX*, II (1921); L. Jannuzzi, 'Il Crepuscolo' e la cultura lombarda (1850–59) (1966); A. Palermo, C. T. *Un decennio di attività (1838–48)* (1967); G. Pirodda, *Mazzini e T. Per una storia della critica romantica* (1968).

J.G.-R.

Tengnagel, MATTHIJS GANSNEB (\*Amsterdam 1613; †?1672), Dutch poet, disciple of Huygens\*, but

coarser. In *Amsterdamsche Lindebladen* (1640) he satirizes actors and playwrights. In a later work, variously ascribed to him and the poet Naeranus, *De Geest van T. in d'andere Werelt bij de verstorvene poëten* (1652), Tegnagel's ghost again criticizes everything in connection with the stage. He wrote a farce, *Frick in 't Feur-huis* (1643), and a prose story, *Leven van Konstance* (1643), *Amsterdamsche Maneschijn* (poems; 1640) and the play *De Spaensche Heidin* (1643). In 't *Amsterdamsch Minnebeeckie* are printed three songs of his. A.M.B.W.

*Alle de Wercken* (ed. J. J. Oversteegen, 1969).

J. H. W. Unger, 'M. G. T.' in Oud-Holland, I (1883); J. A. Worp, 'M. G. T.'s geest' in Tijdschr. v. Nederl. Taal- en Lett., XXXIV (1915); J. J. Oversteegen, 'Zes hoofden rollen in T.'s Onbekende Voerman van 't Schou-burgh' in Merlyn, IV (1966). A.M.B.W. (R.P.M.)

Tennant, KYLIE, pseud. of Mrs L. C. RODD (\*Manly, New South Wales 12 III 1912), Australian novelist. She describes urban life realistically and with humour.

*Tiburon* (1935); *Foveaux* (1939); *The Batilers* (1941); *Ride on Stranger* (1943); *Lost Haven* (1945); *Australia, Her Story* (1953); *The Honey Flow* (1956); *Tell Morning This* (1967).

M. Dick, *The Novels of K. T.* (1966).

F.T.M. (A.M.G.)

Tennyson, ALFRED, 1ST LORD (\*Somersby, Lincs 6 VIII 1809; ∞1850 Emily Sellwood; †Aldworth, Haslemere 6 X 1892), English poet. In his father's rectory Tennyson developed the fine sensibility to natural beauty which is one of the principal qualities of his work. Poetically he was heir to the Romantics, but his early volumes were stamped already with his own individuality: his peculiar delicacy of phrase, subtlety of metrical effect, melancholy and occasional morbidity of tone emerge clearly through a style primarily influenced by Keats\*. At Cambridge he joined a group of brilliant young men, one of whom, Arthur Hallam, was to be in life his closest friend and in death his deepest inspiration. In *Memoriam* is, however, more than a profoundly moving elegy in the English tradition: it reflects also the conflict of faith and doubt of the Victorian age. Here, as elsewhere, Tennyson expressed contemporary scientific and philosophic interests, even attaining in *Locksley Hall* to prophetic vision.

The 1842 *Poems* assured his succession to Wordsworth\* as poet laureate (1850) by revealing his versatility. Tennyson could speak for the nation and its sovereign on great occasions. His subsequent reputation has suffered from his presentation of the ARTHURIAN LEGEND in terms of Victorian morality and from the period flavour of his domestic narratives and of his dialect and humorous pieces. His best dramatic work is not

in his plays but in the 'mono-drama' *Maud*, where characters and events come to life in the varied moods of passion and tenderness in the speaker. But Tennyson's enduring fame rests on his lyrics and classical poems. The boldness and originality of his metrical experiments and his consummate mastery of a poet's technical resources gave each theme and each shade of emotion its perfect rhythmical and musical form. It is with equal felicity that he ranges from the delicate nostalgia of 'Tears, Idle Tears' to the marvellous grandeur of 'To Virgil'. R.F.

VERSE: *Poems by Two Brothers* (1827); *Poems, chiefly Lyrical* (1830); *Poems* (1832); *Poems* (2 vols, 1842; ed. A. M. D. Hughes, 1914); *The Princess* (1847); *In Memoriam* (1850); *Ode on the Death of the Duke of Wellington* (1852); *The Charge of the Light Brigade* (1854); *Maud and Other Poems* (1855); *The Idylls of the King* (1859; enlarged 1869, 1872, 1885); *Enoch Arden* (1864); *Lucretius* (1870); *The Revenge* (1878); *Ballads and Other Poems* (1880); *Tiresias and Other Poems* (1885); *Locksley Hall, Sixty Years After* (1886); *Demeter and Other Poems* (1889); *The Death of Oenone and Other Poems* (1892); *The Early Poems of T.* (ed. J. C. Collins, 1900); *The Suppressed Poems of T.* (ed. J. C. Thompson, 1904); *Unpublished Early Poems* (ed. Charles Tennyson, 1931); *The Poems of T.* (ed. C. Ricks, 1969).—  
 DRAMA: *Queen Mary* (1875); *Harold* (1876); *Becket* (1884); etc.—*The Devil and the Lady* (in *Juvenilia*, ed. Charles Tennyson, 1931).—*Collected Works* (ed. Hallam Tennyson, with author's notes, Eversley ed., 9 vols, 1907–08).

W. Bagehot, 'Wordsworth, T. and Browning' in *Nat. Rev.* (1864; repr. in *Literary Studies*, 1879); Hallam Tennyson [son], *Alfred Lord T., A Memoir* (2 vols, 1897) and ed., *T. and His Friends* (1911); Charles Tennyson [grandson], *Alfred Lord T.* (1949); Anne Ritchie, *Records of T., Ruskin and Browning* (1892); Andrew Lang, *T.* (1901); A. C. Bradley, *A Commentary on T.'s In Memoriam* (1901) and 'The reaction against T.' (1917; in *A Miscellany*, 1929); A. C. Lyall, *T.* (1902); T. R. Lounsbury, *The Life and Times of T., 1809–1850* (1915); H. Nicolson, *T.* (1923); E. D. H. Johnson, *The Alien Vision in Victorian Poetry* (1952); E. F. Shannon, *T. and the Reviewers 1827–51* (1952); J. Killham, *T. and 'The Princess'* (1958); J. H. Buckley, *T.: the Growth of a Poet* (1960); C. de L. Ryals, *Theme and Symbol in T.'s Poems to 1850* (1964). R.F. (K.W.)

Tennyson (from 1830: Turner), CHARLES (\*Somersby, Lincs 4 VII 1808; ∞1836 Louisa Sellwood; †Cheltenham 25 IV 1879), English poet, brother of Alfred, whose reflective, well-wrought verses, often in sonnet form, mirror the incidents and thoughts of country vicarage life.

*Poems by Two Brothers* (with Alfred; 1827);

*Sonnets and Fugitive Pieces* (1830); *Small Tableaux* (1868).—*Collected Sonnets, Old and New* (ed. Hallam T., with intro. J. Spedding, 1898).

H. D. Rawnsley, *Memories of the T.s* (1912); H. Nicolson, *T.s Two Brothers* (1947).

R.M.H.

Tennyson, FREDERICK (\*Louth 5 VI 1807; ∞ 1839 Maria Giulioti; †Kensington 26 II 1898), English poet, brother of Alfred, in whom the family lyrical gift, allied to a love of the mystical, found expression in poems of classical inspiration.

*Poems by Two Brothers* (Charles and Alfred; F. contrib. 4; 1827); *Days and Hours* (1854); *The Isles of Greece* (1890); *Daphne* (1891); *Shorter Poems* (ed. C. Tennyson, 1913).

See also biblio. to prec. art.

R.M.H. (M.A.)

Teodoreanu, ALEXANDRU O., nicknamed PĂSTOREL (\*Dorohoi 1894; †1964), Rumanian humorist and *bon vivant*, author of comic sketches and a racy skit on a Moldavian chronicle.

*Hronicul Măscăricului Vălătuc* (1928); *Mici satisfacții* (1931); *Un porc de cline* (1933); *Bercu Leibovici* (1935).

F.J.B.

Teodoreanu, IONEL (\*Iasi 1897; †Bucharest 1954), Rumanian novelist, brother of A. O. Teodoreanu\*. In spite of a tendency to whimsy and abuse of metaphor, his studies of children, particularly those on the threshold of adolescence, are sensitive and finely observed.

NOVELS, ETC.: *Ulița copilăriei* (1923); *La medeleni* (3 vols, 1925–27); *Turnul Milenei* (1928); *Bal mascat* (1929); *Fata din Zlataust* (1931); *Golia* (1933); *Crăciunul de la Silvestri* (1934); *Lorelei* (1935); *Arca lui Noe* (1936); *Fundacul Varlaamului* (1938); *Tudor Ceaur Alcaz* (1940–43); *Hai Dividam* (1946).—REMINISCENCES: *In casa bunicilor* (1938); *Ce a văzut Ilie Pînișoară* (1940); *Întoarcerea în timp* (1941); *Masa umbrelor* (1947).

G. Ibrăileanu, *Scriitori români și străini* (1926); Perpessicius, *Mențiuni critice*, I–V (1928–46); E. Lovinescu, *Istoria literaturii române contemporane, 1900–1937* (1937); I. Negoitescu, *Scriitori moderni* (1966); N. Ciobanu, *I. T.* (1970).

F.J.B.

Teodosije, 14th-century Serbian chronicler. His biography of St Sava\*, based on one by another monk, Domentijan, is one of the first Serbian works of literary value—simple, graphic and dramatic.

*Stare srpske biografije* (ed. M. Bašić, 1924; cont. mod. Serbo-Croatian version of T.s works); V. Gligorić, *Iz naše književnosti feudalnog doba* (1968; sel. with notes); *Stare srpske biografije* (ed. D. Bogdanović, 1969).

Dj. Sp. Radović, *Stari srpski književnici XIV–*

*XVII veka* (arts and essays; 1942) and *Antologija stare srpske književnosti XI–XVIII veka* (anthol.; 1960).

V.J.

Terence (PUBLIUS TERENTIUS AFER) (\*Carthage ?195; † 159 B.C.), Roman comic dramatist, a man of local African rather than Semitic stock, brought to Rome as a slave in obscure circumstances and given an aristocratic type of education. Six comedies based on Attic originals, four by Menander\* and two by Apollodorus\* of Carystus, were produced under his name at festivals between 166 and 160. It was suggested at the time that certain aristocratic youths with whom Terence associated had some part in the writing of them.

Contemporary poets attacked Terence for the freedom with which he translated his Attic originals and the meanness of his verbal style. Audiences walked out, preferring to watch gladiators or tightrope-walkers. Terence himself claimed to be writing in the tradition of the great dramatic poets of the past, Naevius\*, Plautus\* and Ennius\*, and to prefer an entertaining scenic effect to literal accuracy of translation. He boasted of the 'purity' of his Latin style. Only the *Eunuchus* among his plays had much success in the actual theatre. Students of the language, however, admired him greatly and his plays became from the late Republic onwards part of the syllabus of literary education, while those of other poets, even Plautus, were neglected.

Like his predecessors Terence sometimes inserted scenes from other plays into the one he was adapting but was perhaps as a rule a much more faithful translator. He reduced the amount of music accompanying monologue and dialogue and avoided the polymetric variety of Plautus. He kept violent stage action to a minimum and rarely introduced anachronistic and undramatic references to Roman institutions and things. On the other hand he made the speech of his personages much closer to that employed in the conversation of upper-class Romans.

Terence's plays were much read in the Middle Ages and have had a wide literary influence in modern times, writers as diverse as Molière\* and P. G. Wodehouse\* finding inspiration in him.

Crit. ed. R. Kauer, W. M. Lindsay and O. Skutsch (1958); comm. S. G. Ashmore (1908); important individual comms: K. Dziatzko, *Phormio* (4th ed. E. Hauler, 1913) and *Adelphoe* (2nd ed. 1903); P. Fabia, *Eunuchus* (1895); G. P. Shipp, *Andria* (2nd ed. 1961).—Eng. trs.: J. Sargeant (1912); F. Perry (1929).

G. Jachmann, 'Terentius (36)' in A. Pauly, G. Wissowa et al., *Real-Encyclopädie der classischen Altertumswissenschaft*, VA.1, 598 ff. (1934); H. Haefter, *Untersuchungen zur altlateinischen Dichtersprache* (1934); J. Strauss, *Terenz und Menander* (1955).

H.D.J.

Teresa of Jesus, SAINT, religious name of TERESA

SÁNCHEZ DE CEPEDA Y AHUMADA (\*?Gotarrendura, nr Ávila 1515; †Alba de Tormes 1582), Spanish mystic. Her grandfather, Juan Sánchez, confessed to Jewish practices in Toledo, 1485. As a child she ran away from home to seek martyrdom among the Moors. She professed as a Carmelite at Ávila in 1534 and founded her first convent there in 1562. Despite opposition she founded other convents and took part with St John\* of the Cross in reforming her Order. Nothing dismayed her in her struggle against ill-health and ecclesiastical enmity.

Her autobiography and the relations of her spiritual experiences, written for her confessors, are mainly concerned with her personal religious life. The *Way of Perfection* is a guide to the nuns in the convent she founded at Ávila. *Las moradas* ('The Dwelling-Places') is a mystical treatise in which she conducts the reader through seven chambers of prayer to spiritual union with God. The *Book of Foundations* is a lively account of the difficulties she had to overcome in founding the religious houses of the Reformed Discalced Carmelites in different Spanish towns. She also wrote some minor treatises: *Conceptos del amor de Dios*, a reply to a spiritual challenge, maxims, etc. Much of her correspondence has been preserved; it bears witness to her piety, charm and energy.

Her reading consisted almost entirely of devotional works: St Augustine\*, St Gregory\*, Osuna\*, the *Imitation of Christ*, Ludolf of Saxony and the Bible. Her style was unaffected by literary usage; it contains popular idioms, wonderfully revealing images drawn from daily life and intense expressions of her love of God and for mankind. At times her syntax is irregular and her meaning obscure, but generally her prose is clear, vivid and strong. Her verse is less interesting. Crashaw\* addressed three fine poems to her; with him we can praise her 'angelical height of speculation', her 'masculine courage of performance'.

*Obras* (ed. P. Silverio de Santa Teresa, 9 vols, 1922); *Obras completas* (ed. L. Santullano, n.d.); *Obras completas* (ed. Fr. O. del Niño Jesús and Fr. E. de la Madre de Dios, 2nd ed. 1967).—M. Jiménez Salas, *Santa T. de J. Bibliografía fundamental* (1962).—*Las moradas* (ed. T. Navarro Tomás, 1910, 1916); *Camino de perfección* (ed. J. M. Aguado, 2 vols, 1929, 1942); *Libro de las fundaciones* (ed. *idem*, 2 vols, 1940).—*The lyf of the Mother Teresa of Jesus* (tr. W. M[alone], Antwerp, 1611); *The Flaming Hart* (tr. T. Matthew, *ibid.*, 1642); *Complete Works* (tr. E. A. Peers, 3 vols, 1946); *Letters* (tr. *idem*, 2 vols, 1951).

G. Cunninghame Graham, *Santa Teresa* (1894); R. Hoornaert, *Sainte Thérèse, écrivain* (Paris, 1922, 1925; Brussels, 1940); *Saint Teresa in Her Writings*, tr. J. Leonard, 1931; G. Etchegoyen, *L'Amour divin* (1923); R. Menéndez Pidal, 'El estilo de Santa Teresa' in *La lengua de Cristóbal Colón* (1942); E. A. Peers, *Studies of the Spanish Mystics* (1927) and *Mother of Carmel* (1945);

1946); M. Auclair, *Saint T. of A.* (1953); J. Papasogli, *Santa T. de A.* (1957).

E.M.W. (J.E.V.)

Terkelsen, SØREN (∞1639 Elsebe Christophersdatter; †1656 or 1657), Danish poet. Mainly a translator, notably of Opitz\*, Voigtländer\* and d'Urfé\*, he introduced the fashion of pastoral poetry in Denmark by translating from the German d'Urfé's famous novel *Astrée*, and a series of pastoral poems.

*Dend Hyrdinde Astrea* (1645); *Astree Siunge-Choer* (3 vols, 1648–54). E.B.

Terpander, Greek poet from Lesbos (7th century B.C.) who was said to have composed lyrics at Sparta. The genuineness even of the few fragments that survive is disputed.

J. M. Edmonds, *Lyra Graeca*, I (2nd ed. 1928; with tr. and testimonia). J.T.H.

Terrazas, FRANCISCO DE (\*1525; †?1600), Mexican poet, author of fragments of an epic on the Conquest of Mexico. His lyric poetry is in the Petrarchan tradition.

*Poesías* (ed. J. Castro Leal, 1941).—García Icazbalceta, *F. de T. y otros poetas del siglo XVI* (Madrid, 1962). J.F.

Tersteegen, GERHARD (\*Mörs 25 XI 1697; †Mühlheim, Ruhr 3 III 1769), German religious poet; the most important hymn-writer of the German Reformed Church. His mysticism allies him to Angelus\* Silesius. John Wesley\* translated many of his hymns.

*Geistliches Blumengürtlein* (1729; many eds); *Der Frommen Lotterie* (1732); *Erbauliche Verse der Madame Guion* (1749); coll. works (8 vols, 1844); sel. W. Nigg (with letters; 1938).

J. Julian, *Dictionary of Hymnology* (1907); H. Forsthooff, *Die Mystik in T.s Liedern* (diss. Bonn, 1918); G. Wolter, *T.s geistliche Lyrik* (diss. Marburg, 1929); H. Blanknagel, *T. als religiöser Erzieher* (1934); A. Löschhorn, *T.* (1946).

L.W.F.

Tertullian (QUINTUS SEPTIMIUS FLORENTIUS TERTULLIANUS) (\*Carthage c. 160; †*ibid.* c. 220), Christian writer. He practised as a pleader and became converted to Christianity probably c. 195, embracing with eagerness the Montanist heresy. His numerous writings show wide reading in Latin and Greek and arouse admiration for his boldness in defence of an unpopular creed, although their style is obscure and barbarous. The *Apologeticus* and the *De spectaculis* are the most favourable specimens and effectively attack the ambiguous official attitude towards Christianity. J.A.W.

Migne, *Patrologia Latina*, I–II (1879, 1844);



ed. A. Reifferscheid, G. Wissowa, E. Kroymann *et al.* in *Corpus scriptorum ecclesiastic. Latin.*, XX and scattered later vols to LXXVI (1890-1957); *De anima* (ed. with intro. and comm. J. H. Waszink, 1947); *Apologeticus* (ed. J. E. B. Mayor with tr. A. Souter, 1917; *Apology*, tr. E. J. Daley, 1950).—Trs: T. R. Glover (1931); E. Evans (1948-64).

T. D. Barnes, *T. A Historical and Literary Study* (1971). J.A.W. (J.D.)

Tesselschade, MARIA VISSCHER (\*25 III 1594; ∞XI 1623 A. Crombalch [†24 VI 1634]; †20 VI 1649), Dutch poet, younger daughter of Roemer Visscher\*, who gave her the sobriquet Tesselschade. Her excellent education and universal talents yet do not exalt her to the rank of genius. She wrote some beautiful poems and charming letters to Hooft\*, Huygens\*, van Baerle\* and other friends of the *MUIDERKRING* whom she inspired by her personality. She tolerated Huygens' coarse jokes about her conversion and deserved Brederode's\* adoration, Hooft's friendship and Vondel's\* respectful poems to 'Eusebia'.

One song pub. in *Minneplicht ende kuysheyt-kamp* (1625); other poems in *Verscheide Nederduytsche Gedichten* (1659).

J. Scheltema, *Anna en M. T., de dochters van Roemer Visscher* (1808); E. Gosse, 'M. T.' in *Studies in the Literature of Northern Europe* (1879); G. de Rudder, *De Tessela Romeria* (1900); J. F. M. Sterck, 'Vondel, Eusebia, T.' in *Van onzen Tijd*, XI (1911), 'Tessalica' in *Tijdschr. v. Nederl. Taal- en Lett.*, XL (1921) and *Hoofdstukken over Vondel en zijn Kring* (1923); J. A. Worp, *Een onwaardeerlycke vrouw* (1918); C. Bruining, 'M. T. V.' in *Onze Eeuw*, XVII (1919); A. Verwey, 'T.' in *Proza*, V (1922); P. Brachin, 'T., femme savante' in *Études de littérature néerlandaise* (1955).

A.M.B.W. (R.P.M.)

Tessin, CARL GUSTAF, COUNT (\*1695; †1770), son of the architect Nicodemus Tessin the younger, Swedish statesman and patron of culture. A leading diplomat and politician from 1720 till 1761, Tessin acted as tutor to Gustav\* III while he was Crown Prince. A noted art connoisseur and collector, he ruined himself financially, so that his collections largely came into public ownership; he was a patron of Linné\* and others.

*En gammal mans bref till en spädd prints* (1751); *En äldre mans bref till en stadigare prints* (1753); *C. G. T. dagbok, 1757* (1824); *Dagbok, 1748-1752* (ed. S. Leijonhufvud, 1915).—*Skrifter* (ed. G. Frunck, 1882-83).—For Eng. trs see N. Afzelius, *Books in English on Sweden* (Stockholm, 1951).

S. Leijonhufvud in *Ord och bild* (1906 and 1931) and *Omkring C. G. T.* (2 vols, 1917-18); W. Holst, *C. G. T.* (1936). B.M.E.M.; A.H.J.K.

Testi, FULVIO (\*Ferrara 23 VIII 1593; ∞1614

Anna Leni; †Modena 28 VIII 1646), Italian lyric poet. He served the Dukes of Este until his restlessness and ambition induced him to plot against them. He was imprisoned and died shortly afterwards from natural causes. As a poet he began in the wake of Marino\*, but soon, following Chiabrera's\* example, turned to imitation of classical antiquity, and achieved at times a choice and lofty style, praised by Leopardi\*. Testi's fame was much enhanced by his fervent patriotic poems addressed to Charles Emmanuel I of Savoy.

*Rime* (1613; with adds, 1617); *Poesie Liriche* (1627-48); *Lettere* (ed. M. L. Doglio, 3 vols, 1967); many unpub. letters ed. Varini in *Studi Secenteschi*, XII (1972) and XIII (1973).—*Raccolta generale delle poesie* (1653).

G. Tiraboschi, *Vita di F. T.* (1780); E. Massano, *Vita di F. T.* (1900); A. Zamboni, *F. T.* (1939). U.L.

Teternikov, FĖDOR KUZ'MICH: see Sologub, FĖDOR.

Tetmajer, KAZIMIERZ PRZERWA (\*Ludzimierz 12 II 1865; †Warsaw 18 I 1940), Polish author. The leading poet of the first phase of Polish modernism (Młoda Polska), his work is typical of the European *fin de siècle*. Most important are the two volumes of poetry of 1893 and 1898. He shocked his contemporaries with strikingly sensual and erotic poetry. His preoccupation with the folk-lore of the Tatra mountains is expressed in his verses and in the tales in dialect (*Na Skalnym Podhalu*). He also wrote some feverishly emotional prose works reminiscent of Przybyszewski\*. He became mentally ill soon after the First World War.

VERSE: *Poezje* (7 series, 1891-1912); *Erotyki* (1905).—SHORT STORIES: *Ksiądz Piotr* (1894); 'Father Peter', tr. A. F. Tait in *Slavon. and East Eur. Rev.*, XVI, 1937-38); *Na Skalnym Podhalu* (7 ser., 1903-12; *Tales of the Tatras*, tr. H. E. Kennedy and Z. Umińska, 1941).—NOVELS: *Anioł śmierci* (2 vols, 1898; *L'Angelo della morte*, tr. M. Grigorienna and M. Visetti, 1930); *Panna Mery* (1901); *Król Andrzej* (1909; *König Andreas*, tr. C. Lodygowski, 1914) and sequel *Grafal* (1910); *Koniec epopei* (3 vols, 1913-16).—PLAYS: *Rewolucja* (1906; *Die Revolution*, tr. E. Goldscheider, 1907); *Judas* (1917).—*Poezje* (4 vols, 1923); *Wybór poezji* (1936); *Poezje wybrane* (1968).

A. Mazanowski, *K. P. T.* (1911); Z. Wasilewski, *Współcześni* (1924); Z. Dębicki, 'K. P. T.' in *Portrety*, I (1927). S.S. (P.H.)

Thackeray, WILLIAM MAKEPEACE (\*Calcutta 18 VII 1811; ∞1836 Isabella Shawe; †London 24 XII 1863), English novelist. His birth in India, his schooling in London and Cambridge (where began his friendship with Edward FitzGerald\* and William Henry Brookfield), his living abroad, largely affected his choice of scenes and the personages of his fiction. Until *Vanity Fair*

(1847–48) he used pseudonyms and, though writing mainly small things, was working towards fiction on a large scale: the new practice of publishing novels in monthly parts enabled him to achieve this; no other novel in monthly parts reached a higher number than *Pendennis* and *The Virginians*, which reached 24. Even the work of his apprenticeship has many signs of greatness: he was a born story-teller—the loss of his fortune in 1833 may have helped him to become the voluminous great writer he was born to be. His ideal from the start was the sound one of a flowing and hurrying simplicity of narrative, and it is by that means that his subtlety as well as his strength and tenderness is conveyed; his style has the unaffected spontaneous grace of good conversation. Like other novelists he draws for many of his personages on his memory of people he knew. It has been thought that he did not transform them enough in the process of transferring them into his books. But the transformation was as complete as the caricatures of himself, introduced as illustrations in some of his books—he was an accomplished draughtsman. When we have noted the place of his friends in his fiction, we are still left with a thousand figures the originals of which are unknown—Thackeray bears down his critics by the sheer amount of his writings, which are always buoyant and never turgid or pretentious. The emotional colour of his work is as delicate as that of Henry James\*. Those who hold it to be cynical are no more perceptive than those who hold it to be sentimental. He is a brilliant satirist but a kindly one, and where his pathos is deepest it is not without touches of asstringency. In his personal life the insanity of his wife from 1840 onwards threw him on the kindness of his friends—in particular his mother, Mrs Brookfield and Sally Baxter—and led him to cultivate the pleasures afforded him by his daughters. Now that most of his letters are collected, we can appreciate the fascinating agility and ceaseless felicity of his day-to-day writing which, in slightly more formal shape, makes the *Roundabout Papers* (1860–63) perhaps the finest collection of essays in the language.

*The Yellowplush Correspondence* (1837); *Catherine* (1839–40); *The Paris Sketch Book* (1840); *The Second Funeral of Napoleon* (1841); *The Irish Sketch Book* (1843); *Barry Lyndon* (1844); *Notes of a Journey from Cornhill to Grand Cairo* (1846); *The Book of Snobs* (1846); *Pendennis* (1848; completed 1850); *Rebecca and Rowena* (1849); *Henry Esmond* (1852); *The English Humourists* (1853); *The Newcomes* (1853; completed 1855); *The Rose and the Ring* (1854); *The Virginians* (1857; completed 1859); *The Four Georges* (1860); *Lovel the Widower* (1860); *Philip* (1861; completed 1862); *Denis Duval* (1863; never completed); *Letters and Private Papers* (ed. G. N. Ray, 1945–46).

H. A. Taine, *Histoire de la littérature anglaise*, V (1859); W. C. Roscoe, *Poems and Essays* (2 vols,

1860); A. Trollope, *T.* (1879); W. C. Brownell, *Victorian Prose Masters* (1902); A. T. Quiller-Couch, *Charles Dickens and Other Victorians* (1925); G. Saintsbury, *A Consideration of T.* (1931); J. W. Dodds, *T., A Critical Portrait* (1941); G. N. Ray, 'Vanity Fair' in *Trans. Roy. Soc. of Lit.*, new ser., XXV (1950), *The Buried Life* (1952) and *T.* (2 vols, 1955–58); G. Tillotson, *T. the Novelist* (1954); J. Loofbourow, *T. and the Form of Fiction* (1964); *T.: The Critical Heritage* (ed. G. Tillotson and D. Hawes, 1968).

G.T. (M.A.)

**Thales OF MILETUS** in Ionia, the first Greek philosopher. His date is uncertain, but he predicted the solar eclipse of 585 B.C. He wrote nothing himself and was variously reported by later writers. He began the structure of Greek cosmology by seeking the material from which the world was formed, and decided on water, probably because water seemed to have life and movement in it. He was thus the first to offer a universal explanation of the cosmos based on observation and reasoning.

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1951; *Ancilla to the Pre-Socratic Philosophers*, tr. K. Freeman, 1948).

R. G. Collingwood, *The Idea of Nature* (1945); J. Burnet, *Early Greek Philosophy* (4th ed. 1945); W. K. C. Guthrie, *A History of Greek Philosophy*, I (1962). D.J.F.

**Theer, OTAKAR** (\*Czernowitz 16 II 1880; †Prague 20 XII 1917), Czech poet. A talented lyric poet, strongly influenced by O. Březina\* and the Symbolist tradition, his promising work was cut short by an early death.

*Dílo* (ed. A. Novák and A. M. Piša, 3 vols, 1930–31).

A. M. Piša, *O. T.* (2 vols, 1928–33). R.A.

**Themistius** (\*Paphlagonia c. 317; †c. 388), Greek rhetorician and philosopher. He taught rhetoric in Constantinople from c. 345, and became senator, Prefect of the city 383–384, and tutor of the future Emperor Arcadius. Author of 34 speeches, which provide interesting evidence for pagan political thought in the century of the victory of Christianity, and of paraphrases of certain works of Aristotle\*.

*Orationes* (ed. W. Dindorf, 1832; ed. H. Schenkl and G. Downey, 2 vols, 1965–71); *Paraphrases* (ed. M. Wallies et al. in *Commentaria in Aristotelem Graeca*, 1903).

L. Méridier, *Le philosophe T. devant l'opinion de ses contemporains* (1906); V. Valdenberg, 'Les discours politiques de T. dans leur rapport avec l'antiquité' in *Byzantion*, I (1924); H. F. Bouchery, *Bijdrage tot de studie van T.'s leven en persoonlijkheid* (1934–35) and *T. in Libanius' brieven* (1936); G. Dagron, 'L'empire romain d'orient au IV<sup>e</sup>

siècle et les traditions politiques de l'hellénisme. Le témoignage de Thémistios' in *Travaux et Mémoires du Centre de Recherche d'Hist. et Civilisation Byzantines*, III (1968; major stud.). R.B.

**Theobald**, LEWIS (~Sittingbourne 1688; †London 18 IX 1744), English editor of Shakespeare\* who for his *Shakespeare Restored*, criticizing Pope's\* edition, was made the first hero of *The Dunciad*. *Shakespeare Restored* and Theobald's own subsequent edition of Shakespeare (1733) show acumen, taste and scholarship, equipping him as an outstanding textual critic. He also wrote plays, translated Sophocles\* and did hack work for the theatre.

*Shakespeare Restored: or, a Specimen of many Errors, as well committed, as unamended by Mr Pope, in his late Edition of this Poet* (1726); *Double Falsehood* (1727; prob. by T. himself, based on old play).

R. F. Jones, L. T., *With Some Unpublished Letters* (1919). R.M.H. (M.Bu.)

**Theocritus** (\*Syracuse 320-300 B.C.), Greek pastoral poet. He studied under Philetas\* in Cos, unsuccessfully appealed to Hiero II of Syracuse for patronage in 275 and successfully to Ptolemy Philadelphus, and was in Alexandria before 270. Later he was probably again in Cos. His poems are partly pastorals, partly dramatic representations of city life, partly mythological. The pastoral theme is inspired by genuine love of the country, now far distant from the Greeks who lived in Alexandria. But he is also a learned Alexandrian poet drawing on literary sources (e.g. Philoxenus\* for the Cyclops, and Sophron\* for the Adonis feast). Nevertheless he achieves freshness and immediacy. T.B.L.W.

A. S. F. Gow, *T.* (2 vols, with tr. and comm., 2nd ed. 1952) and *The Greek Bucolic Poets* (tr.; 1953). A.H.G.

**Theodore Balsamon** (\*Constantinople; fl. second half 12th century), Bishop of Antioch. He wrote a much-used commentary on the canons of the great Church Councils, and his work contains valuable information on many aspects of Byzantine life.

*Syntagma XIV titulorum* (and other works; ed. G. A. Ralli and M. Potli, II-III, 1852-53); Migne, *Patrologia Graeca*, CXIX (1864), CXXXVII-CXXXVIII (1865; all with Lat. tr.).

E. Herman, 'B.' in *Dictionnaire de droit canonique*, II (ed. R. Naz, 1937; excellent art. with biblio.). J.M.H.

**Theodore Gazes** (\*Thessalonica c. 1370; †1475), Byzantine humanist who settled in Italy and wrote on the early history of the Turks in a letter addressed to Francesco Filelfo\*.

Migne, *Patrologia Graeca*, CLXI (1866; with Lat. tr.). J.M.H.

**Theodore II Lascaris**, Byzantine Emperor 1254-58, son of John III Vatatzes and pupil of Nicephorus\* Blemmydes. He left letters, orations and theological writings.

*Epistulae* (ed. N. Festa, 1898). J.M.H.

**Theodore Metochites** (\*1260; †1332), Byzantine statesman and scholar. He wrote on philosophy, rhetoric, astronomy, ancient literature and also left letters and poetry. It was in his household that Nicephorus\* Gregoras was a student. He founded the monastery of the Chora and when misfortune befell him, he retired there as a monk. Much of his work remains unpublished. J.M.H.

*Miscellanea* (ed. C.-G. Müller and T. Kiessling, 1821); poetry ed. M. Treu (1895); R. Guiland, 'Les poésies inédites de Théodore Métochite' in *Études byzantines* (1959).

Ch. Diehl, *Études byzantines* (1905); I. Ševčenko, *Études sur la polémique entre Théodore Métochite et Nicéphore Choumnos* (1962). J.M.H. (R.B.)

**Theodore of Mopsuestia** (\*Antioch; †c. 428), Greek ecclesiastical writer, pupil of Libanius\* and Diodorus of Tarsus, friend of John\* Chrysostom; Bishop of Mopsuestia from 392. Author of many exegetic and dogmatic works, surviving largely in excerpts or Syriac translations. He is a thoroughgoing adherent of the Antiochene school of literal and historical interpretation. Long suspect as a forerunner of Nestorianism, he was anathematized in 553.

Migne, *Patrologia Graeca*, LXVI (with Lat. tr.; 1859; very incomplete); H. B. Swete, *Theodori Mopsuesteni episcopi in epistolas Pauli commentarii; The Latin Version with the Greek Fragments* (2 vols, 1880-82); J. B. Chabot, *Commentarius Theodori Mopsuesteni in Evangelium S. Johannis, Versio Syriaca*, I (1897; all published); *Commentary of T. of M. on the Nicene Creed* (1933; Syriac and Eng.); *Commentary of T. of M. on the Lord's Prayer and Sacraments* (1933; Syriac and Eng.).

L. Pirot, *L'œuvre exégétique de T. de M.* (1913); L. Patterson, *T. of M. and Modern Thought* (1926); H. Lietzmann, *Die Liturgie des T. von M.* (1934); R. Devreesse, *Essai sur T. de M.* (1948). R.B.

**Theodore Prodromus**, sometimes called PTOCHOPRODROMUS, 'Poor Prodromus' (†1166), Byzantine writer and poet. He frequented the courts of John II Comnenus and Manuel I and lost no opportunity for presenting poems and addresses to all in authority, constantly bemoaning his poverty. He had on occasion a lively and satirical turn of mind, and both poetry and prose works are valuable sources for contemporary social and political life. Some of his writings are in the vernacular and not all have yet been published.

Works attributed to him cover a wide range, from a novel in verse (*Rodanthe and Dosicles*) to satire after the model of Lucian\* and religious poetry.

J.M.H.

Migne, *Patrologia Graeca*, CXXXIII (with Lat. tr.; 1864); *Catomyomachia* (ed. P. Markakos, 1955); *Der byzantinische Katz-Mäuse-Krieg* (ed. H. Hunger, 1968); D. C. Hesselung and H. Pernot, *Poèmes prodromiques en grec vulgaire* (1910).

S. D. Papadimitriu, *Feodor Prodrom* (Odessa, 1905); A. P. Kazhdan in *Vizantiiskii Vremennik*, XXIV (1964). J.M.H. (R.B.)

Theodoret (\*Antioch c. 393; †458), Greek Christian writer, Bishop of Cyrrhus in Syria. Author of many exegetic, apologetic, historical and dogmatic works as well as homilies and letters. An adherent of the Antiochene school, he is lucid and factual in his exegesis. His *Ecclesiastical History* continues that of Eusebius\* up to 428.

Migne, *Patrologia Graeca*, LXXX-LXXXIV (1859–60); J. Raeder, *Theodoreti Graecarum affectionum curatio* (1904); L. Parmentier, *T.: Kirchengeschichte* (1911); Y. Azéma, *Théodoret de Cyr. Correspondance* (2 vols, 1955–64).—*The Ecclesiastical History, Dialogues, and Letters of T.* (tr. B. Jackson, 1892).

A. Güldenpenning, *Die Kirchengeschichte des T. von Kyrrhos: eine Untersuchung ihrer Quellen* (1889); K. Günther, *T. von Cyrus und die Kämpfe in der orientalischen Kirche* (1913); E. Schwartz, *Zur Schriftstellerei T.s* (Sitzungsberichte der Bayerischen Akad. der Wissenschaften, 1922, No. 1); M. M. Wagner, 'A chapter in Byzantine epistolography: the letters of T. of Cyrus' in *Dumbarton Oaks Papers*, IV (1948); Y. Azéma, *Théodoret de Cyr d'après sa correspondance* (1952); P. Canivet, *Histoire d'une entreprise apologétique au Ve siècle* (1957). R.B.

Theodore the Studite (\*759; †826), Byzantine theologian. He became Abbot of the important Studite house in Constantinople but was exiled for his violent iconophile views. After his death he was canonized. He left numerous writings, mainly sermons and letters and some poetry, all of which reveal him as an inspired interpreter of the monastic way of life. J.M.H.

Migne, *Patrologia Graeca*, XCIX (1860; with Lat. tr.); A. Mai and J. Cozza-Luzi, *Nova Patrum bibliotheca*, VIII–IX (1877–88); E. Auvray, *Theodori parva catechesis* (1891); poems ed. P. Speck (1968).

A. Gardner, *T. of Studium* (1905; now needs revision); I. Hausherr, *Saint Théodore Studite: l'homme et l'ascète* (1926; with biblio.).

J.M.H. (R.B.)

Theodulf of Orleans (\*North Spain c. 760; †c. 821), Carolingian poet of Gothic race. Widely read in the Latin classics, the Fathers and the Christian

Latin poets, he became one of the brightest ornaments of the court of Charlemagne, who made him Bishop of Orleans and employed him as a *missus dominicus*. Under Louis the Pious he was imprisoned, and in his prison he is said to have composed his Palm Sunday poem *Gloria, laus et honor*, part of which became a processional hymn. His poems carry on the rhetorical tradition and are valuable historical and cultural documents, especially *Ad Carolum regem* and *Versus contra iudices*.

Ed. E. Dümmler in *Monumenta Germaniae historica, Poeti Latini aevi Carolini*, I (1881); *Analecta hymnica medii aevi*, L (1907); Migne, *Patrologia Latina*, CV (1851).

C. Cuissard, *Théodulfe, évêque d'Orléans* (1892). F.J.E.R.

Theodulus Monachus: see Thomas Magistros.

Theognis, Greek elegiac poet from Megara (6th century B.C.). A large collection of short poems (some certainly spurious) has come down under his name. Maxims of general application (often addressed to a certain Cynrus) are found together with verses of a political colouring: the latter seek to protect the privileges of the aristocracy against democratic encroachments.

Eds: D. Young (1961); J. M. Edmonds, *Elegy and Iambus* (1931; with tr.); T. Hudson-Williams, *The Elegies of T.* (1910; with comm.); M. L. West, *Iambi et elegi Graeci*, I (1971).

J. Kroll, *T. Interpretationen* (1936); C. M. Bowra, *Early Greek Elegists* (1938). J.T.H.

Theophanes 'the Confessor' (†818), Byzantine historian. He entered the monastery he had founded near Sigriane on the sea of Marmora. He opposed Leo V's iconoclastic policy and was therefore exiled to Samothrace. His *Chronographia*, written c. 810–815 to complete the work of his friend George\* Syncellus, covers the period 284–813. It is particularly valuable for the 7th and 8th centuries because it appears to draw on sources now lost, and for the period of Theophanes' own life when it is probably to some extent based on oral evidence. In style he stands mid-way between classical and popular Greek. A Latin translation was made c. 873–875 by the Papal librarian Anastasius. In both the Greek and the Latin worlds Theophanes was much used by later chroniclers.

*Chronographia* (crit. ed. C. de Boor, 2 vols, 1883–85); Migne, *Patrologia Graeca*, CVIII (1863; with Lat. tr.); L. Breyer, *Bilderstreit und Arabersturm in Byzanz* (1957; part. Ger. tr.).

G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958). J.M.H. (R.B.)

Theophanes Continuatus, the title of a work apparently commissioned by the 10th-century

Byzantine Emperor Constantine\* VII Porphyrogenitus. The first four books, continuing Theophrastus\* from 813 to 867, and Bk V on Basil I (867–886) are strongly pro-Macedonian, and Bk V appears to have been written by Constantine himself. Bk VI, 886–961 (where it breaks off abruptly), drawing largely on Georgius Continuatus, is pro-Lecapenid and was probably commissioned later in Nicephorus II Phocas' reign.

J.M.H.

Ed. I. Bekker (1838; with Lat. tr.); Migne, *Patrologia Graeca*, CIX (1863; with Lat. tr.).

H. G. Nickels, 'The *Continuatio Theophrasti*' in *Trans. and Proc. Amer. Philol. Assoc.*, LXVIII (1937); R. J. H. Jenkins, 'The classical background of the *Scriptores post Theophrastum*' in *Dumbarton Oaks Papers*, VIII (1954); G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958).

J.M.H. (R.B.)

**Theophrastus** OF ERESUS (\*c. 370; †c. 286 B.C.), Greek philosopher. He went to Athens before the death of Plato\*, but soon afterwards joined Aristotle\* in Assos and Mitylene: he became Aristotle's most notable pupil and succeeded him as head of the Peripatetic school in 323/322. He wrote a great deal, on all the subjects studied by his master. The surviving works include *Metaphysics*, *Enquiry Into Plants*, *Aetiology of Plants* and some minor scientific treatises; the *Characters*, his most readable book, is a collection of descriptions of typical bad characters. His history of physics survives in quotations and provides good evidence for the views of early philosophers. After Aristotle's creative enterprise, what was needed was consolidation and detailed research: this was admirably supplied by Theophrastus' diligent scholarship.

H. Diels, *Doxographi Graeci* (1879); *Characters* (ed. *idem*, 1910; ed. with tr. J. M. Edmonds, 1929); *Historia plantarum* (ed. with tr. A. F. Hort, 2 vols, 1916); *Metaphysics* (ed. and tr. W. D. Ross and F. H. Fobes, 1929); *De lapidibus* (ed. D. E. Eichholz, 1965).—Coll. texts (ed. F. Wimmer, 1854–64).

O. Regenbogen, 'T. von Eresos' in A. Pauly, G. Wissowa et al., *Real-Encyclopädie der klassischen Altertumswissenschaft*, supp. V (1950; most complete account).—O. Navarre, *Caractères de Théophraste* (1924); R. Walzer, *Magna Moralia und aristotelische Ethik* (1929); G. Senn, *Entwicklung der biologischen Forschungsmethode in der Antike* (1933); F. Dirlmeier, *Die Oikeiosis-Lehre Theophrasts* (1937); R. Strömberg, *Theophrastea* (1937); I. M. Bochenski, *La logique de Théophraste* (1947); P. Steinmetz, *Die Physik des Theophrast* (1964).

D.J.F.

**Theophylact of Bulgaria** (THEOPHYLACT HEPHAESTUS) (†c. 1118), Archbishop of Ochrida, Byzantine scholar. He was tutor to Michael VII's son and later (perhaps in Alexius I Comnenus' reign) head of the Bulgarian Church. His writings include

theological commentaries, poems, letters and speeches. They are important for Bulgarian history and for their reflection of the learning and interests of an educated Byzantine of the late 11th century.

Migne, *Patrologia Graeca*, CXXIII–CXXVI (1864; with Lat. tr.).

A. Leroy-Molinghen, 'Prolégomènes à une édition critique des "Lettres"' in *Byzantion*, XIII (1938); G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958); P. Gautier, 'Le discours de Théophylacte de Bulgarie à l'autocrator Alexis I Comnène' in *Rev. des Études Byzantines*, XX (1962).

J.M.H. (R.B.)

**Theophylact Simocattes** (fl. first half 7th century), Byzantine historian. According to Photius\* he was a high official under Heraclius. His letters and *Quaestiones physicae* are in the nature of youthful exercises. His *History* covers Maurice's reign (582–602). He had access to official documents and used contemporary oral evidence and, in spite of an antiquarian flavour and a weakness for tall stories, his work is of considerable historical value.

J.M.H.

Crit. ed. C. de Boor (1887); ed. I. Bekker (1834; with Lat. tr.); *Quaestiones physicae* (ed. L. Massa Positano, 1953).

O. Veh, *Untersuchungen zu dem byzantinischen Historiker Th. S.* (1957); G. Moravcsik, *Byzantinoturcica* (2nd ed. 1958).

J.M.H. (R.B.)

**Theopompus** (\*Chios 376 B.C.), Greek historian, pupil in Athens of Isocrates\*. Author of *Hellenica*, continuing Thucydides\* from 410 to 394, *Philippica*, a discursive account of the Greek world in the time of Philip II of Macedonia, and minor works, all surviving in excerpts. Combining pathos with rhetoric, he sought to win the emotional participation of the reader in the events recounted.

F. Jacoby, *Die Fragmente der griechischen Historiker*, IIB and IID (1929–30).

E. Meyer, *T' Hellenika* (1909); W. Schranz, *T' Philippika* (1912); A. Momigliano, 'Studi sulla storiografia . . . I: Teopompo' in *Rivista di filol.*, LIX (1931); W. R. Connor, *T. and Fifth Century Athens* (1968).

R.B.

**Thériault, Yves** (\*Quebec 28 XI 1915; †21 IV 1942 Germaine Blanchet), Canadian novelist and story-writer. His first book of short stories attracted immediate attention by its power of tragic symbolism, its characters being rather embodiments of primitive instincts than persons. This symbolic quality has continued, but with increasing attention to character-drawing, in subsequent books, in which there is a growing sense of irony. Thériault is a prolific writer, in English as well as French, and has explored a wide variety of subject-matter including the problems of ethnic groups such as Indians, Eskimos and Jews.

*Contes pour un homme seul* (1944); *La fille laide* (1950); *Le dompteur d'ours* (1951); *Les vendeurs du temple* (1951); *Aaron* (1954); *Agaguk* (1958; tr. M. Chapin, 1963); *Ashini* (1960; tr. *idem*, 1961); *Les commettants de Caridad* (1961); *Amour au goût de mer* (1961); *La rose de pierre* (1964); *L'appelante* (1967).

J. Ménard, 'Y. T. ou l'évolution d'un romancier' in *Rev. Dominicaine*, LXVI (1960).

B.K.S. (R.Su.)

**Thério, ADRIEN**, pseud. of ADRIEN THÉRIEAULT (\*Saint-Modeste, Quebec 15 VIII 1925), Canadian novelist, critic, story writer and Professor. Editor of the annual review of literary activities *Livres et Auteurs québécois* and of two anthologies of French-Canadian literature.

*Les brèves années* (1953); *La soif et le mirage* (1960); *Mes beaux meurtres* (1961); *Le printemps qui pleure* (1962); *Un paten chez les pingouins* (1970).—CRITICISM: Jules Fournier, *journaliste de combat* (1955); *Le mors aux flanc* (1965). R.Su.

**Thespis** (fl. 6th century B.C.), the first Athenian tragic poet. He won a victory c. 534 but stories connect him with Solon\* (c. 560). He is credited with the introduction of actor and masks into a performance previously wholly choral.

M.L.C.; T.B.L.W.

Bruno Snell, *Tragicorum Graecorum fragmenta*, I (1971).—A. W. Pickard-Cambridge, *Dithyramb, Tragedy and Comedy* (2nd ed. 1962). E.W.H.

**Thibaut IV, COUNT OF CHAMPAGNE AND BRIE** (\*?30 V 1201; †?Pamplona 7 VII 1253), French poet. A member of the league of nobles who opposed the Queen-Mother, Blanche de Castile, after the death of Louis VIII in 1226, he soon deserted his associates. He succeeded his maternal uncle on the throne of Navarre in 1234 and led the Crusade of 1239. The view, once popular, that he was in love with Blanche rests on very slender foundations. His poetry, written mainly after 1234, consists of courtly lyrics in the conventional genres, with a few religious poems (*chansons de croisade*, *serventois* and songs to the Virgin) in addition. Some 60 poems are extant. A writer of considerable ease and fluency, thoroughly conventional in form and substance, and writing at a time when allegorical personification was invading the lyric, Thibaut is perhaps the most representative of the 13th-century poets.

A. Wallensköld, *Les chansons de T. de C.* (1925).  
H. Petersen Dyggve, *Onomastique des trouvères* (1934). F.W.

**Thibaut de Blaison** (first mention 1206; †21 III/1 XII 1229), French lyric poet from Blaison (Maine-et-Loire). An important political figure, he was at the siege of Calatrava in 1212 and is mentioned as

seneschal of Poitou in 1227. His 13 extant poems (five without name of author) include two *pastourelles*, two *chansons de mal-mariée* and eight *chansons d'amour* which, although conventional in sentiment, are as a whole light and melodious, using as they do refrains and short metres.

Eds: J. Brakelmann in *Les plus anciens chansonniers français*, II (1896); A. Pinget, *Les chansons et pastourelles de Thibaut de B.* (1930).

P. Paris in *Histoire littéraire de la France*, XXIII (1856); H. Petersen Dyggve, *Onomastique des trouvères* (1934). F.W.

**Þiðrekssaga**: see NIBELUNGENLIED, text and biblio.

**Thierry, JACQUES NICOLAS AUGUSTIN** (\*Blois 10 V 1795; †Paris 22 V 1856), French historian. Thierry was born in modest circumstances, educated at the École Normale, acted as secretary to Saint-Simon\*, and engaged in journalism before devoting himself to history. In 1826 he became blind, but his wife's devoted help enabled him to continue his work until he died. He was the author of a theory based on racial antagonisms, which he considerably modified in later life. He had a fondness for dramatic episode and for primitive simplicities, as well as a strong feeling for the picturesque aspects of history which makes him one of the great Romantic historians.

*Dix ans d'études historiques* (1834); *Histoire de la conquête de l'Angleterre par les Normands* (1825); *Récits des temps mérovingiens* (1840); *Essai sur l'histoire de la formation et des progrès du Tiers État* (1853).—*Œuvres complètes* (9 vols, 1883).

A. Augustin Thierry, *A. T.* (1922); A. Dupront, *A. T.* (1935). M.G.; J.P.R.

**Thierry of Chartres** (\*before 1155), brother of the famous Platonist Bernard of Chartres, whose writings have not survived, was Chancellor of the school of Chartres (1141). His *Heptateuchon* is a manual of teaching of the liberal arts, which included the study of classical authors. His *De septem diebus et sex operum distinctionibus* is an attempt to reconcile *Genesis* with Plato's\* *Timaeus* and the commentary of Chalcidius. He also wrote commentaries on Boethius\*.

Ed. B. Hauréau as 'De sex dierum operibus' in *Notices et extraits de quelques MSS latins de la Bibliothèque Nationale*, I (1890); commentaries ed. N. M. Häring in *Archives d'hist. doctrinale et littéraire* (1956, 1958, 1960).

J. M. Parent, *La doctrine de la création dans l'école de Chartres* (1938); P. Delhaye in *Mediaeval Stud.*, XI (1949). F.J.E.R. (Tor.)

**Thijm**: see Alberdingk Thijm.

**Thoby-Marcellin, PHILIPPE** (\*1904), Haitian poet and novelist. Influenced by P. J. Toulet\* and

Apollinaire\*, he is a love and nature poet. His novels, written in collaboration with his brother, PIERRE MARCELIN, are mainly about peasant life with social comment. They have been much admired by the American critic Edmund Wilson\*.

VERSE: *La négresse adolescente* (1932); *Dialogue avec la femme endormie* (1941); *Lago-Lago* (intro. Valéry Larbaud, 1943); *À fonds perdu* (Paris, 1953).—NOVELS: *Canapé-Vert* (New York, 1944; Eng. tr. under same title, *ibid.*, 1944); *La bête de Musseau* (*ibid.*, 1946; with intro. Edmund Wilson, London, 1951); *Le crayon de Dieu* (1952; tr. *The Pencil of God*, Cambridge, Mass. and London, 1951); *Tous les hommes sont fous* (New York, 1970; tr. *All Men Are Mad*, intro. Edmund Wilson, *ibid.*, 1970). D.P.

Thoma, LUDWIG (\*Oberammergau 21 I 1867; †Rottach 26 VIII 1921), German humorist, prose writer and poet. Editor of the outstanding German periodical *Simplizissimus*, he was an ingenious creator of comic Bavarian types, a master of naughty verse in the tradition of Wilhelm Busch\*, and a brilliant narrator of humorous episodes.

*Moral* (comedy; 1909; tr. H. Bernstein, 1909).—AUTOBIOGRAPHY: *Erinnerungen* (1919); *Ein Leben in Briefen* (1963).—*Gesammelte Werke* (ed. A. Knaus, 8 vols, 1956).

F. Dehnow, L. T. (1925); E. Hederer, L. T. (1941); R. Zierch, L. T. (1964); G. Thumser, L. T. und seine Welt (1966). R.W.L. (K.W.M.)

Thomas (author of *Horn*), 12th-century Anglo-Norman poet (no certain biography). His romance of *Horn* may be based ultimately on English or Scandinavian tradition, but as he tells it it is a highly romanticized epic in the Old French style exploiting the theme of 'exile and return' and bringing in many of the stock motifs used in the French literature of the time.

Ed. M. K. Pope (2 vols: I, text, 1955; II, intro., rev. and completed T. B. W. Reid, 1964).

W. H. Schofield, 'The story of Horn and Rimenheld' in *Pub. Mod. Lang. Assoc. Amer.*, XVIII (1903); M. K. Pope, 'The romance of Horn and King Horn' in *Medium Aevum*, XXV (1956); S. Hofer, 'Horn et Rimel' in *Romanische Forschungen*, LXX (1958). F.W.

Thomas (author of *Tristan*), 12th-century French poet who wrote in England, possibly at the court of Henry II. The concluding episodes of his *Tristan* are still extant, and a good idea of the lost portion can be formed from three foreign adaptations—the Norse *Tristramssaga* (13th century), the poem of Gottfried\* von Strassburg and the Middle English *Sir Tristrem*. He adapts the archetypal version of the *Tristan* poem for a courtly audience. Strongly influenced in technique by Wace\*, he makes the story illustrate the ideal of constancy in love.

Laboured dialectical analyses by a character of his own attitude in a given situation are characteristic of the extant portions of the poem. The style is somewhat stiff and heavy, contrasting markedly with the melodious fluency of Gottfried. The poem is posterior to Wace's *Brut* and almost certainly earlier than the *Cliges* of Chrétien\* de Troyes. (See also TRISTAN AND ISEULT.)

Ed. B. Wind (1960); J. Bédier, *Le roman de Tristan par T.* (2 vols, 1902–05; with reconstruction of the lost portion); Eng. tr. (completed from *Tristramssaga*) R. S. Loomis (1931).

R. S. Loomis, 'Tristan and the house of Anjou' in *Mod. Lang. Rev.*, XVII (1922); M. D. Legge in *Anglo-Norman Literature* (1963). F.W.

Thomas, DYLAN MARLAIS (\*Swansea 27 X 1914; †1936 Caitlin Macnamara; †St Vincent's Hospital, New York 9 XI 1953), Anglo-Welsh poet and writer. Left Swansea for London as a young man and there found fellow avant-garde artists. Later he returned to Wales, to Laugharne and a temporary security. A heavy, sociable drinker, this trait was cruelly exposed by his fame, and resulted in his early death while on a successful poetry-reading tour in America. His poetry was energized by his concern with the process of life and death, his 'womb-tomb' obsession. Language, too, he regarded as having its own energy and life, and poetry was that organic form produced by the breeding of images. Acutely sensitive to the suggestiveness of words and the rhetorical flourishes of sound, he was also a master-craftsman and painstaking worker. His labour was always for clarity, and it was in that direction that his poetry moved after the obscurity of some of his early work.

His play *Under Milk Wood* (1954), full of dazzling language, shrewdness of observation, and warmth of sentiment, was an instant and worldwide success. His short stories reveal, explore and tap the source of his literary power—his childhood in a Welsh seaside town. He is a very powerful and arresting voice among recent British poets.

VERSE: *Eighteen Poems* (1934); *Twenty-Five Poems* (1936); *Deaths and Entrances* (1946); *Collected Poems* (1952).—*Adventures in the Skin Trade* (novel; 1955).—STORIES: *The Map of Love* (incl. poems; 1939); *Portrait of the Artist as a Young Dog* (1940); *A Prospect of the Sea* (ed. Daniel Jones, 1955).—*The Doctor and the Devils* (film scenario; 1953).—*Quite Early One Morning* (broadcasts; pref. Aneurin Talfan Davies, 1954).—*Selected Letters* (ed. C. FitzGibbon, 1966); *Letters to Vernon Watkins* (ed. Vernon Watkins, 1957); *Poet in the Making; The Notebooks of D. T.* (ed. Ralph Maud, 1968).—*Early Prose Writings* (ed. W. Davies, 1972).

H. Treece, D. T.: 'Dog Among the Fairies' (1949); E. Olson, *The Poetry of D. T.* (1954); J. A. Ralph, D. T.: *A Bibliography* (1956); Caitlin

Thomas, *Leftover Life to Kill* (1957); D. T.: *The Legend and the Poet* (ed. E. W. Tedlock, 1960); J. M. Brinnin, *Casebook on D. T.* (1960); D. Holbrook, *Llareggub Revisited* (1962); W. York Tindall, *A Reader's Guide to D. T.* (1962); R. Maud, *Entrances to D. T.'s Poetry* (1963) and *D. T. in Print* (1971); H. H. Kleinman, *The Religious Sonnets of D. T.* (1963); J. Ackerman, *D. T.: Life and Work* (1964); C. FitzGibbon, *The Life of D. T.* (1965); D. T. *Collection of Critical Essays* (ed. C. B. Cox, 1966); W. T. Moynihan, *The Craft and Art of D. T.* (1966); D. Cleverdon, *The Growth of Under Milk Wood* (1969). M.W.T.

Thomas, GWYN (\*Rhondda 1913), Anglo-Welsh novelist and short-story writer. Once Spanish teacher in Barry, South Wales, but now totally involved in writing. He is a magnificent comic writer of enormous verbal ingenuity and imaginative inventiveness. Much of his best work comes from his experience of the cosmopolitan vitality and the grim depression of the Rhondda of his youth. He is a brilliant spontaneous talker and lecturer.

*The Keep* (play; 1962).—NOVELS: *The Dark Philosophers* (1946); *The Alone to the Alone* (1947); *All Things Betray Thee* (1949); *The World Cannot Hear You* (1951); *Now Lead Us Home* (1952); *A Frost on My Frolic* (1953); *The Stranger at My Side* (1954); *A Point of Order* (1956); *The Love Man* (1958).—SHORT STORIES: *Where Did I Put My Pity?* (1946); *Gazooka* (1957); *Ring Delirium* 123 (1960).

Glyn Jones, *The Dragon Has Two Tongues* (1968). M.W.T.

Thomas, JOHANN, pseud. MATTHIAS JONSOHN, J. MOSTAIN (\*Leipzig 1624; †1662 Marie Elisabeth von Bonn; †Altenburg 1679), German poet. After a successful career as Professor of law at Jena he became a diplomat and finally Chancellor of the Duchy of Saxe-Altenburg. His literary importance rests on his pastoral novel *Damon und Lisille* (1663), a delightful and individual precursor of the 18th-century novel of sincere feeling. It renders in stylized form his own love for his wife (Lisille = Elisabeth) in a manner unique in German baroque literature.

*Keuscher Liebes-Beschreibung von Damon und der Lisillen* (1663; 2nd ed. 1665; repr. ed. H. Singer and H. Gronemeyer, 1966).

K. Winkler, 'Ein lange vergessener Meisterroman des dt. Barocks und sein Verfasser' in *Verhandlungen des Historischen Vereins für Oberpfalz und Regensburg*, XCIV (1953); Herbert Singer, *Der dt. Roman zwischen Barock und Rokoko* (1963). L.W.F.

Thomas, (PHILIP) EDWARD (\*Lambeth 3 III 1878; †1899 Helen Noble; †in action Arras 9 IV 1917), English poet and critic. During most of his short

career he was condemned to writing books to order for a living, but wrote always with literary taste about poets and with feeling about nature. Killed in the War, he left poems whose lyrical beauty and passion greatly enhanced his reputation.

*Collected Poems* (1917; ed. Walter de la Mare, 1920, 1928).—*The South Country* (1909); *Richard Jefferies: His Life and Work* (1909); Swinburne, *a Critical Study* (1912).—AUTOBIOGRAPHY: *The Childhood of E. T.* (1938); *Letters From E. T. to Gordon Bottomley* (1968).

Helen Thomas, *As It Was* (1926) and *World Without End* (1931).—H. Coombes, *E. T.* (1956); E. Farjeon, *E. T.: The Last Four Years* (1958); W. Cooke, *E. T.: A Critical Biography* (1970). R.A.S.-J. (W.R.A.)

Thomas, RONALD STUART (\*Cardiff 1913), Anglo-Welsh poet. He learned Welsh as an adult, and has been vicar first of Manafon, then of Eglwysfach, and now of Aberdaron. Critics were slow to recognize the quality of his eloquent, austere poetry. He writes of the elemental struggle for existence of the Welsh hill-farmer and of the Welsh nation, and ruthlessly examines their conditions of existence.

POETRY: *Song at the Year's Turning* (1955); *Poetry for Supper* (1958); *Tares* (1961); *The Bread of Truth* (1963); *Pieta* (1966); *Not That He Brought Flowers* (1968).—Sel. poems in *Penguin Modern Poets*, I (1962).

Gwyn Jones, 'The new Anglo-Welsh writers' in *The Welsh Anvil*, I (1949); C. Price, 'The poetry of R. S. T.', *ibid.*, IV (1952); M. Merchant, 'R. S. T. since 1950' in *Crit. Quart.*, II.4 (1960); R. George Thomas, *R. S. T. (Writers and Their Works)*, CLXVI; 1964, 'The poetry of R. S. T.' in *Rev. Eng. Lit.*, III.4 (1962) and 'Humanus Sum: a second look at R. S. T.' in *Anglo-Welsh Rev.*, XVIII.42 (1968). M.W.T.

Thomas a Kempis, actually THOMAS HEMERKEN (\*Kempen, Rhineland c. 1380; †25 VII 1471), Dutch mystic, author of the *Imitatio Christi*. A pupil at the chapter school at Deventer at the age of 12, Thomas soon came under the spiritual guidance of Florens Radewijns\*. In 1399 he went to the monastery of the Canons Regular, St Agnietenberg near Zwolle; in 1406 he entered the Order and in 1413 or 1414 was ordained priest. Except for an interruption of three years on account of the Utrecht schism (1429–32) he lived there until his death.

Thomas' writings are among the most widely circulated ascetic literature; they have been translated into well-nigh every European language and the number of their editions surpasses 3,000. This success is due to the poetic qualities of his prose, but more especially to the contents, which show both true devotion and deep psychological insight. Although Thomas has written a number of spiritual



poems he is known to us chiefly as a prose writer, having written tracts (*Soliloquium animae*, *Hortulus rosarum*, *Vallis liliorum*), meditations, sermons, biographies (of Geert Groote\*, Florens Radewijns etc.), a chronicle of the monastery of St Agnietenberg and one short work in Middle Dutch: *Van goede woerden to horen ende die te spreken*.

Thomas' main work is *De imitatione Christi*, after the Bible the most widely circulated Christian religious book. Within a few years after its first appearance it was known all over Europe. Ever since the 17th century its authorship has been a subject of bitter controversies. It has been variously ascribed to Joh. Gersen of Vercelli (defended again lately), Jean Gerson\*, Chancellor of Paris University, and to Geert Groote. Although the latter candidature, for the first time defended by Jacobus van Ginneken, has found adherents, the case for Thomas' authorship has in fact only been strengthened by this controversy.

*Opera omnia* (ed. M. J. Pohl, 1907–22).—*The Founders of the New Devotion* (biogs tr. J. P. Arthur, 1905); *The Imitation of Christ* (tr. L. Sherley-Price, 1953); Middle Dutch tr. (ed. with intro. and notes C. C. de Bruin, 1954).

A. de Backer, *Essai bibliographique sur le livre De imitatione Christi* (1864; repr. 1966).—L. M. J. Delaissé, *Le manuscrit autographe de T. a K. et 'L'imitation de Jésus-Christ'* (2 vols, 1956); J. Huyben and P. Debogne, *L'auteur ou les auteurs de l'Imitation* (1957). J.J.M. (A.v.E.)

Thomas Aquinas, St (\*Roccasecca, S. Italy 1224/25; †Fossanova 7 III 1274), perhaps the greatest of Christian theologians. Born into the feudal nobility—his father was Count of Aquino—Thomas, after attending the University of Naples, to the displeasure of his family became a Dominican Friar (1243/44). He studied under Albertus\* Magnus at Cologne, and then, at Paris in 1252, began his own career as a teacher. Called in 1259 to teach in the Papal Curia, he greatly extended, in this period, his mastery of Aristotelian philosophy, with the aid of fresh translations made from the Greek by his fellow-Friar William of Moerbeke\*. Returning to Paris in 1268, he found his powers stretched to the utmost by a wave of Averroistic rationalism in the University. The next three years brought his thought to maturity. After a brief interlude at Naples he was called to attend the Council of Lyons, but died on the way.

The bulk of St Thomas' work (all in Latin) consists of expositions and discussions of Christian teaching and commentaries on Aristotle\*. Considered as literature it represents, as a whole, scholastic Latin at its finest, while his mastery of medieval Latin verse-forms is shown in the hymns he composed for the office of Corpus Christi. The authenticity of an Italian sonnet ascribed to him is doubtful.

*Opera omnia* (official 'Leonine' ed., Rome,

1882 ff.).—*Quaestiones disputatae* (Paris, 1926 ff.); Aristotelian commentaries (Turin, 1926–34); *Summa contra Gentiles* (repr. from 'Leonine' ed. Rome, 1934); *Opuscula*, etc. (Paris, 1949 ff.); *Summa theologiae* (general ed. T. Gilby, with trs, London, 1963 ff.; best ed. for Eng. readers).

E. Gilson, *Le Thomisme* (5th ed. 1948; Eng. tr., with valuable 'catalogue' of T.'s works by I. Eschmann, *The Christian Philosophy of St T. A.*, 1957); M. D. Chenu, *Introduction à l'étude de St T. d'A.* (1950); A. Walz, *St T. A.: A Biographical Study* (Eng. tr., 1951); K. Foster, *The Life of St T. A.: Biographical Documents* (1959); V. J. Bourke, *A. Search for Wisdom* (1965).

K.F.

Thomasin von Zerclære, or DE CERCLARIA (c. 1185–1238), canon of Aquileia, Italian author of the first comprehensive moral philosophy for the German nobility, *Der wälsche Gast* (1215–16; 15,000 lines). Its programme of education and *speculum* are essentially practical; more learned (Bible, Cicero\*, Boethius\*, William\* of Conches) is the review of virtues and vices. Digressions on German romance ('fictions', but useful for the unschooled), and on Walther\* von der Vogelweide (whose anti-Papal poems Thomasin regrets). He was often copied and influential. (See Freidank\*; Hugo\* von Trimberg.)

Ed. H. Rückert (1852; repr. 1965).

H. Teske, *Th. von Z., der Mann und sein Werk* (1933); J. Müller, *Studien zur Ethik und Metaphysik des Th. von Z.* (1935); F. W. von Kries, *Textkritische Untersuchung* (1967). F.P.P.

Thomas Magistros, or THEODULUS MONACHUS from his monastic name (fl. 13th–14th centuries), Byzantine scholar of the literary circles of Andronicus II Palaeologus. His main work was a philological text-book; he also left scholia on classical authors, orations and letters.

Migne, *Patrologia Graeca*, CXLV (1865; with Lat. tr.); *Ecloga vocum Atticarum* (ed. F. Ritschl, 1832).

J. Irigoin, *Histoire du texte de Pindare* (1952); A. Turyn, *Studies in the Manuscript Tradition of the Tragedies of Sophocles* (1952) and *The Byzantine Manuscript Tradition of the Tragedies of Euripides* (1957); A. Tuilier, *Recherches critiques sur la tradition du texte d'Euripide* (1968).

J.M.H. (R.B.)

Thomas of Cantimpré (\*Leuw St-Pierre 1201; †15 V 1272), Dominican preacher and theologian, studied at Cologne under Albertus\* Magnus. His activities extended into Germany, Belgium and France. In addition to several works on philosophy, theology and hagiography, he wrote an encyclopaedia on the nature and properties of creatures entitled *De natura rerum* and an allegorical treatise on bees, called *Bonum universale de apibus*.

*Eine altfranzösische moralisierende Bearbeitung des Liber de monstruosis hominibus Orientis aus T. von C.s De Naturis Rerum* (ed. A. Hilka, 1933); P. Kirsch, *Des T. von C. Buch der Wunder und denkwürdigen Vorbilder* (1875).

A. Kaufman, *T. von Chantimpré* (1899); L. Thorndike, *A History of Magic and Experimental Science*, II (1923); G. Sarton, *Introduction to the History of Science*, II (1931); P. Aiken, 'The animal history of Albertus Magnus and T. of C.' in *Speculum*, XXII (1947); A. C. Crombie, *Medieval and Early Modern Science* (2nd rev. ed., 2 vols, 1959). R.R.R.

**Thomas of Celano** (\*Celano c. 1200; †c. 1255), joined the Franciscans in 1215 and in 1221 went to Germany, where he became deputy provincial minister. On his return to Italy, Gregory IX asked him to write the official life of St Francis\*. The result was the *Legenda prima*, written under definite instructions, with significant omissions (1229–30). In 1244 a second life was commissioned, and Celano now felt himself free to write 'from the point of view of one who wished to see the ideals and wishes of St Francis carried out to the letter' (Moorman). He is probably the author of the *Dies Irae*, which was adopted by the Church as the Sequence in the Mass for the Dead. He also composed a treatise on the miracles of St Francis and two Sequences in his honour. F.J.E.R.

*S. Francisci Assisiensis vita et miracula auctore Fr. Thoma de C.* (ed. E. Alençon, 1906; ed. Franciscans of Quaracchi, *Analecta Franciscana*, X, 1926–41); *The Lives of S. Francis of Assisi by Brother T. of C.* (tr. A. G. Ferrers Howell, 1908).

F. Ermini, *Il 'Dies Irae'* (1928); J. R. H. Moorman, *The Sources for the Life of S. Francis of Assisi* (1940). F.J.E.R. (Tor.)

**Thomas Simonsson**: see **Tomas Simonsson**.

**Thomas the Rhymer**: see **Erceldoune, THOMAS OF**.

**Thomissen, HANS** (\*Hygum 1 III 1532; ∞1561 Margrethe Lauridsdatter, ∞1563 Magdalene Madsdatter; †Copenhagen 22 IX 1573), Danish hymnist. Headmaster at Ribe and later Dean in Copenhagen, he edited a well-arranged and beautifully printed hymn-book, to which he himself contributed various hymns, original as well as translations; it was used for the next 130 years.

*Den danske Psalmebog, tilsammen set aff H. T.* (1569; facs. ed. 1933). E.B.

**Thompson, FRANCIS** (\*Preston 18 XII 1859; †London 13 XI 1907), English poet and author of a few posthumously published prose works, including an *Essay on Shelley* (1909). His poetry, for which he often employs irregular Pindaric measures, shows profound mystical experience. R.M.H.

*Works* (ed. W. Meynell, 3 vols, 1913).—*Poems* (1893; incl. 'The Hound of Heaven'); *Sister Songs* (1895); *New Poems* (1897); *Life of St Ignatius Loyola* (1909); *Life and Labours of St John Baptist de la Salle* (1911).

W. Blunt, *F. T.* (1907); G. A. Beacock, *F. T.* (1912); E. Meynell, *Life of F. T.* (1913); R. Mergoz, *F. T.* (1927); V. F. MacNabb, *F. T. and Other Essays* (1935); P. van K. Thompson, *T.* (1961). R.M.H. (M.A.)

**Thomsen, GRÍMUR ÞORGRÍMSSON** (\*Bessastaðir 15 V 1820; ∞1870 Jakobína Jónsdóttir; †ibid. 27 XI 1896), Icelandic poet. The son of a jeweller, Thomsen studied at Copenhagen and obtained a degree for a thesis on Byron\*. From 1847 to 1866 he served in the Danish Foreign Office. In 1867 he settled down in Iceland, became a member of the Althing and was, for a time, editor of Ísafold. His many poems on historical incidents and persons, often with telling symbolic significance, are most impressive. Heroism is his favourite theme, which he depicts in rugged language through powerfully drawn situations and characters.

*Ljóðmæli* (1880, 1895, 1906; ed. S. Jónsson, 2 vols, 1934; ed. S. Nordal, 1969).

S. Nordal, 'G. T.' in *Eimreiðin*, XXIX (1923); R. Beck, 'G. T.—A pioneer Byron student' in *Jour. Eng. and Germanic Philol.*, XXVII (1928); B. Kristjánsson, *Um ljóðmæli G. T.* (1935).

R.G.P. (P.G.F.)

**Thomson, JAMES** (\*Ednam 7 IX 1700; †Richmond 27 VIII 1748), Scottish poet. After some training as a divinity student at Edinburgh University, he left for London and a literary career. His poems earned him the patronage of Lyttelton\*, and he spent the last decade of his life moving in literary and social circles. His dramatic work is feeble; but there is some delightful poetry in his Spenserian imitation, *The Castle of Indolence* (1748; ed. A. D. McKillop, 1961), and good blank verse in *Liberty*. His best work is *The Seasons* (particularly before Lyttelton helped to revise it)—a four-book blank-verse review of the year, rich in natural description, with reflective digressions, which powerfully influenced not only Burns\* and Wordsworth\*, but also Continental descriptive poets. His diction is Latinate and Miltonic; he displays the scientific and philosophical interests of his day; and the poems contain much finely detailed and sensitive description of rural scenes in many moods.

*Winter* (1726), *Summer* (1727), *Spring* (1728), pub. with *Autumn* as *The Seasons* (1730; rev. ed. 1744); verse contributions to J. Ralph's *Miscellany* (1729); *Sophonisba* (1730); *Liberty; a Poem in five Parts*, I–III (1735), IV–V (1736); *The Masque of Alfred* (with Mallet; 1740; contains 'Rule! Britannia'); *Tancred and Sigismunda* (1745); *Coriolanus* (1749).—*Works* (2 vols, 1730–36, 1738; ed. Lord Lyttelton, 4 vols, 1750); *Poetical Works*

(ed. J. Logie Robertson, 1908); *Letters and Documents* (ed. A. D. McKillop, 1958).

M. M. Cameron, *L'Influence des Saisons ... en France 1759-1810* (1927); A. D. McKillop, *The Background of T.'s Seasons* (1942); M. Nicolson, *Newton Demands the Muse* (1946); D. Grant, J. T. (1951); P. M. Spacks, *The Varied God: A Critical Study of the Seasons* (1959); R. Cohen, *The Art of Discrimination ... The Seasons and the Language of Criticism* (1964). J.K.

Thomson, JAMES, pseud. 'B. V.' or 'BYSSHE VANOLIS' (\*Port Glasgow 23 XI 1834; †London 3 VI 1882), Scottish poet. He spent a wandering and ill-fortuned life as army schoolmaster, clerk, mining agent in America, and journalist. Much of his verse was contributed to *The National Reformer* (1860-75). In *The City of Dreadful Night* (1874), a poem of 21 sections in a variety of stanza-forms, he expresses a profound melancholy and despair with intensity and poetic power. Other poems, e.g. 'Sunday at Hampstead', show him in a lighter vein.

*The City of Dreadful Night and other Poems* (1880); *Vane's Story* (1881); *Essays and Phantasies* (1881); *A Voice from the Nile* (with memoir by B. Dobell, 1884); *Poetical Works* (ed. *idem*, 1895); *Biographical and Critical Studies* (1896); *Poems and Some Letters* (ed. A. Ridler, 1963).

I. Walker, J. T. (B. V.): *A Critical Study* (1950); C. Vachaut, J. T. (Paris, 1964); K. H. Byron, *The Pessimism of J. T. (B. V.)* (1965); W. D. Schaefer, J. T. (B. V.): *Beyond 'The City'* (1965). J.K.

Thorarensen, BJARNI VIGFÚSSON (\*Brautarholt 30 XII 1786; ∞1820 Hildur Bogadóttir; †Möðruvellir 24 VIII 1841), Icelandic poet. Thorarensen came from a family of means and became a judge and, in 1833, governor of north and east Iceland. As a student in Copenhagen he came under the influence of Steffens\* and Oehlenschläger\* and devoted much of his time to literature. On his return to Iceland in 1811 he championed the new Romanticism and became the first great writer of the new era of Icelandic literature. His production, which was limited to one slight volume, includes patriotic, nature, satirical and elevated love poems. R.G.P.

*Kvæði* (1847, 1884); *Úrvalslið* (1934; with introductory essay by K. Albertson); *Ljóðmæli* (ed. J. Helgason, 2 vols, 1935).

Þ. Gíslason, 'B. T.' in *Lögrétta*, XXVII (1932); R. Beck, 'B. T.—Iceland's pioneer Romanticist' in *Scand. Stud. and Notes*, XV (1938); S. Guðmundsson in *Samtið og saga*, III (1946).

R.G.P. (P.G.F.)

Thorbecke, JOHAN RUDOLF (\*Zwolle 14 I 1798; ∞1836 Adelheid Solger; †The Hague 4 V 1872), Dutch liberal statesman and prose writer; Professor at Ghent (1825), at Leiden (1831), drafted

the Dutch Constitution (1848) and was Prime Minister in three Cabinets.

*Aanteekeningen op de Grondwet* (1839); *Historische Schetsen* (1860); *Parlementaire Redevoeringen* (11 vols, 1900-12).

Th. C. L. Wijnmalen, 'J. R. T. Eene Bibliographie' in *Levensberichten Maatschappij Nederl. Letterk.* (1875). J.W.W.

Þórðarson, ÞÓRBERGUR (\*Hali in Suðursveit 12 III 1888; ∞1932 Margrét Jónsdóttir), Icelandic essayist, poet and biographer. A farmer's son, Þórðarson studied at the University of Iceland and became interested in Oriental philosophy, theology and spiritualism; finally he became an ardent socialist. His first poems, *Hálfir skóssólar* (1915), were at once noteworthy for their originality and for the revolt they represented against the current Romanticism. His essays *Ljós úr austri* (1919) were influenced by his study of Oriental philosophy, and in 1924, when he had turned to socialism, appeared the most important of his essays, *Bréf til Láru*, containing an often vitriolic satire on a wide variety of subjects. Their publication resulted in his being deprived of his post as a teacher. As belles-lettres they are outstanding and have exercised a profound influence on the development of modern Icelandic prose. His six-volume biography of Rev. Árni Þórarinnsson is outstandingly entertaining.

VERSE: *Spaks manns spjarir* (1917); *Hvítir hrafnar* (1922).—PROSE: *Pistilinn skrifði* (1933); *Rauða hettan* (1935); *Íslenzkur aðall* (1938); *Ofvitinn* (2 vols, 1940-41); *Æfisaga Árna Þórarinnssonar* (6 vols, 1945-50); *Sálmurinn um blómið* (2 vols, 1954-55); *Ritgerðir* (2 vols, 1960); *Í Unuhúsi* (1962); *Einar ríki* (2 vols, 1967-68).

S. Einarsson, Þ. Þ. *fimmtugur* (1939).

R.G.P. (P.G.F.)

Thoreau, HENRY DAVID (\*Concord, Mass. 12 VII 1817; †*ibid.* 6 V 1862), American poet and essayist. After graduation from Harvard in 1837 he tried teaching but considered his effort a failure. Emerson\* at this time led Concord's intellectual and spiritual life; Thoreau became his friend, joined the Transcendental Club and contributed to *The Dial*. *A Week on the Concord and Merrimack Rivers* (1849) records in his pungent style an actual journey taken with his brother. His dramatic residence for two years in a cabin on Walden Pond resulted in *Walden; or, Life in the Woods* (1854), a remarkable symbolic study of Thoreau's experiment to discover the limits of his awareness. He published his insurgent essay, *On The Duty of Civil Disobedience* (1849), backing his decision not to pay taxes to a government which sanctioned slavery. He helped runaway slaves and supported John Brown with vigorous anti-slavery speeches. His poetry is crowded with images, rugged and uneven.

*Excursions* (1863); *The Maine Woods* (1864); *Cape Cod* (1865); *A Yankee in Canada, with Anti-Slavery and Reform Papers* (1866); *Early Spring in Massachusetts* (1881); *Familiar Letters of H. D. T.* (1894); *Poems of Nature* (1895).—*The Heart of T.'s Journals* (ed. O. Shepard, 1927); *The Writings of H. D. T.* (20 vols, 1906); *Collected Poems of H. D. T.* (ed. C. Bode, 1943); *The Correspondence of H. D. T.* (ed. W. Harding and C. Bode, 1958).

H. S. Canby, *T.* (1939); B. Atkinson, *H. T., The Cosmic Yankee* (1927); F. O. Matthiessen, *American Renaissance* (1941); J. L. Shanley, *The Making of Walden* (1957); P. Miller, *Consciousness in Concord* (1958); S. Paul, *The Shores of America: T.'s Inward Exploration* (1958); W. Harding, *The Days of H. T.* (1965); C. R. Anderson, *The Magic Circle of Walden* (1968); *The Recognition of T.* (ed. W. Slick, 1969). H.L.C. (I.W.)

Thoresby, RALPH (\*Leeds 16 VIII 1658; †*ibid.* 16 X 1725), English antiquarian. His *Ducatus Leodiensis* (1691; ed. T. D. Whitaker, 1816), a topography of the town and parish of Leeds, with copious genealogies, was the first important work on Yorkshire antiquities to be published.

*Diary and Correspondence* (ed. J. Hunter, 4 vols, 1830–32). G.K.H.

Þorgilsson, ARI (\*1067; †9 XI 1148), Icelandic historian, priest and chieftain. He was the founder of historical writing in Icelandic. In his *Íslendingabók* ('Book of the Icelanders') he relates the history of his country from the time of settlement, c. 870, until 1120. In an earlier lost edition he had also included information on the reigns of the Kings of Norway, and this was of great importance for 12th- and 13th-century historians in Norway and Iceland. Ari was a sober and critical recorder but his style shows he was a pioneer in vernacular literary composition. P.G.F.

*Íslendingabók* (ed. F. Jónsson, 1930); *The Book of the Icelanders* (ed. and tr. H. Hermannsson, 1930); *Íslendingabók. Landnámabók* (ed. J. Benediktsson, 1968).

E. Hagnell, *Are fröde* (1938); E. Arnórsson, *Ari fróði* (1942); B. Sigfússon, *Um Íslendingabók* (1944). R.G.P. (P.G.F.)

Thorild, THOMAS (\*Svartaborg 18 IV 1759; †Greifswald 1 X 1808), Swedish poet, critic and optimistic pantheistic philosopher. Born THORÉN, he changed his name in 1785 (Thorild = *Thors eld*, 'Thor's fire'). After studies at Lund and work as a tutor, he entered the literary field in Stockholm by competing, in 1781, for a prize offered by the society *Utile Dulci*, with a poem, *Passionerna*, in unrhymed hexameters. This work led to a prolonged controversy with Kellgren\* concerning the nature of poetry, form, the relative importance of imagination and reason, etc. It was interrupted by

Thorild's studies at Uppsala (1787–88) and his journey to England (1788–90), but was continued in the prose manifesto *En kritik öfver kritiker* (1791). Thorild was first imprisoned, then banished, for his views on freedom, after the murder of Gustav\* III (1792), and settled in Greifswald, where he became librarian and Professor in 1795. In *Dithyramb* (1786) he successfully combines feeling and form: but often his work, whether in prose or verse, is marred by excess of emotion, which makes him fragmentary and incoherent. In his admiration for German and English poetry, in his cult of the 'genius', he is one of the principal Swedish forerunners of Romanticism. He founded (1784) and ran the periodical *Den Nya Granskaren*.

PROSE: *Om det allmänna förståndets frihet* (1792); *Om upplysningens princip* (1793); *Rätt, eller alla samhällens eviga lag* (1795).—VERSE: *Straffsången, eller Nytt försök till orimnad vers* (1785); *Harmen* (1787); *Göthamannasånger* (1793, 1805–06; pub. 1819).—*Samlade skrifter* (ed. E. Geijer, 1819–35, incomplete; ed. P. Hansell, 1874, incomplete; ed. S. Arvidson, 1932 ff.); *Thorilds brev* (ed. L. Weibull and A. Karitz, 1899; incomplete).

B. von Beskow, 'Om den estetiska betydelsen av T.'s strid mot Kellgren och Leopold' in *Svenska Akademiens handlingar*, XLVIII (1873); *Till T.'s minne* (various authors; 1908); F. Böök, 'T.' in *Stridsmän och sångare* (1910); C. Marcus, 'Några Thorildsdikter' in *Studier til Warburg* (1912); A. Karitz, *Tankelinjer hos T.* (1913); A. Nilsson, *T.* (1915); R. G. Berg, *Litterärkritik* (1916); M. Lamm, *Upplysningstidens romantik*, II (1920); S. Arvidson, *Den unge T.* (1931) and *T. och den franska revolutionen* (1938); R. Fridholm, *T. och antiken* (1940); E. Cassirer, *T.'s Stellung in der Geistesgeschichte des 18. Jh.* (1941); O. Hellin, *Religionsproblemet hos T.* (1947); A. Nyman, *Exilens filosofi* (1956).

B.M.E.M.; A.H.J.K. (I.S.)

Þorláksson, JÓN (\*Selárdalur 13 XII 1744; †Bægisá 21 X 1819), Icelandic poet. He was educated at Skálholt and ordained in 1768, but for various reasons he did not get a living until 1788. He was a prolific and popular composer of occasional verse, elegies and hymns but is most famous for his translations of foreign poems, especially Milton's\* *Paradise Lost*. Both the subject-matter of such poems and the forms he used contributed greatly to a renewal of Icelandic poetry in the early 19th century.

*Paradisarmissa* (1828); *Messias* (1834–38); *Íslensk Ljóðabók* (ed. J. Sigurðsson, 2 vols, 1842–43); *Ljóðmáli* (ed. A. Björnsson, 1956).

R. Beck, *J. Þ. Icelandic Translator of Pope and Milton* (1957). P.G.F.

Thornton, BONNELL (\*London II 1724; ∞1764 Sylvia Brathwaite; †*ibid.* 9 V 1768), English

miscellaneous writer and wit, who started The Connoisseur with George Colman\* the elder and diverted Johnson\* and the Nonsense Club with his jokes, practical and literary.

*An Ode on St Caecilia's Day, adapted to the Antient British Musick: the Salt Box, the Jew's Harp, the Marrow Bones and Cleavers, the Hum Strum or Hurdy Gurdy* (1749; set to music and performed at Ranelagh); *Comedies of Plautus* (2 vols, 1767; not all his own work).

R. E. Tickell, *Thomas Tickell and the 18th-Century Poets* . . . (cont. unpub. letters and poems; 1931). R.M.H. (M.Bu.)

**Thoroddsen, JÓN ÞÓRÐARSON** (\*Reykþólar, Barðaströnd 5 X 1819; ∞1854 Kristín Þorvaldsdóttir; †Leirá 8 III 1868), Icelandic novelist and poet. Of good family, he became prefect in the districts of Barðaströnd and Borgarfjörður, and a member of the Althing. In the literary field he towers over his contemporaries and immediate successors and is to be regarded as the father of the modern Icelandic novel, with *Piltur og stúlka* (1850) as the pioneer work in this respect. Here he reveals affinities with Scott\*, but humorous characterization is his great virtue. Thoroddsen also wrote lyric poems of merit, although they are far less important than his fiction. Most representative are *Ó, fjögur er vor fjósturfjörð, Rokkvísa, Vorid er komid* and *Vöggukvæði*.

VERSE: *Veidiför, gamanríma* (1865); *Kvæði* (1871; 1919); *Úrvalslið* (1944).—NOVELS AND VARIOUS: *Piltur og stúlka* (1850; *Lad and Lass*, tr. A. M. Reeves, 1890); *Maður og kona* (1876).—*Skáldsögur Jóns Thoroddsens* (ed. S. J. Þorsteinsson, 2 vols, 1942).

S. J. Þorsteinsson, *J. T. og skáldsögur hans* (2 vols, 1943). R.G.P. (P.G.F.)

**Thoroton, ROBERT** (\*Car Colston, Notts 1623; †ibid. 1678), English antiquary. His *Antiquities of Nottinghamshire* (1677) remains a principal source of local knowledge. G.K.H.

**Thorpe, WILLIAM** (fl. early 15th century), English prose writer and Lollard who set down an account of his examination for heresy (1407) before the Archbishop of Canterbury.

*Examination* (ed. A. W. Pollard, with modernized spelling, in *15th-Century Prose and Verse*, 1903). R.W.B.

**Thorsteinsson, STEINGRÍMUR** (\*Arnarstapi, Snæfellsnessýsla 19 V 1831; ∞1858 Lydia Wilstrup, ∞1890 Guðríður Eiríksdóttir; †Reykjavík 21 VIII 1913), Icelandic poet. The son of a provincial governor, Thorsteinsson grew up in a literary and cultivated home. He studied law and classical philology at Copenhagen, but also developed wide literary interests. He remained in Copenhagen

writing and teaching until 1872 and later taught in Reykjavík until his death. As a Romantic poet his themes were patriotism, nature and love, and his poems have always been extremely popular. He is, however, even more significant as a great cultural influence in Iceland, particularly through his first-rate translations of Goethe\*, Schiller\*, Tegnér\* and Byron\*; and, most important, of the *Arabian Nights* and Shakespeare's\* *King Lear*.

*Gilbakkaljóð* (1877; *A Glenside Lay*, tr. R. Fjeldsted, 1920); *Ljóðmæli* (1881, 1893, 1910, 1925; *Heildarútgáfa frumsaminnna ljóða*, 1958); *Úrvalslið* (ed. A. Thorsteinsson, 1939).

J. C. Poestion, S. T., *Ein isländischer Dichter und Kulturbringer* (1912). R.G.P. (P.G.F.)

**Thovez, ENRICO** (\*Turin 10 XI 1869; †ibid. 16 II 1925), Italian poet, critic and painter. He advocated a return to the classical tradition, as exemplified by Leopardi\*. In his verse he attempts to carry out his precepts. The polemical tone of his writings gave offence, especially *Il pastore, il gregge e la zampogna* (1910). Perhaps his most important achievement was to introduce American literature into Italy, and he was one of the first to appreciate Ungaretti\*.

VERSE: *Il poema dell'adolescenza* (1901); *Poemi d'amore e di morte* (1922). B.M.

**Thrale, MRS:** see Piozzi, HESTER LYNCH.

**Thrasylbulus:** see Huet, CONRAD BUSKEN.

**Thrasymachus of CHALCEDON** (fl. c. 430–400 B.C., probably at Athens), Greek sophist and rhetorician, is portrayed by Plato\* (*Republic*, i) as defending the thesis that justice is simply the interest of the strong. By using a simpler style (though combined with rhythmic effects) he helped to free oratory from the confined formalism of Gorgias\*. J.H.K.

H. Diels, *Die Fragmente der Vorsokratiker*, II (6th ed. 1951); L. Rademacher, *Artium Scriptores* (Vienna, 1951).

O. Navarre, *Essai sur la rhétorique grecque avant Aristote* (1900); E. Norden, *Die antike Kunstprosa* (2 vols, 1898; repr. 1909); J. F. Dobson, *The Greek Orators* (1919); A. and M. Croiset, *Histoire de la littérature grecque*, IV (1947). J.H.K. (S.U.)

**Thucydides** (\*before 454; †c. 399 B.C.), Athenian historian. Probably a member of the Philaid family, to which Miltiades and Cimon belonged. As a general defeated by the Spartan Brasidas at Amphipolis in Thrace (424), he was exiled from Athens and spent the next 20 years partly on his Thracian estates and partly travelling in Peloponnesian-controlled or neutral territory, but returned to Athens after 404.

His history of the Peloponnesian War, in eight books, treats events from 433 to 411. The work is incomplete, having presumably been interrupted by the author's death.

Influenced alike by the sophists' radical criticism of the old ways of thought and by the methods of the Hippocratic doctors, Thucydides' approach to history is thoroughly rationalistic. All men, he believes, tend naturally to self-defence and self-aggrandizement. But in response to the stimulus of environment men and communities develop new characteristics, which may turn their individualism towards more social forms of conduct. Events fall into two classes, those resulting from purposive action based upon knowledge, and those independent of man's will and often beyond his understanding. Thus history, though infinitely variable, has recurring features and is in some degree predictable. A work of history which enables these recurring features to be recognized for what they are, as a medical casebook helps a practising doctor, is 'a thing of value for ever'.

The brilliance of Periclean Athens and the wavering leadership of the oligarchs led Thucydides to break with the traditions of his class. An admirer of the Periclean democracy, he judges subsequent Athenian history from its standpoint. Repelled by the sharpening class conflicts, he could not follow the more radical democrats.

His seriousness of purpose and the care which he took to obtain accurate information make him most trustworthy in matters of fact. The two questions with which Thucydidean scholarship is most concerned are that of the unity of the work and that of the speeches. Did he write his history as a whole after the war or did he write it bit by bit as events occurred? Does it thus reflect a single point of view or a series of changing ones? Opinion today inclines to a unitary view. Agreement is general that the speeches do correspond to real speeches, and most would agree that, where he had good information, he reproduces the main arguments actually used; elsewhere he may have put into the mouth of a speaker the arguments which his experience suggested such a man would use on such an occasion.

Esteemed in later antiquity and by the Byzantines for his style rather than for his content, Thucydides was made known to the West in Laurentius Valla's\* Latin translation of 1452; 17th-century England knew him and appreciated him in Thomas Hobbes'\* translation of 1629. He had great influence on Niebuhr\* and Ranke\* and through them on 19th-century European historiography. Today he is more than any other the 'historian's historian'.

H. Stuart Jones and J. E. Powell, *Thucydidis Historiae* (2nd ed., 2 vols, 1942); A. W. Gomme et al., *A Historical Commentary on T.* (4 vols, 1945-70); C. F. Smith, *T.* (4 vols, 1919-23; with tr.); C. Hude, *Scholia in Thucydidem* (1927).

F. M. Cornford, *T. Mythistoricus* (1907); W. R. M. Lamb, *Clio Enthroned: A Study of Prose Form in T.* (1914); C. F. Abbott, *T.: Study in Historical Reality* (1925); F. Taeger, *T.* (1925); E. Täubler, *Die Archäologie des T.* (1927); E. Schwartz, *Das Geschichtswerk des T.* (2nd ed. 1929); C. N. Cochrane, *T. and the Science of History* (1929); A. W. Gomme, *Essays in Greek History and Literature* (1937); J. H. Finley, *T.* (1942) and *Three Essays on T.* (1967); G. B. Grundy, *T. and the History of His Age* (2nd ed., 2 vols, 1948); D. Grene, *Man in His Pride: A Study in the Political Philosophy of Plato and T.* (1950); J. de Romilly, *Histoire et raison chez Thucydide* (1956) and *T. and Athenian Imperialism* (Eng. tr. 1963); H. D. Westlake, *Individuals in T.* (1968). R.B.

Thümmel, MORITZ AUGUST VON (\*Schönefeld nr Leipzig 27 V 1738; †Coburg 26 X 1817), German poet and novelist. From 1761 to 1783 Thümmel was a high official in the Duchy of Coburg. In his last years he travelled extensively. His books unite whimsical sentiment with half-concealed sensuality after the manner of Sterne\*. His principal work is the *Reise*.

*Wilhelmine* (novel; 1764); *Die Inokulation der Liebe* (verse; 1771); *Reise in die mittäglichen Provinzen Frankreichs* (1791-1805).—*Sämtliche Werke* (with biog. J. von Gruner; 7 vols, 1812-20). H.B.G.

Thurber, JAMES GROVER (\*Columbus, Ohio 8 XII 1896; †2 XI 1961), American humorist. Much of his work appeared in the *New Yorker* magazine accompanied by his own fantastic cartoons. His work unites realism with fantasy producing a manic comedy. Thurber suggested that most men live 'lives of noisy desperation'; this adaptation of Thoreau's\* famous comment illustrates that sense of reduction and threat which he found in modern life and which is contained in even his most whimsical work. His character Walter Mitty has become a modern 'type' in his attempts to escape into his 'secret life'.

*Is Sex Necessary?* (with E. B. White; 1929); *The Owl in the Attic and Other Perplexities* (1931); *The Seal in the Bedroom and Other Predicaments* (1932); *My Life and Hard Times* (1933); *The Middle Aged Man on the Flying Trapeze* (1935); *Fables for Our Time and Famous Poems Illustrated* (1940); *The Thurber Carnival* (1945); *The White Deer* (1945); *The Thurber Album* (1952); *Thurber Country* (1953); *Thurber's Dogs* (1955); *Fables for Our Time* (1956); *The Wonderful O* (London, 1958); *Lanterns and Lances* (1961); *Credos and Curios* (1962); *Thurber & Company* (1966).

N. Yates, *The American Humorist: Conscience of the Twentieth Century* (1964). G.A.K.

Thwaites, EDWARD (\*Ravensworth, Westmorland

1667; †?Oxford 1711), English Anglo-Saxon scholar. At Oxford Thwaites came under the influence of Hickes\* (whose *Thesaurus* he revised) and became a prime mover in the Oxford revival of Old English studies.

*Heptateuchus* [Ælfric], *Liber Job* [frag., Ælfric], *Evangelium Nicodemi* and *Historiae Judith fragmentum* (the poem printed as prose; 1698).

G.K.H.

Thynne, FRANCIS (\*Erith, Kent 1545; ∞ Elizabeth de la Rivers; †Clerkenwell Green XI 1608), English historic and emblematic writer; studied at Lincoln's Inn, was created Lancaster Herald. He revised Holinshed's\* *Chronicle* together with John Stow\* and others.

*Animadversions* (criticism; 1599; ed. F. J. Furnivall, Early Eng. Text Soc., 1875, 1965); *Emblemes and Epigrammes* (verse; 1600; ed. *idem*, *ibid.*, 1876). J.J.Y.L. (T.P.M.)

Tiberianus (*fl.* c. A.D. 335), Latin poet known chiefly for a beautiful poem on nature, in trochaic metre, the *Amnis ibat*; he was imitated by Ausonius\* and Prudentius\*.

Tr. J. W. and A. M. Duff in *Minor Latin Poets* (1934). A.J.D.

Tibullus, ALBIUS (\*c. 54; †19 B.C.), Latin elegiac poet, of whose life little is known. He was a friend of Horace\* and a leading member of the literary circle of Messalla. His poems were inspired by his love for the woman he celebrates as Delia, a young man, Marathus, and the greedy courtesan Nemesis, his friendship with Messalla and his longing for the calm of rural life. In one poem only (1.7) is a national note sounded. Tibullus' depth of sentiment expressed with a natural ease of diction, and his versification, graceful and melodious if not of Ovidian perfection, combine to make him the most charming of the Augustan elegiac poets.

Book 3 (divided by some editors into 3 and 4) contains other poetic works of the circle. Most notable of these are the bombastic *Panegyricus Messallae*, the elegies of Lygdamus, and elegies some addressed to, some written by, Sulpicia\*.

Eds with comm.: K. F. Smith (1913; repr. 1964); G. Heyne (4th ed. 1817; repr. 1969).—Tr. J. P. Postgate (1912).

W. Y. Sellar, *Horace and the Elegiac Poets* (1892); A. Cartault, *Tibulle et les auteurs du Corpus Tibullianum* (1909); K. Witte, *Geschichte der römischen Elegie*, I: T. (1924); M. Schuster, *Tibull-Studien* (1930; 1968); G. Luck, *The Latin Love Elegy* (2nd ed. 1969). A.J.D.

Tickell, THOMAS (\*Bridekirk 1686; ∞1726 Clotilda Eustace; †Bath 23 IV 1740), English verse-writer and man of letters, friend and panegyrist of Addison\*, who charged him with the authentic edition of his works.

*First Book of Homer's Iliad* (1715); *Epistle from a Lady in England to a Gentleman at Avignon* (1717); *Works of Joseph Addison* (ed.; 4 vols, 1721); *Kensington Garden* (1722).

R. E. Tickell, *T. T. and the 18th-Century Poets* (cont. unpub. letters and poems; 1931).

R.M.H. (M.Bu.)

Ticknor, GEORGE (\*Boston 1 VIII 1791; ∞1821 Anna Eliot; †*ibid.* 26 I 1871), American scholar. Harvard Professor of modern languages, he is remembered for his *History of Spanish Literature* (1849).

*Life of William Hickling Prescott* (1864); ... *General Lafayette* (1825).

A. Ticknor and G. S. Hillard, *Life, Letters and Journals of G. T.* (1876); D. B. Tyack, *G. T. and the Boston Brahmins* (1967). H.L.C. (I.W.)

Tieck, LUDWIG (\*Berlin 31 V 1773; ∞1798 Amalie Alberti; †*ibid.* 28 IV 1853), German writer. The talented and precocious Tieck's first ambition was to become an actor, which may partly explain his extreme adaptability. Though an important literary figure, he excelled in no single field. Beginning as his schoolmaster's 'ghost', by 1794 he was writing rationalist stories to order for Nicolai's\* Strausfeldern. With Wackenroder\* he originated much of the Romantic idiom, and, joining the Schlegels\* in Jena (1799), put their theories into practice. To him we owe the earliest examples of the Romantic short story (*Der blonde Eckbert*, 1796) and the Romantic satirical play. *Genoveva* and *Octavianus* were fruitful but undramatic attempts at Romantic drama. His middle period was mainly devoted to criticism, scholarship, theatrical production and literary salvage (e.g. Kleist's\* works), and he completed A. W. Schlegel's Shakespeare\* translations. Living in Dresden (1819–42), he took up the NOVELLE where Goethe\* left it, developing it both as the historical story and as criticism of contemporary life and art.

*Phantasus* (3 vols, 1812–16; Eng. tr. J. C. Hare, J. A. Froude et al., 1845); *Gedichte* (3 vols, 1821–23; facs. 1967); *Der Aufruhr in den Cevennen* (1826; Eng. tr. Mme Burette, 1845); *Vittoria Accorombona* (2 vols, 1840; tr. *The Roman Matron*, 1845).—*Schriften* (28 vols, 1828–54); *Kritische Schriften* (4 vols, 1848–52); *Briefwechsel mit den Brüdern Schlegel* (ed. H. Lüdecke, 1930).

E. H. Zeydel, *T. and England* (1931) and *L. T., the German Romanticist* (1935); R. Lieske, *T's Abwendung von der Romantik* (1933, 1967); R. Minder, *Un poète romantique allemand: L. T.* (1936); P. Matenko, *L. T. and America* (1954); M. Thalmann, *L. T., der romantische Weltmann aus Berlin* (1955) and *L. T., 'Der Heilige von Dresden'* (1960); J. Trainer, *L. T. From Gothic to Romantic* (1964). H.A.P. (K.W.M.)

T'ien CHIEN (orig. name T'UNG T'ien-CHIEH)

(\*Wu-hu, Anhwei 1916), Chinese poet, began writing under the influence of the Crescent group, but developed a characteristic short 'drum-beat' line in his first collections (1935-36).

Sel. trs in: R. Payne, *Contemporary Chinese Poetry* (1947); K.-Y. Hsu, *Twentieth Century Chinese Poetry* (1963). A.R.D.

T'ien HAN (\*Ch'ang-sha 13 III 1898), Chinese dramatist. T'ien's enthusiasm for the drama goes back to his schooldays and his student days in Japan. He was a founder of the Creation Society (1921) and published two plays in *Creation Quarterly*, first issue. Later he directed the important South China Society (1927) and was a founder of the League of Left-Wing Dramatists (1931). Up to 1937 he wrote and staged many plays as well as writing for films. In the war years he began to revise Peking operas for modern staging and continued these experiments after 1949. He came under major attack in the Cultural Revolution (1966). A.R.D.

AL-Tījānī, YŪSUF BASHĪR (\*Omdurman, Sudan 1912; †ibid. 1937), Sudanese Arab poet, who became influenced by the Arab Romantics and produced deeply personal and sometimes mystical poetry.

*Ishrāqa* (verse; pub. posth.).—*Anthologie de la littérature arabe contemporaine: La poésie* (tr. Luc Norin and Edouard Tarabay, Paris, 1967). M.M.B.

Tikhonov, NIKOLAY SEMĖNOVICH (\*1896), Soviet poet whose striking talent matured under several influences—from Gumil'ev\* to Mayakovsky\* and Pasternak\*. One of his conspicuous themes is a virile affirmation of life. For his war poems, *Kirov s nami*, dealing with the siege of Leningrad, he was awarded the Stalin prize. He has also published a number of stories.

*Stikhotvoreniya* (1932); *Rasskazy* (1935); *Izbrannoye* (1948); *Povesti i rasskazy* (1948); *Sobranie sochineniy* (6 vols, 1959); *Dvoynaya raduga* (1964).

N. Kovarsky, N. T. (1935); I. Grinberg, N. T. (1952). J.L.

Till Eulenspiegel: see Eulenspiegel, TILL.

Tillotson, JOHN (\*Sowerby 1630; †London 22 XI 1694), Archbishop of Canterbury. The easy elegance of his sermons was taken as a model for the 'reformed' preaching of the post-Restoration period. The turgid style of the previous generation was broken down into simpler and clearer forms more suitable for the age of reason.

*Sermons* ([54] 1696; ed. R. Barker [some 250], 14 vols, 1695-1704); *The Golden Book of T.* (ed. J. Moffatt, 1926).

G. Locke, T.: *A Study in 17th Century Literature* (1954); I. Simon, *Three Restoration Divines* (1967); James Sutherland, *English Literature in the Late 17th Century* (1969). G.K.H. (M.Bu.)

Tilschová, ANNA MARIA (\*Prague 11 XI 1873; †Dobříš 18 VI 1957), Czech novelist. Her most successful work portrays the Prague society of the 19th and 20th centuries.

*Stará rodina* (1916); *Synové* (1918); *Vykoupení* (1923); *Orlí hnízdo* (1942).—*Sebrané spisy* (1959 ff.).

K. Krejčí, A. M. T. (1959). R.A.

Timaeus (\*c. 346; †c. 250 B.C.), Greek historian. Son of Andromachus, the founder of Tauromenium in Sicily; spent 50 years in exile in Athens. His history of Sicily to about 264, long-winded and rhetorical, was nevertheless based on solid research and was much drawn upon later.

F. Jacoby, *Die Fragmente der griechischen Historiker*, IIIB (1950).

P. Scheller, *De Hellenistica historiae conscribendae ratione* (1911); T. S. Brown, *T. of Tauromenium* (1958). R.B.

Timmanna, 16th-century Telugu poet at the court of Kṛṣṇadevarāya\*, and author of *Pārijātāpaharaṇamu*. Having unwisely given a *pārijāta* flower (*Nyctanthes arbor-tristis* L.) to but one of his consorts, Rukmiṇī, the god Krishna is scolded furiously by the other, Satyabhāmā. To placate her, he goes up to Indra's heaven and steals a heavenly *pārijāta* tree for her, precipitating a battle between himself and Indra's army, in which he and Satyabhāmā are victorious. J.R.M.

Timmermans, FELIX (\*Lier 5 VII 1886; †Lier 24 I 1947), Flemish novelist, short-story writer, playwright and poet. Self-educated, he was a draughtsman and painter as well as a writer. He dominated Flemish prose in the period between Streuvels\* and Walschap\*. His *Pallieter* (1916; Eng. tr. C. B. Bodde, 1924) is a panegyric of life in the form of a series of nature scenes, linked together by a personage, Pallieter, who is a type in the portrait-gallery of world literature: not a pagan hedonist, but one who glorifies creation as a reflection of God; 19 years later he repeated this in *Boerenpsalm*, this time a laudatory discourse upon man rather than upon nature, man being represented by the peasant Wortel, who lives in the chiaroscuro of joy, happiness, work, affliction, sorrow and death and whose existence is ennobled by his strong faith in God. Between *Pallieter* and *Boerenpsalm* he wrote a number of works which, though unequal in merit, are fascinating by their variety; restrained verse and short stories, tales full of atmosphere, anecdotal novels, fresh narratives, mostly in a popular folk-lore strain, romanticized biographies of Bruegel, St Francis\* and Brouwer,



popular plays etc., all originating from an unquenchable, Goethean 'Lust zu fabulieren' and written in plastic, succulent language.

NOVELS: *Het Kindeke Jezus in Vlaanderen* (1917; *The Christ Child in Flanders*, tr. E. C. Bricks, 1960); *Anna-Marie* (1921; Fr. tr. Mme Cludts, 1946); *De pastoor uit den bloeyenden wijngaerd* (1924; *Der Pfarrer vom blühenden Weinberg*, tr. P. Mertens, 1927); *Pieter Bruegel* (1928; *Droll Peter*, tr. M. C. Darnton and W. J. Paul, 1930); *De harp van Sint-Franciscus* (1932; *The Harp of Saint Francis*, tr. M. Bird, 1949); *Boerenpsalm* (1935; *Psaume paysan*, tr. B. Colin, 1942); *De familie Hernat* (1941; *Die Familie Hernat*, tr. P. Mertens, 1943); *Adriaan Brouwer* (1948; Ger. tr. B. Loets, 1952).—SHORT STORIES: *Schemeringen van de dood* (1910); *De zeer schoone uren van juffrouw Symforosa, begijntjen* (1918; *Les très belles heures de Mademoiselle Symphorose, béguine*, tr. R. Kervyn de Marcke ten Driessche, 1931); *Driekoningentryptiek* (1923; *The Triptych of the Three Kings*, tr. H. L. Ripperger, 1936); *Het keerseken in den lanteern* (1924; *Das Licht in der Laterne*, tr. A. Valetton-Hoos, 1926); *Ik zag Cecilia komen* (1938; *Ich sah Cäcilie kommen*, tr. P. Mertens, 1938); *Minneke Poes* (1943; *Minneke Pus*, Ger. tr. K. Jacobs, 1950).—PLAYS: *En waar de ster bleef stille staan* (1925; *Et où l'étoile s'arrêta*, tr. W. Timmermans, 1928); *Leontientje* (1926).—*Adagio* (verse; 1947; Ger. tr. G. Hermanowski, 1949).

T. Rutten, *F. T.* (1928); M. E. Tralbaut, *Zo was de Fee* (1947); E. van der Hallen, *F. T.* (1948); S. Streicher, *T., der ewige Poet* (1948); K. Jacobs, *F. T.* (1949); R. Veremans et al., *Herinneringen aan F. T.* (1950); Lia Timmermans, *Mijn vader* (1951); J. de Ceulaer, *F. T.* (1959); L. Vercammen, *Vijftig jaar Pallieter* (1966). E.W.H.

Timocles (fl. c. 340–315 B.C.), poet of Athenian Middle Comedy, of whom 27 plays are known by title. He is a late exponent of personal attack in comedy, notably against Demosthenes\* and Hyperides\*; in *Orestautokleides*, Autocleides as Orestes takes refuge not from Furies, as in Aeschylus\*, but from hetairai.

T. Kock, *Comicorum Atticorum fragmenta*, II (1884); J. M. Edmonds, *Fragments of Attic Comedy*, II (1959; with tr.).—T. B. L. Webster, *Studies in Later Greek Comedy* (2nd ed. 1970). E.W.H.

Timofeyev, IVAN, 17th-century Russian scribe and author of a somewhat rhetorical yet reliable chronicle (written in the 1630s) of the 'troubled times' at the end of the 16th and the beginning of the 17th century.

S. F. Platonov, *Drevne-russkie skazaniya i povesti o smutnom vremeni kak istoricheskiy istochnik* (1888). J.L.

Timoneda, JUAN DE (\*?Valencia; †*ibid.* 1583),

Spanish publisher, dramatist and jest-book writer. He published plays by Lope de Rueda\*, Alonso de la Vega\* and himself, three entertaining books of anecdotes and a collection of romances. His prose plays derive from Italian sources and translations of Plautus\*. He wrote two *autos sacramentales* and revived four by other writers.

Biblioteca de Aut. Esp., II, III, LVIII; *Obras* (ed. E. Juliá Martínez, 3 vols, 1947–48); *The Aucto del Castillo de Emaus and the Aucto de la Iglesia* (ed. and tr. M. E. Johnson, Iowa, 1933); *El patrañuelo* (ed. F. Ruiz Morcuende, 1930); *Sobremesa de caminantes* (facs. of 1569; ed. M. García Moreno, 1917).

H. Mérimée, *L'art dramatique à Valencia* (1913). E.M.W.

Timotheus, Greek lyric poet from Miletus (\*c. 450; †c. 360 B.C.), friend of Euripides\*. The longest surviving fragment comes from *The Persians*, a nome (perhaps partly monodic, partly choral) which depicts episodes of the battle of Salamis.

D. L. Page, *Poetae Melici Graeci* (1962); J. M. Edmonds, *Lyra Graeca*, III (2nd ed. 1940; with tr.); U. von Wilamowitz-Moellendorf, *Timotheos: Die Perser* (1903; with comm.). J.T.H.

Timrava, pseud. of BOŽENA SLANČÍKOVÁ (\*Polichno 2 X 1867; †Lučenec 27 XI 1951), Slovak novelist and dramatist. Her realistic stories of Slovak provincial life are among the outstanding achievements of 20th-century Slovak prose writing.

*Zobrané spisy* (1955 ff.).—A. Mráz, *O slovenských realistických prozaikoch* (1956). R.A.

Timrod, HENRY (\*Charleston, S.C. 8 XII 1828; ∞1864 Kate Goodwin; †Columbia, S.C. 6 X 1867), American poet. He attended the University of Georgia, enlisted in the Confederate army but was soon given a medical discharge. With 'A Cry to Arms', 'Carolina' and other war poems he became the laureate of the Confederacy.

*Poems* (1860); *The Collected Poems of H. T.* (ed. E. W. and A. W. Parks, 1965).

G. A. Wauchope, *H. T., Man and Poet* (1915); V. P. Clare, *Harp of the South* (1936); E. W. Parks, *H. T.* (1964). H.L.C. (I.W.)

Tindale, or Tyndale, WILLIAM (\*1484; †executed Vilvorde 6 VIII 1536), translator of the Bible. Tyndale studied at Oxford and Cambridge when the influence of the New Learning was strong. Wishing to translate the Bible into the vernacular, he went to the Continent. He became a Zwinglian and engaged in controversy with Sir Thomas More\*.

TRANSLATIONS: *New Testament* (Worms, 1525 and 1526; ed. G. Offor, 1836); *Pentateuch* (?Antwerp, 1530; ed. J. I. Mompert, New York,

1884); *Jonah* (?Antwerp, ?1531; facs. ed. F. Fry, Bristol, 1863).—OTHER WORKS: *The Obedience of a Christen Man* (?Antwerp, 1528; ed. R. Lovett, 1888); *The Practyse of Prelates* (?Antwerp, 1530).

M. T. Pattison, *The History of the English Bible* (1894); A. W. Pollard, *Records of the English Bible* (1911). J.B.B.

**Ting Ling**, pseud. of CHIANG PING-CHIH (\*Li-ling, Hunan 1907), Chinese short-story writer and novelist. Ting Ling, the best-known Communist woman writer, achieved notice with the publication of her first story (1927). Her novel of land reform *T'ai-yang chao tsai Sang-kan ho shang* (1948; *The Sun Shines Over the Sangkan River*, tr. H.-Y. and G. Yang, Peking, 1954), gained a Stalin Prize in 1951, but after increasing attacks she was expelled from the Party as a 'rightist' in 1958.

SHORT-STORY COLLECTIONS: *Tsai hei-an chung* (1928); *I-ko nü-jên* (1930); *I-wai chi* (1936); *Wo tsai Hsia-ts'un ti shih-hou* (1943); *When I Was in Sha Chuan and Other Stories*, tr. Kung Pu-sheng, Bombay, 1946).—NOVELS: *Wei-hu* (1930); *Shui* (1933; part. tr. in E. Snow, *Living China*, 1936).

M. Goldman, *Literary Dissent in Communist China* (1967). A.R.D.

**Tippmann, HUGO KARL** (\*Duppan, Bohemia 13 III 1875; †New York 4 VI 1942), German-American poet, founder of short-lived magazines. His spirited ballads (*Amerikanische Balladen und andere Gedichte*, 1942) immortalize American historical figures of German descent.

E. Posselt, 'The story of an American poet' in *Amer.-Ger. Rev.*, XVII.1 (1950). E.R.

**Tiraboschi, GIROLAMO** (\*Bergamo 18 XII 1731; †Modena 3 VI 1794), Italian scholar and prose writer. Jesuit; Professor of eloquence in the Brera schools, Milan (1755); director of the Biblioteca Estense, Modena (1770). Tiraboschi wrote a *Storia della letteratura italiana* (13 vols, 1772–82; 9 vols, 1787–94), an erudite compilation describing 'the origin and development of all the sciences in Italy' from Etruscan times until 1700. His other works include a vast correspondence and journalistic activity, the *Biblioteca modenese* (6 vols, 1781–86) and *Notizie dei pittori, scultori, incisori e architetti nati degli stati del duca di Modena* (1786).

*Dal Muratori al Cesarotti*, IV: *Critici e storici della poesia e delle arti nel secondo Settecento* (ed. E. Bigi, 1960; biblio.).—M. Laterza, *G. T.: Vita e opere* (1921); V. Cian, 'G. T.' in *Memorie della Reale Accad. di Modena* (1933). M.W.

**Tiro, MARCUS TULLIUS** (\*103 B.C.; †4 B.C.), Cicero's\* freedman and secretary. He edited many of Cicero's works, wrote his life and invented a system of shorthand, now commonly called 'notae

Tironianae'. The letters of Book 16 of Cicero's *Ad familiares* are, with one exception, addressed to Tiro, by Cicero or by members of his family.

P. Mitzschke, *M. T. T.* (1875); F. Ruess, *Ueber die Tachygraphie der Römer* (1879). J.A.W. (J.D.)

**Tirso de Molina**, pseud. of GABRIEL TELLEZ (\*Madrid ?1580; †Soria 1648), Spanish dramatist and novelist. He studied at Alcalá and took his vows as a Mercenary Friar at Guadalajara in 1601. He lived in Toledo (1614), Santo Domingo (1615–18), Salamanca (1626) and Barcelona (1632–39). His five volumes of plays appeared between 1624 and 1633; his two miscellanies in 1621 and 1635. He also wrote an unpublished history of his Order.

Tirso followed Lope de Vega's\* methods as a dramatist in his (?80) plays. In cloak-and-sword plays his originality consisted in his feminine psychology, rapidity of movement and realistic dialogue. His chronicle play *La prudencia en la mujer* is one of the best in Spanish. He also wrote magnificent Biblical and religious dramas, including, possibly, the masterpiece *El condenado por desconfiado*. His most famous work is *El burlador de Sevilla y convidado de piedra* (before 1630), the first play about DON JUAN, powerful, but carelessly written.

Tirso's first miscellany *Los cigarrales de Toledo* contains an interesting defence of the popular theatre, two excellent plays and some rather mediocre novels. The second is religious—*Deleitar aprovechando*. His prose is sometimes over-elaborate, but he wrote one famous, if rather brutal, story—'Los tres maridos burlados' in *Los cigarrales*.

*Comedias* (Biblioteca de Aut. Esp., V, LVIII; Nueva Biblioteca de Aut. Esp., IV, IX); *Obras dramáticas completas* (ed. B. de los Ríos, 3 vols, 1946, 1952, 1958); *Obras*, I (*El Burlador de Sevilla, El vergonzoso en palacio*; ed. A. Castro, 1910, rev. ed. 1922), II (*El amor médico, Averigüelo Vargas*; ed. A. Zamora Vicente and M. J. Canellada, 1947).—*Don Gil de las calzas verdes* (ed. B. P. Bourland, New York, 1910); *Los cigarrales de Toledo* (ed. V. Said Armesto, 1913); *La villana de Vallecas* (ed. S. W. Brown, Chicago, 1934); *Marta la pladosa* (ed. E. Juliá Martínez, 1943); *La prudencia en la mujer* (ed. A. H. Bushee and L. Stafford, Mexico, 1948); *La santa Juana* (ed. A. del Campo, 1948); *Deleitar aprovechando* (1635; 1677; 1765); *Por el sótano y el torno* (ed. A. Zamora Vicente, 1949); *La patrona de las musas* (ed. R. Frolidi, 1959); *La villana de Vallecas* (ed. J. Lemartinel and G. Zomana, 1964); *La venganza de Tamar* (ed. A. K. G. Paterson, 1969).

R. Menéndez Pidal, *Estudios literarios* (1920; 1938); A. H. Bushee, *Three Centuries of T. de M.* (1939); E. Gijón Zapata, *El humor en T. de M.* (1959); A. Urtiaga, *El indiano en la dramática de*

*T. de M.* (1965); K. Vossler, *Lecciones sobre T. de M.* (1965); A. Nougé, *L'œuvre en prose de T. de M.* (n.d.) E.M.W. (J.E.V.)

**Tirumurai:** see NĀYANMĀR.

**Tiruvalluvar** (c. 2nd century A.D.) was according to tradition a weaver living in southern India. He was the reputed author of the *Kuraḷ*, a collection of 1330 moral maxims written in the Tamil language. Others assert that Tiruvalluvar is not a name but a title borne by religious teachers of the lower castes. The *Kuraḷ* has been called the Tamil *Veda* and described as 'the most venerated and popular book south of the Godāvari... the literary treasure, the poetic mouthpiece, the highest type of verbal and moral excellence among the Tamil people'.

H. A. Popley, *The Sacred Kural* (1931).  
H.G.R. (J.R.M.)

**Tishbi:** see Bachur, ELIAH.

**Tisias** (fl. c. 440 B.C.), Sicilian Greek rhetorician, pupil of Corax\* and pioneer in forensic oratory. He divided the speech into four parts—introduction, narrative, proof and conclusion—and established argument from probability as the dominant form of proof. Like Corax, he probably published handbooks, which may have included standard arguments (*loci communes*) for use in the different sections of the speech. These innovations became permanent features of Athenian oratory, whence they were transmitted to Roman and later Greek oratory.

Biblio. as for Corax\*. S.U.

**Tišma**, ALEKSANDAR (\*Horgoš 16 I 1924), Serbian novelist and prose writer. A graduate of Belgrade, Tišma is now director of the Matica Srpska publishing house and an editor of *Letopis Matice srpske*. His prose is concerned with the problems of the post-war young generation and the psychology of violence. He has also written poetry.

NOVELS: *Za crnom devojkom* (1969).—STORIES: *Krivice* (1961); *Nasilje* (1965). B.J.

**Titinius** (first half of 2nd century B.C.), perhaps the first writer of *fabulae togatae* (comedies set in Italian country towns). Fragments of about 15 of these survive. Varro\* ranked his ability at character-drawing on the same level as Terence's\*.

O. Ribbeck, *Comicorum Romanorum fragmenta* (3rd ed. 1898).—F. Leo, *Geschichte der römischen Literatur* (1913). H.D.J.

**Tocqueville**, ALEXIS DE (\*Verneuil 29 VII 1805; †Cannes 16 IV 1859), French politician and historian, retired in 1851 from politics. He was a remarkable observer and critic in his *Démocratie*

*en Amérique* (a country he had visited in 1832) and profoundly original in his *Ancien Régime*, in some ways the most mature historical work of the 19th century.

*De la Démocratie en Amérique* (2 vols, 1835; tr. H. Reeve, 2 vols, 1835); *L'Ancien Régime et la Révolution française* (1856; tr. *idem*, 1856).—*Œuvres complètes* (9 vols, 1860–65; defin. ed. J.-P. Mayer, 1952 ff.); *Souvenirs* (2 vols, 1893; Eng. tr. A. Teixeira de Mattos, 1902).

E. d'Eichthal, *A. de T. et la démocratie libérale* (1897); J.-P. Mayer, *A Prophet of the Mass Age: A Study of A. de T.* (1939); G. W. Pierson, *T. and Beaumont in America* (1938). D.H.

**Todorov**, PETKO (\*Elena 26 IX 1879; †Geneva 14 II 1916), Bulgarian idyll-writer and playwright. He became a gifted member of the 'Missul circle' (Krustev\*) after studying in Toulouse, Berlin and Leipzig, where he met Pencho Slaveykov\* who stimulated his interest in folk-lore. Influenced by J. Schlaf\*, he combined this with his individualist philosophy to write a series of 'idylls' in his own style of poetic prose. His plays also present such motifs in a setting of the patriarchal rural tradition.

*Idilii* (1906); *Drami* (1910); *Slavyanite v bulgarskata literatura* (1944).—Coll. works (ed. N. Furnajiev *et al.*, 3 vols, 1957–58). V.P.

**Toepffer**, RODOLPHE (\*Geneva 31 I 1799; †*ibid.* 8 VI 1846), Swiss novelist and art critic. Early compelled by weak eyesight to give up painting, he set up a cosmopolitan boys' school in 1824 and later gave lively accounts of the school's expeditions in the Alps in the *Voyages en Zigzag* (1844) and *Nouveaux voyages en Zigzag* (1854). In 1832 he became Professor of literature at the Académie de Genève and started writing his *nouvelles* which unite humour and sensitive observation and express the love for his native city from which this kindly family man and teacher rarely stirred. He also wrote stories in the form of a series of caricatures, precursors of the strip-cartoon, *M. Vieux-Bois*, *M. Crépin*, *M. Cryptograme*, *Docteur Festus*.

SHORT STORIES: *La bibliothèque de mon oncle* (1832); *Nouvelles genevoises* (1841).—*Le presbytère* (novel; 2 vols, 1839); *Réflexions et menus propos d'un peintre genevois* (1848); *Nouvelles, romans, albums et inédits* (Skira ed., 1943).

P. Chaponnière, *Notre T.* (1930). J.P.I. (G.G.)

**Tofte**, ROBERT (†London I 1620), English sonneteer and translator. Tofte's Petrarchan sequences *Laura* and *Alba* (containing a reference to *Love's Labour's Lost*) are presented as the results of travels in France and Italy. Most of the poems are translated from these languages. The rest of his works are avowed translations.

*Laura: the toys of a traveller* (1597; ed. Sir Sidney Lee, *Elizabethan Sonnets*, II, 1904); *Alba, the months mind of a melancholy lover* (1598; ed. A. B. Grosart, 1880); *Orlando Innamorato* (from Boiardo; first 3 bks, 1598). G.K.H.

**Tokuda SHŪSEI**, pseud. of TOKUDA MATSUO (\*Kanazawa, Ishikawa 1 II 1872; †18 XI 1943), Japanese novelist of the Naturalist school.

*Ashiato* (1910); *Kabi* (1911); *Tadare* (1913; summary of these 3 in T. Kunitomo, *Japanese Literature Since 1868*, 1938); *Shi ni shitashimu* (1933; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Kunshō* (1935; 'The Decoration', tr. I. I. Morris in *Modern Japanese Stories*, 1961); *Shukuzu* (1941; summary in Kokusai Bunka Shinkōkai, *op. cit.*, II, 1959). E.B.C. (D.E.M.)

**Tolentino, NICOLAU**: see **Almeida, NICOLAU TOLENTINO DE**.

**Tolkien, JOHN RONALD REUEL** (\*3 I 1892; ∞1916 Edith Bratt), English scholar, and author of a series of books in which he has created a whole new mythology, completely credible and enthralling. The story of the Hobbits and the affairs of Middle Earth begins in *The Hobbit* (1937), but it is the imaginative power of the trilogy *The Lord of the Rings* (*The Fellowship of the Ring*, 1954; *The Two Towers*, 1954; *The Return of the King*, 1955) that has won the allegiance of his devoted readers.

Eds of *Sir Gawain and the Green Knight* (1925) and *Beowulf* (1940).—*Farmer Giles of Ham* (1949); *The Adventures of Tom Bombadil* (1962); *Smith of Wootton Major* (1967).

*English and Medieval Studies Presented to J. R. R. T.* (1962); *T. and the Critics* (ed. N. D. Isaacs, 1968); *Shadows of Imagination: the Fantasies of C. S. Lewis, J. R. R. T. and Charles Williams* (ed. M. R. Hillegas, 1969); C. R. Stimpson, J. R. R. T. (1970). W.R.A.

**Tollens, HENDRIK FRANCISCUS CAROLUSZON** (\*24 IX 1780; ∞1800 Gerbranda C. Rivier; †21 X 1856), Dutch poet and business-man, self-educated, started as a sentimental rhymist and playwright and developed into a much admired descriptive and homely poet whose deliberate simplicity sometimes achieved a fine sincerity. J.W.W.

PLAYS: *De bruiloft* (1799); *Konstantijn* (1800).—VERSE: *Proeve van minnezangen en idyllen* (3 vols, 1800–03); *Gedichten* (3 vols, 1808–15); *Tafereel van de overwintering der Hollanders op Nova Zembla* (1819; ed. G. W. Huygens, 1964; *The Hollanders in Nova Zembla*, tr. D. van Pelt, 1882); *Laatste gedichten* (1848–53).—*Gezamenlijke dichtwerken* (12 vols, 1855–57).

G. D. J. Schotel, *T. en zijn tijd* (1860); C.

Busken Huet, *Litterarische Fantasiën en Kritieken*, VI (1881–88); W. G. C. Byvanck in *De Gids* (1898); J. Valckenier Suringar in *Rotterdamsch Jaarboekje* (1923); D. Ban, 'Vier overwinteringen op Nova Zembla' in *De Nieuwe Taalgids*, XXXII (1938); W. J. M. A. Asselbergs, *Tussen Vosmaer en T.* (1968). J.W.W. (J.Sm.)

**Toller, ERNST** (\*Samotschin 1 XII 1893; †New York 22 V 1939), German playwright. His radical pacifist and Marxist convictions were poured out in vivid abrupt language, and he became a representative spokesman of Expressionist drama.

*Das Schwalbenbuch* (verse; 1924; Eng. tr. A. Dukes, 1924); *Eine Jugend in Deutschland* (autobiog.; 1933; Eng. tr. E. Crankshaw, 1934).—SELECTED TRANSLATIONS: *Seven Plays* (1935); *No More Peace!* (tr. E. Crankshaw and W. H. Auden, 1937); *Pastor Hall* (1939).—*Ausgewählte Schriften* (ed. B. Uhse and B. Kaiser, 1959); *Prosa, Briefe, Dramen, Gedichte* (1961).

H. Liebermann, *E. T.* (in Yiddish, 1924; Span. tr. 1936; Ger. tr. 1939); W. A. Willibrand, *E. T., Product of Two Revolutions* (1941) and *E. T. and His Ideology* (1945); T. Dorst, *T.* (1968).

R.W.L. (K.W.M.)

**Tolomei, CLAUDIO** (\*Siena 1492; †Rome 1555/57), Italian writer. Exiled from Siena in 1526, he lived in Rome, Piacenza and Padua; recalled to Siena, he held high office and was nominated ambassador to France. A writer of sonnets and no mean orator, he opposed Trissino's\* orthographical reforms in *Il Polito*, and in *Il Cesano* championed Tuscan usage in the language controversy. His *Regole* anticipated Carducci\* in attempting to apply classical metres to Italian.

*Il Polito* (pub. under name of A. Franci; 1525); *Versi e regole della nuova poesia toscana* (1539); *Delle lettere di M. C. T. libri sette* (1547); *Il Cesano* (1555; ed. G. Antimaco in G. Daelli's *Biblioteca rara*, 1864); *Lirici del Cinquecento* (ed. L. Baldacci, 1957).

G. Carducci, *La poesia barbara nei secoli XV e XVI* (1881); P. L. Sbaragli, *C. T.: la vita e le opere* (1939). P.McN.

**Tolstoy, COUNT ALEXEY KONSTANTINOVICH** (\*St Petersburg 24 VIII 1817; †28 IX 1875), Russian author. As a poet he was an eclectic and polished 'Parnassian', with a humorous vein—e.g. *Kuz'ma Prutkov*, a well-known collection of nonsense verse and parodies (written in collaboration with the two brothers Zhemchuzhnikov). But he also wrote fine poems on tragic and religious themes. His 'Shakespearean' dramatic trilogy, *Smert' Ivana Groznogo* (1866), *Tsar' Fëdor* (1868) and *Tsar' Boris* (1870), is in blank verse and has good characterization. Less satisfactory and now somewhat dated is his historical romance, *Knyaz' Serebryany*, from the times of Ivan\* the Terrible.

*Polnoye sobranie sochineniy* (4 vols, 1910–11); *Dramaticheskaya trilogiya* (1939).—*Prince Serebrenni* (tr. Pr. Galitzine, 1874; *Prince Serebryani*, tr. I. H. Curtis, 1892; *A Prince of Outlaws*, tr. C. A. Manning, 1927); *The Death of Ivan the Terrible* (tr. I. H. Harrison, 1869; tr. A. Hayes, 1926; tr. G. R. Noyes, 1933); *Czar Fyodor Ivanovich* (tr. J. Covan, 1923; tr. A. Hayes, 1924).

A. A. Kondratyev, *Graf A. K. T.* (1912); A. Girondelle, *Le poète A. T.* (1912); biogs by: A. Starchevsky (1935); R. Messer (1939)

J.L.

**Tolstoy, COUNT ALEXEY NIKOLAYEVICH** (\*1882; †Moscow 1945), Russian author who, after a spell abroad, returned to Soviet Russia (in 1923) and became one of the most prominent figures in Soviet fiction. His first book of stories appeared in 1910, but he wrote his best works after the Revolution. His range is wide: narratives of the decaying gentry; Wellsian romance (*Aelita*, 1924); delightful autobiographic fragments in *Detstvo Nikity* (1921; *Nikita's Childhood*, tr. V. L. Dutt, 1945); a splendid panorama of war and revolution in his trilogy, *Khozhenie po mukam* (1921–41); a grotesquely satirical picture of emigré life in *Priklyucheniya Nevzorova ili Ibikus* (1925); and a vivid reconstruction of a past epoch in his historical novel *Peter I* (3 parts, 1929, 1933, 1945); also some shorter stories. He is the author of several plays—two of them about Ivan\* the Terrible (1945). During the Second World War he concentrated on anti-German propaganda and patriotic pamphleteering.

*Izbrannye proizvedeniya* (1945); *Polnoye sobranie sochineniy* (15 vols, 1946–53); *Pëtr Pervy* (1947); *Khozhenie po mukam* (new ed., 2 vols, 1950).—*Sobranie sochineniy* (1958–61).—*Imperial Majesty* (tr. H. Ch. Matheson, 1932); *Darkness and Dawn* (tr. E. Bone and E. Burns, 1936; as *Road to Calvary*, 1945); *Peter the Great* (tr. *idem*, 1936); *The Death Box* (tr. B. G. Guerny, 1936); *Bread* (tr. S. Garry, 1938); *Daredevils* (tr. L. Fromberg, 1942); *My Country* (tr. *idem*, 1943); *Russian Tales for Children* (tr. E. Shimanskaya, 1944); *The Golden Key* (tr. E. Hartley, 1947).

I. I. Veksler, A. N. T. (1948); B. Shcherbina, A. N. T. (1956). J.L.

**Tolstoy, COUNT LEV NIKOLAYEVICH** (\*Yasnaya Polyana 28 VIII 1828; ∞23 IX 1862; †Astapovo 7 XI 1910), Russian author. Coming of aristocratic landowning stock, he had all he needed for a quiet rural existence, but his restless character tossed him between all sorts of experiences, contrasts and contradictions. He gave up his University studies, became a soldier among the primitive Caucasian Cossacks, travelled abroad, experimented with education (on Rousseau's lines). But, however successful he was as a creative artist, he could never rid himself of the fundamental cleavage which can

be traced in the whole of his life and work. On the one hand he was capable of enjoying (and describing) life in its instinctive full-blooded aspects with a gusto rare among ordinary mortals. Yet behind his spontaneous love of life there lurked in him all the time the brooding moralizing seeker for that ultimate meaning which would justify existence in the teeth of death. It was in fact death as the negation of life, the meaninglessness of death, that filled him with fear and anguish, urging him on to intensify his quest even at the expense of his art. The dividing line was his *Isповед'* ('Confession'), written about 1879 and first published at Geneva in 1882. After that date the moralist in him took the upper hand. Out of a simplified Sermon on the Mount and his own Rousseauesque aversion to all civilization Tolstoy now constructed that puritanic and in essence anarchic would-be Christianity which became known as Tolstoyanism. As he was anxious to practise it in his own house, he had frequent misunderstandings with his wife, from whom he eventually escaped. During that dramatic flight he caught pneumonia and died at a little railway station in central Russia.

As a writer Tolstoy made his début in Sovremennik in 1852 with his *Detstvo*—the first part of his more or less autobiographic trilogy. This work aroused immediate attention by its freshness, truthfulness and plastic power. He enhanced his reputation by a number of other narratives, among which his unfinished novel *Kazaki* (1862) is of particular interest, in so far as the flow of the story is repeatedly interrupted by the broodings of Tolstoy the seeker and the moralist. The same can be said of his *Voyna i mir* ('War and Peace'; 1862–69)—that magnificent cross-section of the entire Russian nation during one of its critical periods. Here Tolstoy's own moral quest and vexation of the spirit have been convincingly projected into his two doubles, Prince Andrey and Pierre Bezukhov. The conflict is more strongly marked in *Anna Karenina* (1875–77), a novel about the Russian manor and Russian society as Tolstoy saw them after he had happily married and settled for good on his estate of Yasnaya Polyana. But this time Tolstoy's *alter ego*, the externally happy and prosperous squire Levin, is almost driven to suicide by his inability to find that meaning of life without which he cannot accept life itself. In the end this meaning (in the formula of universal love and brotherhood) is revealed to him by the wisdom of a simple, illiterate peasant.

The next logical step was Tolstoy's 'conversion', so poignantly described in his own *Confession*. For a number of years Tolstoy now kept pouring out theological and moral pamphlets, admonitions and indictments, to the dismay of all those who admired his artistic genius. But Tolstoy's creative vitality was strong enough to produce a number of literary masterpieces even after his conversion: *Smert' Ivana Ilyicha* (1886), the naturalistic peasant drama *Vlast' i'my* (1886), *Khozyain i*

*rabotnik* (1895), the splendid Caucasian narrative *Hadji Murad* (1901). The most interesting work of that period is however his last long novel, *Voskresenie* (1899), with its mixture of the powerful artistic and the dry, didactic aspects of Tolstoy. While reading it, one cannot help feeling that Tolstoy the moralist and the prophet has little to give to our generation, whereas Tolstoy the artist remains and will remain among the greatest.

Numerous eds of T.'s works, among the more recent being: *Sobranie khudozhestvennykh proizvedeniy* (12 vols, 1948); *Polnoye sobranie sochineniy* (1949 ff.).—TRANSLATIONS: *Centenary Edition of T.'s Works* (ed. A. Maude, tr. mainly A. and L. Maude, 21 vols, 1928–37); *Tales of Army Life* (tr. *idem*, 1935); *Tales by T.* (tr. *idem*, 1936); *Anna Karenina* (tr. R. Edmonds, 1954).

D. Merezhkovsky, *T. i Dostoyevsky* (2 vols, 1901–02); V. Zelinsky, *Russkaya kriticheskaya literatura o proizvedeniyakh Tolstogo* (8 vols, 1902–12); Lev Shestov, *Dobro i zlo v uchenii Tolstogo i Nietzsche* (1907, 1923); Ivanov-Razumnik, *L. T.* (1910); A. L. Volynsky, *L. T.* (1910); K. N. Leontyev, *O romanakh Tolstogo* (1911); R. Rolland, *Vie de T.* (1911); V. Veresayev, *O Dostoyevskom i Tolstom* (1913); M. Gorky, *Vospominaniya o Tolstom* (1919); A. B. Goldenveizer, *Vblizi Tolstogo* (2 vols, 1922–23); L. L. Tolstoy, *La vérité sur mon père* (1923); M. A. Aldanov, *Zagadka Tolstogo* (1923); D. Makovicky, *Yasnopolyanské zapiski* (1923); P. J. Biryukov, *L. N. T.* (4 vols, 1923); H. Fausset, *T.* (1927); N. N. Gusev, *Zhizn' L'va Tolstogo* (1927), *Letopis' zhizni i tvorchestva Tolstogo* (1936) and *L. N. T.* (1954); B. Eichenbaum, *L. T.* (1928); Sofya A. Tolstaya, *Dnevnik* (1928); *The Diary of T.'s Wife*, tr. A. Werth, 1928); M. N. Rozanov, *Rousseau i T.* (1928); V. B. Shklovsky, *Materialy i stil' v romane Voina i mir* (1928); V. F. Bulgakov, *Tragediya Tolstogo* (1928); A. Maude, *The Life of T.* (2 vols, 1929–30) and *The Final Struggle* (1936); A. I. Nazarov, *T., the Inconstant Genius* (1930); S. M. Breitburg, *Literatura o Tolstom poslednikh let* (1931); Countess A. Tolstoy, *The Tragedy of T.* (tr. E. Varneck, 1933); L. Dillon, *Count L. T.* (1934); M. V. Muratov, *T. i Chertkov* (1934); V. Pozner, *T. est mort* (1935); G. E. H. Abraham, *T.* (1935); I. A. Bunin, *Osvobozhdenie Tolstogo* (1937); F. V. Buslayev, *Korrespondenty Tolstogo* (1940); L. Derrick, *T.* (1944); J. Lavrin, *T.* (1944; New York, 1969); M. Kues, *T. vivant* (1945); I. I. Polner, *T. and His Wife* (1946); E. Simmons, *L. T.* (1946, 1949); P. Boyer, *Chez T.* (1950); F. Porche, *Portrait psychologique de T.* (1949); *T. v russkoy kritike* (ed. S. P. Bychkov, 1952); H. Troyat, *Tolstoi* (1965; Eng. tr. N. Amphoux, 1968). J.L.

Toman, KAREL, pseud. of ANTONÍN BERNÁŠEK (\*Kokovice 25 II 1877; †Prague 12 VI 1946), Czech poet. Influenced in his early days by the

aestheticism of the Czech *décadents*, he developed in his later poetry a melodious, emotionally subtle manner, often successfully treating patriotic themes.

*Dílo* (1956–57).

J. Hora, *K. T.* (1935); F. Buriánek, *K. T.* (1963). R.A.

Tomashevsky, BORIS VIKTOROVICH (\*1890), Soviet critic, editor, theoretician of literature and specialist in Pushkin\*. With Zhirmunsky\*, Shklovsky\*, Brik\* and Eichenbaum\* he belonged in the early 1920s to the FORMALIST group whose members approached literary works from the angle of style and form.

*Teoriya literatury. Poetika* (1927). J.L.

Tomasi di Lampedusa, GIUSEPPE (\*Palermo 23 XII 1896; ∞ Baroness Alessandra Wolff-Stomersee; †Rome 26 VII 1957), Italian novelist. His only novel, *Il gattopardo* (1958; *The Leopard*, tr. A. Colquhoun, 1960), written in the last few years of his life, was the result of years of meditation. It was published posthumously and soon became an international best-seller. It is a historical novel set in Sicily between 1860 and the turn of the century and is an interpretation both of Sicily and of the Risorgimento. Tomasi di Lampedusa also wrote short stories (*Racconti*, 1961; *Two Stories and a Memory*, tr. A. Colquhoun, 1962).

*Opere* (1965).

A. Vitello, *I Gattopardi di Donnafugata* (1963). B.M.

Tomas or Thomas Simonsson (\*c. 1380; †1443), Swedish Bishop, poet and politician. He studied abroad, was a supporter of the reforms introduced by the Council of Basle, and in 1429 became Bishop of Strängnäs. In 1439 he took part in the deposition of King Erik and in this connection wrote the first poem in Swedish of which the author is known, *Frihetsvisan*, the form of which is traditional and the contents topical. He also wrote an allegorical poem on the subject of loyalty.

Poems printed for the first time in *Scriptores rerum svecicarum* (ed. E. Geijer and J. H. Schröder, 1828; repr. G. Klemming in *Svenska medeltidsdikter och rim*, 1887–89).

E. Hjärne, 'Biskop T. av Strängnäs visa om striden för Sveriges frihet' in *Historisk tidskrift för Finland* (1919); L. Sjödin, 'Biskop T.' fosterlands- och frihets-kärlek' in *Historisk tidskrift* (1925); B. Lönnrot, 'Biskop T.' frihetsvisa' in *Scandia* (1931); G. Carlsson, *Biskop T. av Strängnäs* (1955). B.M.E.M.; A.H.J.K. (I.S.)

Tomáš ze Štítneho, or TOMÁŠ ŠTÍTNÝ (\*Štítné c. 1333; †Prague between 1401 and 1409), Czech moralist. A member of the minor nobility, Štítný studied at Prague University, spent some years

on his provincial estate and finally (from 1381) sold his landed property and lived in Prague. His theological works (many of them written for the instruction of his children) show little originality in content but are noteworthy in that they are written in Czech. Štítný is thus one of the first prose-writers of Czech literature and in this sense is a forerunner of the 15th-century Czech Reformation with its insistence on the importance of the vernacular.

*Řeči besední* (ed. M. Hattala, 1897); *Knižky šestery o obecných věcech křesťanských* (ed. K. J. Erben, 1852); *Řeči nedělní a sváteční* (ed. J. Straka, 1929); *Knihy naučení křesťanského* (ed. A. J. Vrt'átko, 1873); *Barlaam a Josafat* (ed. F. Šimek, 1946); *Knižky o hře šachové a jiné* (ed. *idem*, 1956); *Sborník vyšehradský* (ed. F. Ryšánek, 1960–69).

J. Gebauer, *O životě a spisích T. ze Š.* (1923).

R.A.

Tomkiss, THOMAS (fl. 1607), University dramatist, English-born. His plays are among the best academic productions of the period, written in fluent verse full of pleasant reminiscences of earlier English poetry.

*Lingua: or the combat of the tongue and the five senses for superiority* (1607; repr. R. Dodsley, *Old Plays*, rev. W. Hazlitt, IX; Tudor Facs. Texts, 1913); *Albumazar* (1615; repr. Dodsley-Hazlitt, XI).

G.K.H.

Tommaseo, NICCOLÒ (\*Sebenico, Dalmatia 9 X 1802; †Florence 1 V 1874), Italian scholar and writer who lived by his pen, in his time an important literary and political figure, a radical Catholic who hoped for a spiritual regeneration of society and wrote many moralizing works to further this end. His output was vast and varied and he made passionate attacks on many great contemporary writers; but his undisciplined yet categorical mind never achieved great depth or originality of thought, even in his work on the language, Tuscan but popular in direction, which includes his still useful *Nuovo dizionario de' sinonimi della lingua italiana* (1830) and the *Dizionario della lingua italiana* (7 vols, 1858–79), written when he was blind. The tortured mixture of sensuality and spirituality characteristic of his life pervades the novel *Fede e bellezza* (1840), which shocked many readers, as well as his historical novels, autobiographical prose, lyrics and narrative poems. Though often forced in style and feeling, they include some of the best work of their era.

Tommaseo is perhaps most successful as a translator of folk-poetry, in *Canti popolari toscani, corsi, illirici, greci* (1841–42), and of Latin poets and the Bible, adhering closely to the texture of his originals.

Numerous sels of T.'s work, several by himself;

*Opere* (ed. M. Puppo, 2 vols, 1968; the fullest, with a good biblio.).—*Dell'Italia* (1920; 1st pub. as *Opuscoli inediti di fra Girolamo Savonarola*, Paris, 1835); *Il Duca d'Atene* (*ibid.*, 1837); *Memorie poetiche* (1838; crit. ed. M. Pecoraro, 1964); *Studi filosofici* (4 vols, 1840); *Iskrice* (in Serbo-Croat, Zagreb, 1844; N. T.'s Ital. tr., *Scinrille*); N. T. and G. Capponi, *Carteggio inedito dal 1833 al 1874* (4 vols, 1911–32); N. T. and G. P. Vieusseux, *Carteggio inedito, I: 1825–1834* (1956).—3 vols of the Edizione Nazionale of T.'s works have appeared.

R. Ciampini, *Vita di N. T.* (1945); M. Fubini, 'Vita e poesia del T.' in *Romanticismo italiano* (1953; 4th ed. 1968).

J.G.-R.

Tompa, MIHÁLY (\*Rimaszombat 28 IX 1817; †1849 Emilia Zsoldos; †Hanva 30 VII 1868), Hungarian poet. During a life of illness and melancholy Tompa claimed recognition from Petőfi\* and Arany\*. His poetry consists of romantic lyrics, verse myths and legends, and a few narrative poems. He is at his greatest as a nature poet.

*Népregék és mondák* (1846); *T. M. versei* (2 vols, 1847–54).—*T. M. munkái* (ed. J. Lévy, 4 vols, 1902–05).

M. Lengyel, *T. M. élete és művei* (1906); L. Kéký, *T. M.* (1912).

G.F.C.

Tone, THEOBALD WOLFE (\*Dublin 20 VI 1763; †1785 Matilda Witherington; †*ibid.* 19 XI 1798), Irish revolutionary and political writer; educated at Trinity College, Dublin; barrister; founder of the Society of United Irishmen. A Protestant himself, he produced *An Argument on behalf of the Catholics of Ireland* in 1791. His political aim was to create a united nation which would cut across all barriers of class or creed. Fighting in the nationalist cause he attempted to enlist French aid, was captured and died in prison. Tone was one of the founders of Irish democratic republicanism and his writings have influenced Irish political writing into the 20th century.

*Autobiography and Writings* (ed. William Tone, 2 vols, 1826); *Autobiography* (abr. S. O'Faolain, 1937).—Frank MacDermot, *T. W. T.* (1939).

E.T.W.

Tonniss, JAN, 17th-century Dutch playwright, Professor of Hebrew at Coster's\* academy, wrote a Joseph trilogy, *Joseph's Droef- en Bly-Eynd' spel* (1639), which Vondel\* must have known. However, the only classical element is the chorus.

A.M.B.W.

W. A. P. Smit, *Van Pascha tot Noah*, I (1956).

R.P.M.

Tony: see Bergmann, ANTON.

Tooke, originally HORNE, JOHN (\*Westminster

25 VI 1736; †Wimbledon 18 III 1812), English politician of turbulent career and pioneer philologist, for whom this science subserved his nominalist philosophy. He emphasized the importance of Gothic and Old English studies. R.M.H.

*The Petition of an Englishman* (1765); *Oration ... at a Meeting of the Freeholders of Middlesex* (1769); *The Diversions of Purley* (1786 and 1798; philol. work).

A. Stephens, *Memoirs of J. H. T.* (2 vols, 1813); J. A. Graham, *Memoirs of T. ... with his Speeches and Writings* (1828); M. C. Yarborough, *J. H. T.* (1926); H. Aarsleff, *The Study of Language in England, 1780-1860* (1967).

R.M.H. (M.Bu.)

Topelius, ZACHARIAS (\*Kuddnäs 14 I 1818; ∞1845 Emilie Lindquist; †Sipoo 12 III 1898), Swedish poet, novelist and short-story writer of Finland. The son of the folk-lore collector Zacharias Topelius the elder, he received an excellent education, studying under Runeberg\* in Helsinki and graduating in 1840. He taught at the Helsinki Lycaum and later became a Professor and Rector of Helsinki University. Topelius published his early verse in 1845 and after that was prolific in various fields, including those of children's literature, memoirs, travel literature and scholarship. He resembles Runeberg in his optimism, idealism, ethical interests and love of Finland. All his works have been translated into Finnish.

VERSE: *Ljungblommor* (3 vols, 1845-54); *Nya blad* (1870); *Ljung* (1889).—NOVELS AND STORIES: *Hertiginnan af Finland* (1850); *Fältskärens berättelser* (1853-64); *The Surgeon's Stories*, tr. S. Borg and M. A. Brown, 5 vols, 1872-74; *Vinterqvällar* (1880-97); *Planeternas skyddslingar* (1886); *Ljungars saga* (1896).—PLAYS: *Efter femtio år* (1851); *Kung Karls jakt* (1852); *Regina von Emmeritz* (1854); *Hangö's öga* (1867); *Prinsessan af Cypern* (1881).—CHILDREN'S BOOKS: *Sagor* (3 vols, 1847-49); *Naturens bok* (1856); *Läsning för barn* (8 vols, 1865-96); *Fairy Tales From Finland*, tr. E. R. Christie, 1896; *Boken om vårt land* (1875); *Evangelium för barnen* (1893).—MISCELLANEOUS PROSE: *Söder om Östersjön* (1856-57); *Londonbref* (1860); *Dagböcker* (diaries; 4 vols, 1918-24); *Självybiografiska anteckningar* (1922).—*Samlade skrifter* (coll. writings; 34 vols, 1904-07).

E. G. Palmén, *Z. T. oman ajan arvostelussa* (1899); E. Vest, *Z. T.* (1906); V. Vasenius, *Z. T.* (6 vols, 1912-33); S. Lagerlöf, *Z. T.* (1920); E. N. Tigerstedt, *T.-studier* (1943); M. Granér, *Z. T.'s kärlekslyrik* (1946); K. Laurent, *T. saturo-noilijana* (1947); P. B. Nyberg, *Z. T.* (2 vols, 1950); B. Lunelund-Grönroos, *Z. T.'s tryckte skrifter* (1954) and *T. sagor på utländska språk* (1956). W.K.M. (M.A.B.)

Topirceanu, GHEORGHE (\*Bucharest 1886; †Iasi 1937), Rumanian poet and humorist, author of

clever verse parodies and of prose reminiscences of war experiences.

VERSE: *Balade vesele* (1916); *Parodii originale* (1916; 3rd ed. 1927); *Balade vesele și triste* (1920; 4th ed. 1931); *Migdale amare* (1928); *Postume* (1938).—*Opere alese* (intro. A. Săndulescu, 1959).—PROSE: *Amintiri din luptele de la Turtucaia* (1918); *Scrisori fără adresă* (1930; 3rd ed. 1934); *Pirin-Planina* (1936).

A. Săndulescu, *G. T.* (1958); Otilia Cazimir, *Prietenii mei scriitori* (1960); C. Ciopraga, *G. T.* (1966). F.J.B.

Toplady, AUGUSTUS MONTAGUE (\*Farnham 4 XI 1740; †London 14 VIII 1778), English divine, apologist of Calvinism and writer of hymns, including 'Rock of Ages'.

*Memoirs* (1778); *Works* (with memoir by W. Row; 1794); *Historic Proof of the Doctrinal Calvinism of the Church of England* (2 vols, 1774); *Psalms and Hymns* (1776, etc.).

T. Wright, *Life of A. M. T.* (1911).

R.M.H. (M.Bu.)

Topsøe, VILHELM CHRISTIAN SIGURD (\*Skelskør 5 X 1840; ∞1868 Augusta Pauline Kirstine Petersen; †Skodsborg 11 VII 1881), Danish novelist and short-story writer; editor of the Copenhagen paper *Dagbladet* from 1872. As a creative writer he was influenced in style and technique by Dickens\* and Thackeray\*. In spite of his realism he was disliked by Georg Brandes\* and his circle, because of his conservative views. He depicts contemporary life with subtle irony.

NOVELS: *Jason med det gyldne Skind* (1875); *Slagne Folk* (1892).—SHORT STORIES: *Skizzer af Xox* (1863); *I Solskin* (1867); *Nutidsbilleder* (1878); *Fra Studiebogen* (1879); *Samlede Fortællinger* (3 vols, 1891).—ESSAYS AND VARIOUS: *Fra Schweitz og Frankrig* (1871); *Fra Amerika* (1872); *Politiske Portrætsstudier* (1878).—*Udvalgte Skrifter* (2 vols, 1923).

V. Andersen, *V. T.* (1922).

E.B.

Torelli-Benedetti, BARBARA (\*Parma 21 II 1546; ∞G. P. Benedetti; †after 1598), Italian poet. Her pastoral drama *Partenia* in blank verse and five acts is contemporaneous with *Pastor Fido* and derives from *Aminia*.

*Partenia* remains in MS in Cremona.—One sonnet in *Componimenti poetici delle più illustri rimatrici d'ogni secolo* (ed. L. Bergalli, 1726).

G. Zonta, 'La "Partenia" di B. T.-B.' in *Rassegna bibliografica della lett. ital.*, XIV (1906). P.McN.

Torelli-Strozzi, BARBARA (\*1475; ∞1491 Ercole Bentivoglio, ∞1508 Ercole Strozzi\*; †Bologna 17 XI 1533), Italian poet. Her second husband's mysterious murder evoked one of the most



moving sonnets in the Italian language. The attribution of this sonnet is, however, disputed.

*Lirici del Cinquecento* (ed. L. Baldacci, 1957).

M. Catalano, 'La tragica morte di Ercole Strozzi e il sonetto di B. T.' in *Archivum romanicum*, X (1926); M. A. Mortara, 'La morte di Ercole Strozzi poeta ferrarese' in *La Rassegna*, 4th ser., XXXVI (1928); L. Falchi, 'Per un sonetto attribuito a B. T.', *ibid.*, XXXVII (1929). P.McN.

Torga, MIGUEL, pseud. of ADOLFO CORREIA DA ROCHA (\*S. Martinho de Anta 1907), Portuguese poet, short-story writer and playwright. His verse offers a somewhat abstract affirmation of human values which already indicates a state of crisis. He is at his best in the short story, particularly in those dealing with his own backward province of Trás-os-Montes. *Vindima* (1945), his only novel, is a harrowing tale of exploitation and disaster in the Douro wine-producing country. *Bichos* (1940) is a set of humorous animal stories.

VERSE: *Ansiedade* (1928); *Rampa* (1930); *Tributo* (1931); *Abismo* (1932); *O outro livro de Job* (1936); *Lamentação* (1943); *Odes* (1945); *Libertação* (1945); *Nihil sibi* (1948); *Cantico do homem* (1950); *Orfeu rebelde* (1958); *Camara ardente* (1963).—PROSE: *Pão azimo* (1931); *A criação do mundo* (3 vols, 1937–38); *Diário* (9 vols, 1941–64); *Montanha* (1941); *Rua* (1942); *Novos contos da montanha* (1944).—PLAYS: *Terra firme*; *Mar* (1941).

Castro Gil, Mário de Sá-Carneiro, M. T., José Régio (1949); E. Lourenço, *O desespero humanista de M. T.* (1955); J. de Melo, M. T. (1960). T.P.W.

Torhout, MARTIJN VAN, 13th-century Dutch poet, monk of Eename near Oudenaerde. He reveals himself as the poet of *Vander Biechten* in the colophon of a MS at Oudenaerde. Some also ascribe to him the extensive and remarkable poem *Van den levene ons heren* and even all the works (mainly hagiographies) in the MS mentioned above.

J. van Mierlo, 'M. van T.' in *Versl. en Med. Vlaamse Acad.* (1938–39); W. H. Beuken in *Album Philologicum*... Th. Baader (1939); J. A. N. Knuttel in *Tijdschr. v. Nederl. Taal- en Letterk.*, LXIV (1946); *Vanden levene ons Heren* (ed. W. H. Beuken, 2 vols, 1968). J.J.M. (A.v.E.)

Törneros, ADOLF (\*Eskilstuna 24 XII 1794; †Uppsala 20 I 1839), Swedish author and scholar. Törneros was Professor of aesthetics at Uppsala 1829–32 and Professor of Latin there 1832–39, a friend of Atterbom\* and an adherent of the Romantic Fosforister. His literary style was influenced by Sterne\* and Jean\* Paul: his best-known writings are his accounts (largely in letter form) of travel, especially in Södermanland, which reflect his aesthetic contemplative nature.

*Bref och dagboksanteckningar* (ed. E. A. Schröder, with biog. by P. Atterbom, 2 vols, 1840–42; new ed. J. Landquist, 2 vols, 1925); *Sommarodyssé* (ed. N. Afzelius, 1932).

O. Östergren, *Stilistiska studier i T.' språk* (1905); M. Montgomery-Silfvertolpe, *Memoarer* (4 vols, 1908–11); S. Siwertz, *A. T. Försök till ett porträtt* (1961). B.M.E.M.; A.H.J.K. (I.S.)

Torquemada, ANTONIO DE (fl. mid-16th century), Spanish miscellany-writer. His satirical colloquies (1553) contain much information about 16th-century life. His *Jardín* (1570) is a miscellany of popular and learned wisdom. His influence, like Mexía's\*, was considerable in Spain and abroad. He also wrote a novel of chivalry, *Don Olivante de Laura* (1564).

*Jardín de flores curiosas* (ed. A. G. de Amezúa, 1943; Eng. tr., *The Spanish Mandeule of miracles*, 1600); *Coloquios satíricos* (in *Nueva Biblioteca de Aut. Esp.*, VII). E.M.W.

Torre, ALFONSO DE LA (fl. mid-15th century), Spanish prose-writer and poet. He studied at Salamanca. His *Visión deleitable* (late 1430s) is an allegorical encyclopaedia which draws on late classical, Arabic and Jewish sources. Though no source is later than the 12th century, the *Visión* remained popular until the mid-17th (Ital. tr. by Delfino, 1556; retr. into Span. 1663).

*Visión deleitable* in *Biblioteca de Aut. Esp.*, XXXVI.

J. P. Wickersham Crawford, 'The *Visión delectable* of A. de la T. and Maimonides' in *Pub. Mod. Lang. Assoc.*, XXVIII (1913) and 'The seven liberal arts in the *Visión delectable* of A. de la T.' in *Romanic Rev.*, IV (1913). E.M.W. (A.D.D.)

Torre, FRANCISCO DE LA (fl. mid-16th century), Spanish poet. Nothing is known of his life. The poems were ready for publication before 1594. Quevedo\* published the first edition in 1631 to counteract GONGORISM. The poems are elegant, Italianate sonnets, odes and eclogues. The poet has been falsely identified with Alfonso de la Torre\* and with Quevedo himself.

*Obras* (facs. ed. New York, 1903); *Poesías* (ed. A. Zamora Vicente, 1944).

J. P. Wickersham Crawford, 'F. de la T. y sus poesías' in *Homenaje a Ramón Menéndez Pidal*, II (1925). E.M.W.

Torre, GUILLERMO DE (\*Madrid 1900; ∞Norah Borges), Spanish writer. After studying law at Madrid University he became the leader of the avant-garde literary movement of *ultraismo* (*Manifesto vertical ultraista*, 1920; *Hélices*, 1923). His book *Literaturas europeas de vanguardia* (1925) is very valuable for the understanding of this period. He was co-founder of the influential literary review *La Gaceta Literaria* (1927). More

recently his most outstanding publications have been *Problemática de la literatura* (1951), *La metamorfosis de Proteo* (1956) and *El fiel de la balanza* (1961).

N. Jiménez, 'G. de T. y la nueva poesía' in *América*, IX (Quito, 1934). R.M.N. (J.E.V.)

**Torres Bodet, JAIME** (\*1902), Mexican poet who has advanced from simple, intimate verse to a brilliant, but sometimes over-clever, manipulation of images.

*Fervor* (1918); *El corazón delirante* (1922); *Canciones* (1922); *La casa* (1923); *Nuevas canciones* (1923); *Los días* (1923); *Poemas* (1924); *Biondo* (1925); *Destierro* (1930); *Cripta* (1937).—*Poesía de J. T. B.* (1965). E.Sa. (J.F.)

**Torres Naharro, BARTOLOMÉ DE** (\*nr Badajoz; †?1524), Spanish poet and dramatist. He was a priest who had endured shipwreck and captivity by the Moors. He lived in Rome, where his plays were acted, and in Naples, where his *Propalladia*, a collection of seven plays, was printed in 1517. Two more plays appeared in later editions. The preface emphasizes the importance of fitness in drama, quotes Horace\* and Cicero\*, and divides comedies into the realistic and the fantastic. His two realistic plays vividly describe life in the army and in a great household. The fantastic include *Himeneo* (whose source is *La Celestina*\*) in which an angry brother portrays Spanish dramatic honour for the first time. This is the first Spanish cloak-and-sword play. In others he introduces characters who speak in Valencian, dog-Latin and Italian. His works were included in the Index of 1559, but they were reissued in an intelligently expurgated edition in 1573.

*Propalladia* (ed. M. Cañete and M. Menéndez y Pelayo, 2 vols, 1880–1900); *Propalladia and Other Works* (ed. J. E. Gillet and O. H. Green, Bryn Mawr, 4 vols, 1943–61); *Tres comedias* (ed. H. López Morales, New York, 1965).

J. E. Gillet, 'T. N. and the Spanish drama of the 16th century' in *Estudios eruditos in memoriam de Adolfo Bonilla y San Martín*, II (1930; contin. in *Hispanic Rev.*, V, 1937); J. P. W. Crawford, *Spanish Drama Before Lope de Vega* (1937).

E.M.W. (J.E.V.)

**Torres Villarroel, DIEGO DE** (\*Salamanca 1693; †ibid. 19 VI 1770), Spanish writer and poet. He studied the humanities at Salamanca. Hermit, soldier, alchemist, dancer and bullfighter, he ended by qualifying in medicine, becoming Professor of mathematics at Salamanca, and finally taking religious Orders in 1745. He died honoured by the whole nation.

The amazing ups and downs of his life are told in his famous *Vida* (1743–58), witty, cynical confessions written in an easy style with superb narrative; a remarkable autobiography which

put an end to the picaresque novel. Voracious, disorderly reading of mathematics and philosophy led to curious semi-scientific books on the philosopher's stone and other strange subjects; and above all to his *Gran Piscator*, begun in 1721 and continued throughout his life. The fulfilment of a few of his prophecies gave him a nation-wide popularity. As a social satire of the period his burlesque poetry is almost equal to Quevedo's\*. In it popular and *culto* elements are beautifully combined. Among other works he wrote a very fine biography of *Sor Gregoria de Santa Teresa* (1738) and a series of sketches of Madrid life—*Sueños*, 1743—of great literary and historical value.

*Obras completas* (15 vols, 1794–99); *Vida, ascendencia, nacimiento, crianza y aventuras del doctor don D. de T. V., escrita por él mismo* (with pref. by F. de Onís in Clás. Cast., VII); *Visiones y visitas de T. con don Francisco de Quevedo por la Corte* (ed. R. P. Sebold, *ibid.*, 1966).—*Poesías* in Biblioteca de Aut. Esp., LXI.

A. García Boiza, *Don D. T. de V.* (1911) and *Nuevos datos sobre don D. T. de V.* (1918); J. Entrambasaguas, 'Un memorial autobiográfico de T. V.' in *Boletín de la Real Acad. Esp.*, XVIII (1931); A. Berenguer Carisomo, *El doctor D. T. de V. o el pícaro universal* (1964).

R.M.N. (J.E.V.)

**Torti, GIOVANNI** (\*Milan 24 VI 1774; †Genoa 15 II 1852), Italian scholar and poet, a friend and admirer of Parini\* but also esteemed by Manzoni\* and Grossi\*; best known for his *Epistola sui Sepolcri di Ugo Foscolo e di Ippolito Pindemonte* (1808).

*Poesie complete* (1853).

E. G. Bellorini, 'G. T.' in *Studi di lett. ital.*, VII (1907) and VIII (1908). N.K.W.

**Toshiyori:** see MINAMOTO NO TOSHIYORI.

**Tōson:** see SHIMAZAKI TŌSON.

**Tostado, EL:** see MADRIGAL, ALFONSO DE.

**Tóth, ÁRPÁD** (\*Arad 14 IV 1886; †Budapest 7 XI 1928), Hungarian author. Both in his original lyrics and in his translations, Tóth displayed an unusual mastery of language and poetic form. The sheer beauty and pathos of his works made him outstanding in an age of literary experiment.

VERSE: *Hajnali szerenád* (1913); *Lélektől lélekig* (1928).—*T. Á. összes versei* (coll. verse; ed. L. Szabó, 1935); *T. Á. összes művei* (ed. L. Kardos, 4 vols, 1964–69).

L. Kardos, *T. Á.* (1955); G. Makay, *T. Á.* (1968). G.F.C.

**Totius**, pseud. of JACOB DANIEL DU TOIT (\*Paarl, Cape Colony 21 II 1877; ∞1903 Maria Postma;

†Potchefstroom 1 VII 1953), Afrikaans poet. He grew up in an atmosphere of national awakening, in which his father was a leading figure. He was chaplain with Boer commandos during the South African War and from 1911 to 1949 was Professor of theology at Potchefstroom and leading churchman of the Dutch Reformed Church. He played a great part in the translation of the Bible into Afrikaans. He is essentially a lyric poet, even in his treatment of epic subjects. His poetry is not rich in imagery or in musical and rhythmic beauty but is of a moving, child-like simplicity and directness. His writings show the influence of the Flemish poet Gezelle\*. G.D.

Coll. works (8 vols, 1960–62).—VERSE: *By die Monument* (1909); *Wilgerboombogies* (1912); *Rachel* (1913); *Kinderverse* (1920); *Passieblomme* (1934); *Uit Donker Afrika* (1936); *Skemering* (1948).—PROSE: *Ds. S. J. du T. in Weg en Werk* (1917); *Bybellande Deurreis* (1945).

L. J. du Plessis, *T. in sy Verse* (1924); C. M. van den Heever, *Die Digter T.* (1932) and *Keur uit die Gedigte van T.* (1941); T. T. Cloete, *Die Wêreld is ons Woning nie* (1936) and *T.* (1961); G. Dekker, *T. as Psalmberymmer* (1938); P. J. Nienaber, *T., Digter en Profeet* (1948). G.D. (N.D.C.)

Tottel, RICHARD (\*Exeter c. 1530; †Wiston, Pemb. VII 1593), English printer. Tottel printed the first miscellany of English lyric verse (now always known by his name) and thus set the fashion in courtly lyric, for poets as well as printers, for the rest of the century. Shakespeare\* mentions Tottel's 'Book of Songs and Sonnets' in *The Merry Wives of Windsor*.

*Songs and Sonnets* (1557; ed. H. E. Rollins, 1928, 1965). G.K.H. (C.B.)

Toulet, PAUL JEAN (\*Pau 5 VI 1867; †Guéthary 6 IX 1920), French poet and novelist. Toulet's parents came from Mauritius. His chief work is a collection of short poems marked by their brilliantly ingenious versification (*Les contrerimes*, 1921). The same virtuosity shows in his novels—witty and sensitive accounts of the often licentious manners of the France of 1900.

NOVELS: *Monsieur du Paur, homme public* (1898); *Le mariage de Don Quichotte* (1901); *Les tendres ménages* (1904); *Mon amie Nane* (1905); *La jeune fille verte* (1920); *Les demoiselles La Mortague* (1923).—VARIOUS: *Les contes de Behanzigue* (1920); *Notes de littérature* (1926); *Lettres à soi-même* (1927).

T. Derême, *En rêvant à T.* (1927); P. O. Walzer, *P. J. T.* (1949). M.G.; J.P.R.

Tourgée, ALBION WINEGAR (\*Williamsfield, Ohio 2 V 1838; ∞1863 Emma Kilbourne; †Bordeaux, France 21 V 1905), American novelist. A Union officer in the Civil War, he later became a radical

Reconstructionist in the South. Though the plots of his novels were often romantic, his fiction was seriously concerned with racial and political tensions in the South during the Civil War and Reconstruction.

\**Toinette* (1874); *A Fool's Errand* (1879); *Figs and Thistles* (1879); *Bricks Without Straw* (1880); *The Invisible Empire* (1883); *Hot Ploughshares* (1883); *Pactolus Prime* (1890).

R. F. Dibble, *A. W. T.* (1921); T. L. Gross, *A. W. T.* (1963); D. H. Olsen, *Carpetbagger's Crusade: The Life of A. W. T.* (1965). I.W.

Tourneur, CYRIL (\*c. 1575; †Kinsale, Ireland 28 II 1626), English poet and dramatist. An imitator of Marston\*, both in his satirical poem *The Transformed Metamorphosis* and in his tragedies, Tourneur shows in *The Revenger's Tragedy* (1607; issued anonymously but probably his) a burning intensity in his vision of evil which is almost unique in English drama. *The Atheist's Tragedy* (1611) is a work of less brilliance but is not without its own brooding view of the world and a certain clumsy effectiveness. G.K.H.

*The Revenger's Tragedie* (ed. G. B. Harrison, 1934; ed. R. A. Foakes, 1966); *The Atheist's Tragedy* (ed. Irving Ribner, 1964).—*Plays and Poems* (ed. J. C. Collins, 2 vols, 1878); *Complete Works* (ed. A. Nicoll, 1930).

T. S. Eliot, 'C. T.' in *Elizabethan Essays* (1934); U. M. Ellis-Fermor, 'The imagery of *The Revenger's Tragedie* and *The Atheist's Tragedie*' in *Mod. Lang. Rev.* (1935); P. B. Murray, *A Study of C. T.* (1964). J.R.B. (C.B.)

Toussaint, (ANNA LOUISA) GEERTRUIDA: see Bosboom-Toussaint, ANNA LOUISA GEERTRUIDA.

Toussaint van Boelaere, FERNAND VICTOR (\*Anderlecht 19 II 1875; †Brussels 30 IV 1947), Flemish short-story writer, essayist, critic and poet. His themes included country and town stories, dream-stories and hedonistic fantasies. A tragic note is often apparent in the austere style of his excellent prose. In accordance with his opinion that art is a condensation and crystallization of experience, his interest was focused upon the short story.

*Landelijk minnespel* (1910); *De bloeiende verwachting* (1913); *Petruskens einde* (1917); *Het gesprek in Tractoria* (1923); *Le dialogue dans un music-hall*, tr. B. Colin, (1931); *De zilveren vruchtenschaal* (1924); *De Peruviaansche reis* (1925); *Turren* (1935); *De doode die zich niet verhing* (1937); *Het Barceloneesche avontuur* (1944); *Drie rozen van den struik* (1945); *Mallorca en de nymfen* (1946); *Zwart en goud* (1948).—ESSAYS AND CRITICISM: *Zurkel en blauwe lavendel* (1926); *Litterair scheepsjournaal* (3 vols, 1938–46); *Geur van bukshout* (1940).—VERSE: *Latere bekendenis* (1909); *De gouden oogst* (1944).

R. Roemans, *Analytische bibliographie van en over F. V. T. van B.* (1936); *Album Amicorum F. V. T. van B.* (1946). R.F.L.

**Towneley (or Wakefield) Cycle.** The dual designation of this cycle of Miracle plays derives from circumstances surrounding its unique MS. Found in the library of the Towneley family at Towneley Hall, Lancs, it is reputed to have originated from Woodkirk Abbey near Wakefield and is now in the Huntington Library in California. Records of the Burgess Court in Wakefield, however, prove that a Corpus Christi Cycle existed belonging to the trade guilds of that city of which there is no trace unless the Towneley MS is accepted as being that cycle, a supposition strongly supported by topographical references in *The Play of the Fall* and the *Secunda Pastorum*.

The MS is of the mid-15th century, but some of the plays are of earlier origins. Modern scholarship asserts that the 32 plays in the full cycle comprise three distinct styles: at some time c. 1390 Wakefield borrowed and copied the *York\* Cycle* as it then stood (first and second styles) *in toto*, and when the present MS was compiled extensive local redactions were incorporated (third style). The latter, characterized by use of a nine-line stanza, are known as the work of 'the Wakefield Master' and are distinguished by disregard of convention, humour and fierce social criticism.

The Cycle was suppressed in 1576. It was revived at the Mermaid Theatre, London (1961), at the Derby Playhouse and in Derby Cathedral (1968) and at Bretton Hall, near Wakefield (1967).

Ed. G. England and A. W. Pollard (1897; repr. 1966).

L. Wann, 'A new examination of the MS of the T. Plays' in *Pub. Mod. Lang. Assoc.*, XLIII (1928); A. C. Cawley, *The Wakefield Pageants in the T. C.* (1958). G.W.

**Townshend, AURELIAN** (\*not later than 1583; ∞?London before 1623 Anne Wythies; †?London c. 1646-47), English poet and writer of masques performed at Court (1632), who was employed abroad by Cecil (1603) and accompanied Sir E. Herbert\* to Paris (1608).

*Poems and Masks* (ed. E. K. Chambers, 1912).

G. C. M. Smith, 'A. T.' in *Mod. Lang. Rev.*, XII (1917); *Times Lit. Supp.* (23 Oct. 1924).

B.L.J. (T.P.M.)

**Toynbee, ARNOLD JOSEPH** (\*14 IV 1889), English scholar. Professor of history, University of London and Director of Studies at the Royal Institute of International Affairs (1925-55), editor of an extensive series on British foreign policy. His writings embrace classical scholarship, politics, history, religion and travel, his masterwork being *A Study of History* (I-III, 1934; IV-VI, 1939;

VII-X, 1954; XI, 1958; XII, 1961). As one man's prophetic vision of the human universe this monumentally erudite survey of 21 civilizations, attacked in detail by professional historians, has found a widespread response in readers at large.

M. Popper, *A Bibliography of the Works in English of A. T. 1910-1954* (1955).—*A Study of History* (abr. D. C. Somerwell, I-VI, 1946, VII-X, 1957; illus. ed., abr. A. J. T. with J. Caplan, 1 vol., 1972); for crit. see: *T. and History* (ed. M. F. Ashley Montagu, Boston, 1956); *The Intent of T.'s History* (ed. E. T. Gargan, Chicago, 1961).

J.B.-B.

**Tozzi, FEDERIGO** (\*Siena 1 I 1883; †Rome 21 III 1920), Italian writer who won posthumous acclaim for his novel *Tre croci* (1920). An often needy provincial, he founded the short-lived Catholic cultural periodical *La Torre* before moving to Rome. Despite some crudities, Tozzi's nervous style and starkly haunting concreteness in his stories and in other largely autobiographical novels like *Bestie* (1917) and *Con gli occhi chiusi* (1918) evoke a sense of damnation hanging over his provincial world and its inhabitants.

*Opere complete* (1943-60).

P. Cesarini, *Vita di F. T.* (1935); E. De Michelis, *Saggio su F. T.* (1936). J.G.-R.

**Traherne, THOMAS** (\*Hereford c. 1 III 1637/28 II 1639; †Teddington c. 27 IX/X 1674), English mystical religious prose writer and poet. Educated at Brasenose College, Oxford, presented to the living of Credenhill (1657), he became chaplain to Sir Orlando Bridgeman (1669) who took him to Teddington. Traherne's simple, clear prose is best in sentences, weakest in its development in paragraphs; his verse, often intense in its simplicity, nevertheless fails sometimes by lack of discipline. He is inspired in both verse and prose with a radiant certainty of the goodness of the Creator and of the Creation. Despite his learning and devotion he strikes some modern minds as naively idealistic, unaware of, rather than transcending, evil. B.L.J.

*Centuries, Poems and Thanksgivings* (ed. H. M. Margoliouth, 2 vols, 1958; ed. A. Ridler, 1966).

J. B. Leishman, *Metaphysical Poets* (1934); G. I. Wade, *T. T.* (1944); K. W. Salter, *T. T.* (1964); A. L. Clements, *The Mystical Poetry of T. T.* (1969); S. Stewart, *The Expanded Voice* (1970). J.R.B. (A.N.W.)

**Trakl, GEORG** (\*Salzburg 3 II 1887; †Cracow 3 XI 1914), Austrian poet. A hypersensitive, pathologically suffering man, he needed the help of alcohol and drugs, which ended his life prematurely. Death and decay are the main subjects of his poetry, which constitutes one of the most striking formal achievements in German. His system of colours, sounds, and ciphers creates a

logic of its own, assuring the precise impact of the imagery. Trakl has been called many things—Impressionist, Expressionist, Imagist, Surrealist.

Despite his small output, he is a major modern poet.

*Gedichte* (1913); *Die Dichtungen* (coll. poems; ed. K. Röck, 1919); *Gesang des Abgeschiedenen* (sel. poems; 1932); *Aus goldenem Kelch* (early poems; 1939, 1951); *Offenbarung und Untergang* (prose poems; 1948).—COLLECTED WORKS: *Gesammelte Werke* (ed. W. Schneditz, 3 vols, 1948–51); *Dichtungen, historisch-kritische Gesamtausgabe* (ed. W. Killy and H. Sklenar, 2 vols, 1969).—*Decline*; *12 Poems* (tr. M. Hamburger, 1952); *20 Poems of G. T.* (tr. J. Wright and R. Bly, 1961).

T. Spoerri, G. T. (1954); E. Lachmann, *Kreuz und Abend: Eine Interpretation der Dichtungen G. T.s* (1954); W. Ritzer, *T.-Bibliographie* (1956); H. Goldmann, *Katabasis: Eine tiefenpsychologische Studie zur Symbolik der Dichtungen T.s* (1957); L. Dietz, *Die lyrische Form G. T.s* (1959); W. Killy, *Über G. T.* (1960); T. S. Casey, *Manshape That Shone: An Interpretation of T.* (1964); O. Basil, *G. T. in Selbstzeugnissen und Bilddokumenten* (1965); U. Jaspersen, *G. T.* (1965); E. E. George, 'On seeing and hearing the poem: an experiment with T.'s "Afra"' in *Orbis Litterarum*, XXI (1966); *Erinnerung an G. T.* (3rd enlarged ed. 1966); R. Blass, *Die Dichtung G. T.s* (1968); H. G. Kemper, *G. T.s Entwürfe* (1970).

R.W.L. (F.M.K.)

Trancoso, GONÇALO FERNANDES (\*c. 1520; †c. 1596), Portuguese short-story writer. He began to write his collection of moral tales at the time of the Lisbon plague of 1569, in which he lost his wife and children. Many of his 38 stories are directly based on Italian *novelle* from Boccaccio\* to Bandello\*; attractively written, they constitute the only instance of this genre in classical Portuguese literature.

*Contos e histórias de proveito e exemplo* (I, II, 1575; III, 1596; complete ed. 1624; ed. A. dos Campos, *Antologia portuguesa*: T., 1921).

M. Menéndez y Pelayo, 'Cuentos portugueses de G. F. T.' in *Orígenes de la novela*, II (1907).

T.P.W.

Třanovský, Jiří, Latinized GEORGIUS TRANOSCIVS (\*Těšín 27 III 1592; †Liptovský Sv. Mikuláš 29 V 1637), Czech author of Czech and Latin poems who died as an exile in Slovakia. He is best remembered for his *Cithara Sanctorum* (Levoča, 1636), a collection of Czech Protestant hymns (by himself and others) which gained great popularity, especially in Slovakia.

J. T.: *Sborník k 300. výročí kancionálu Cithara sanctorum* (1936); J. Ďurovič, *Životopis Juraja Tránovského* (1942).

R.A.

Tranströmer, TOMAS GÖSTA (\*Stockholm 15 IV

1931; ∞1958 Monica Bladh), Swedish poet with a sense of wonder at life. His rich imagery is concentrated and strictly controlled and his verse seems deceptively simple.

*17 dikter* (1954); *Hemligheter på vägen* (1958); *Den halvfärdiga himlen* (1962); *Klanger och spår* (1966).

I.S.

Trausti, JÓN, pseud. of GUDMUNDUR MAGNÚSSON (\*Rif, Melrakkaslétta 12 II 1873; ∞1898 Guðrún Sigurðardóttir; †Reykjavík 18 XI 1918), Icelandic novelist and poet. Of a poor family of cottars, Jón Trausti was for several years a farm-hand and fisherman. Later he became a printer. In 1896 he visited Copenhagen to study the theatre and from 1898 he lived in Reykjavík, engaging in a variety of occupations until his untimely death from Spanish influenza. After having produced two volumes of well-formed but not particularly important verse and an unsuccessful play, he found his true genre in the novel and the short story. His themes are social and historical, set in rural Iceland.

Trausti's literary qualities include considerable power of characterization and a narrative talent which only occasionally flags. His attitude to the problems he poses is well-balanced, conservative and manly, and is perhaps best characterized by his pen-name, 'Stalwart John'.

VERSE: *Heima og erlendis* (1899); *Íslandsvísur* (1903); *Kvæðabók* (1922).—PLAYS: *Teitur* (1903); *Dóttir Faraós* (1914).—NOVELS AND VARIOUS: *Ferðaminningar* (1905); *Halla* (1906); *Leysing* (1907); *Heiðarhylið* (4 vols, 1908–11); *Borgir* (1909); *Smásögur* (2 vols, 1909–12); *Sögur frá Skaftáreldi* (2 vols, 1912–13); *Góðir stofnar* (1914–15); *Tvær gamlar sögur* (1916); *Bessi gamli* (1918); *Samtíningur* (1920); *Ferðasögur* (1930); *Ríttisafn* (ed. S. Einarsson, 8 vols, 1939–46; with biog.).

R.G.P.

Traven, BRUNO, prob. pseud. for BERICK TRAVEN TORSVAN (\*Chicago 5 III 1890; †Mexico City 27 III 1969), Mexican-German writer. Actor and pacifist in Germany, he participated in the Munich communistic revolt of 1918–19. He fled to Mexico in 1923. His stories about the American West became popular with socialist readers.

STORIES: *Der Schatz der Sierra Madre* (1927; tr. *The Treasure of the Sierra Madre*, 1935); *Das Totenschiff* (1930; tr. *The Death Ship*, 1934); *Die Baumwollpflücker* (1931; tr. *The Cotton-Pickers*, 1956).

R. Recknagel, 'Der Empörer B. T.' in *Weimarer Beiträge* (1963); anon. in *New York Times* (27 Mar. 1969).

E.R.

Travérs, GIAN (\*Zuoz 1483; †*ibid.* 1563), Ræto-Romansch poet and dramatist. Born of a distinguished Engadine family, he played a prominent

rôle in the political life of his country, becoming the leading statesman of the Grisons. An adherent of the Reformation, in his *Chianzun dalla guerra dagl Chiastè da Mûs* (wr. 1527), a vigorous and rough-hewn action poem, he gives a vivid account of his policy and his struggle to retain the lands subject to the Grisons. It is the earliest literary monument in Romansch which has come down to us. Travers' Biblical dramas, the first Ræto-Romansch attempts in the genre, derive from Latin and German models.

*La Chianzun dalla guerra dagl Chiastè da Mûs* in *Annalas da la Soc. Retorum*, LVI (1942).—PLAYS: *La Histoargia dalg bio Patriarch Joseph* (perf. 1534); *La Histoargia dalg filg pertz* (perf. 1542); *La Chianzun da Joseph l'g filg da Jakob* (perf. 1548; ed. J. Ulrich in *Rætoromanische Chrestomathie*, 1883, and C. Decurtins, *ibid.*, 1900). R.R.B.

Traversari, AMBROGIO (ST AMBROSE OF CAMALDOLI) (\*Portico, Florence 16 IX 1386; †Florence 21 X 1439), Italian scholar and general of the Camaldolese Order, translated many of the Greek Fathers into humanist Latin. Employed by the Papacy at the Councils of Basle and Florence and on monastic reform which he described in his *Hodoeporicon*.

*Hodoeporicon* (Lucca, 1678); *Epistolae et orationes* (Florence, 1759).

A. Dini-Traversari, *A. T. e suoi tempi* (1912); G. G. Coulton, *Five Centuries of Religion*, IV (1950). D.H.

Trayanov, TEODOR (\*Pazarjik 30 I 1882; †Sofia 15 I 1945), Bulgarian poet. Having studied in Vienna and served in his legation there, he became the laureate of Bulgarian Symbolist poetry, founding with L. Stoyanov\* its journal *Hyperion* and editing it during 1922–32. An enigmatic and introvert figure, he wrote verse often complex but of compelling strength and musicality, especially when concerned with his favourite theme of the *rodina* ('homeland').

*Regina Mortua* (1908); *Himni i baladi* (1911); *Bulgarski baladi* (1921); *Romantichni pesni* (1923); *Pessen na pesnite* (1923); *Osvobodenyat chovek* (1929); *Panteon* (1934).

M. Benarova, *T. i negoviya mir* (1926); G. Tsanev, *Ot simbolizum kum realizum* (1948). V.P.

Traz, ROBERT DE (\*Paris 14 V 1884; †Nice 9 I 1951), Swiss novelist, essayist and critic; educated in Paris. A Protestant preoccupied with the complexity of moral problems and a penetrating analyst of inner conflicts. He was director of *La Voile latine* (1905–10), *Les Feuilles* (1911–13) and *La Revue de Genève* (1920–30).

*La puritaine et l'amour* (1917); *Fiançailles*

(1922); *L'écorché* (1927); *À la poursuite du vent* (1932); *Les heures de silence* (1934; *Silent Hours*, tr. D. M. Richardson, 1934); *L'ombre et le soleil* (1942); *La blessure secrète* (1944).—CRITICISM: *Alfred de Vigny* (1928); *L'esprit de Genève* (1929); *The Spirit of Geneva*, tr. F.-A. Kindler, (1935); *Le pouvoir des fables* (1935); *La famille Brontë* (1939); *Pierre Loti* (1948).

*Le souvenir de R. de T.* (1952). J.P.I. (G.G.)

Trede, PAUL (\*Brockdorf, Holstein 19 VIII 1829; †Bremen 29 VI 1908), Low German writer. He resembles Fehrs\* in his simplicity of language, terseness of composition and depth of psychology.

*Abel* (1880); *Lena Ellerbrok* (1884); *Brochdörper Lüd. Allerhand plattdütsche Stückschens* (1890).

E. Pörksen, 'P. T.' in *Niedersachsen*, IX (1904); L. Schröder in *Mitteilungen Quickborn*, II (1908). G.C.

Tredyakovsky, VASILY KIRILLOVICH (\*Astrakhan 9 II 1703; †St Petersburg 6 VIII 1769), Russian pseudo-classic poet, chiefly remembered as the first, in 1735, to advocate replacing the syllabic metre in Russian poetry by the more suitable tonic metre with regular accented feet—a reform put into practice by his younger contemporary Lomonosov\*.

*Sochineniya i perevody* (2 vols, 1752); *Stikhotvoreniya* (1935).

A. S. Orlov, *XVIII vek* (1935). J.L.

Treitschke, HEINRICH VON (\*Dresden 15 IX 1834; †Berlin 28 IV 1896), German historian, taught from 1874 at Berlin. An active politician and journalist, Treitschke's works, though founded on much research, were intended to support the Prussian programme of German unification. His brilliant style gave Treitschke much contemporary influence, but he had few scholarly disciples.

*Deutsche Geschichte im XIX. Jahrhundert* (5 vols, 1879–94; Eng. tr., 7 vols, 1915–18); *Historische und Politische Aufsätze* (4 vols, 1865–97).

T. Schiemann, *T.s Lehr- und Wanderjahre* (1896); H. von Petersdorff in *Allgemeine deutsche Biographie*, LV (1910); H. W. C. Davis, *Political Thought of H. von T.* (1914). D.H.

Trelawny, EDWARD JOHN (\*London XI 1792; ∞1813 Caroline Addison [o/o 1819], ∞1823 Tersitza Kamenou [o/o 1826]; †Sompting nr Worthing 13 VIII 1881; □Rome), English writer and adventurer.

*The Adventures of a Younger Son* (3 vols, 1831); *Recollections of the Last Days of Shelley and Byron* (1858; rev. as *Records of Shelley, Byron and the Author*, 1878).—*The Letters of E. J. T.* (ed. H. B. Forman, 1910).

H. J. Massingham, *The Friend of Shelley* (1930); R. G. Grylls, *T.* (1950). B.H. (K.W.)

Trembecki, STANISŁAW (\*nr Proszowice ?1735; †Tulczyn 12 XII 1812), Polish poet. A member of the country gentry, he stayed till 1768 in Paris and Italy. Returning to Poland he became King Poniatowski's secretary and accompanied him to Petersburg; there he found a protector in Count Potocki of Tulczyn. A very weak character, he was a good stylist in his poems which are mostly occasional verses and in which he followed French classical poetry. Twelve fables in the style of La\* Fontaine and a descriptive poem *Zofiówka* are his best achievements. He translated two comedies of Voltaire\*.

*Sofiówka sposobem topograficznym opisana* (1800; Fr. tr. A. De Legarde, 1815; ed. W. Jankowski, 1925); *Poezye* (3 vols, 1819–20); *Pisma* (2 vols, 1883); *Pisma wszystkie* (2 vols, 1953); *Listy* (2 vols, 1954).

Cl. Backvis, *Un grand poète polonais du XVIIIe siècle*, S. T. (1937; the best work on S. T.); H. Biegeleisen, *Charakteristik T.s* (1882); E. Rabowicz, *S. T. w świetle nowych źródeł* (1965). S.S. (P.H.)

Trenëv, KONSTANTIN ANDREYEVICH (\*1878; †1945), Soviet author and playwright. He wrote several volumes of short stories, but his outstanding success was *Lyubov' Yarovaya* (1926), a tense drama about the Civil War. His comedy *Zhená* (1928) is against the NEP, whereas in *Na beregu Nevy* (1937) he deals with the part played by Lenin\* in 1917. One of his plays, *Anna Luchinina* (1941), discusses Soviet ethics.

*Vladyka* (1928); *Izbrannye proizvedeniya* (2 vols, 1955).—In *a Cossack Village, and Other Stories* (tr. J. A. Atkinson, 1946).

B. Val'be, 'O tvorchestve Trenëva' in *Novy Mir*, IX (1939); E. D. Surkov, *K. A. T.* (1953). J.L.

Tres Reys d'Orient, LIBRE DELS, 13th-century Spanish poem in the same metre as the *Vida de Santa\* Maria Egipcíaca* and preserved in the same MS. This poem draws on the apocryphal Gospels to tell of the childhood miracle that prepared for the salvation of the Good Thief at the Crucifixion. The poem is short but is constructed with great skill.

*Libro de la infancia y muerte de Jesús* (ed. M. Alvar, 1965, and in *Poemas hagiográficos de carácter juglaresco*, 1967).—M. Chaplin, 'The episode of the robbers in the *Libre T. R. O.*' in *Bull. Hispanic Stud.*, XLIV (1967). A.D.D.

Tretyakov, SERGEY MIKHAILOVICH (\*1892), Soviet poet from the Far East and author of the propaganda play, *Rychi, Kitay* (*Roar, China*, tr. F. Polianovska and B. Nixon, 1931). He was associ-

ated with Mayakovsky's\* periodical LEF and advocated—in contrast to the literature of fiction—'literature of mere facts'.

*Literatura fakta* (ed. N. Chuzhak, 1929).

J.L.

Trevelyan, GEORGE MACAULAY (\*Stratford-on-Avon 16 II 1876; †1904 Janet Penrose Ward; †Cambridge 21 VII 1962), English historian. For him the historian's task has been, not that of science, but to reconstruct the human life of the past, and reveal it through the imagination, 'pursuing the fact and fastening upon it'. He has been most powerful when describing great causes and liberal ideals (as in the Garibaldi books, 1907–11) or discovering the human life of the people (as in his *English Social History*, 1942).

HISTORY: *English in the Age of Wycliffe* (1899); *England Under the Stuarts* (1904); *Clio* (1913); *British History in the Nineteenth Century* (1922); *History of England* (1926); *England Under Queen Anne* (3 vols, 1930–34).—BIOGRAPHY: *Sir George Otto Trevelyan* (1932); *Grey of Fallodon* (1937).—*An Autobiography* (1949).

J. H. Plumb, *G. M. T.* (1951); *Studies in Social History: a Tribute to G. M. T.* (ed. *idem*, 1955); O. Chadwick, *Freedom and the Historian* (1969). R.A.S.-J. (W.R.A.)

Trevisa, JOHN OF (\*Cornwall ?c. 1342; †Berkeley, Glos. 1402), vicar of Berkeley, English translator of Latin works, principally Higden's\* *Polychronicon* and Bartholomaeus\* Anglicus' *De proprietatibus rerum*; he sometimes added original material.

*Polychronicon Ranulphi Higden* (incl. T.'s tr.; ed. C. Babington and J. R. Lumby; 9 vols, 1865–86); *T.'s Dialogus etc.* (ed. A. J. Perry, 1925).—D. C. Fowler, 'New light on J. T.' in *Traditio*, XVIII (1962). R.W.B. (T.F.H.)

Triewald, SAMUEL (\*Stockholm 1 V 1688; †Kiel 23 I 1743), Swedish poet, critic and civil servant. His poems, written in his youth, are mainly satires and epigrams, often translated from French models. A great admirer of Boileau\*, he is chiefly remembered for his attempts to introduce French classical standards into Sweden.

*Lärespån uti svenska skaldekonsten* (ed. L. Salvius, 1756; repr. in P. Hanselli, *Samlade Vitterhetsarbeten*, XVIII, 1856–78).

M. Lamm, 'S. T.'s liv och diktning' in *Samlaren* (1907); A. Blanck in *Bellman vid skiljevägen* (1941); C. Fehrman, *Kyrkogårdsromantik* (1954). B.M.E.M.; A.H.J.K. (I.S.)

Trigo, FELIPE (\*Villanueva de la Serena, Badajoz 13 II 1864; †Madrid 2 IX 1916), Spanish novelist. An army doctor, he abandoned his profession to become a writer. Influenced by French naturalism

and D'Annunzio\*, his works delight in eroticism; hence his popular success. However, to accuse him of sheer pornography is unfair; voluptuousness may be analysed with scientific precision but his aim is always artistic and even moral.

*Las ingenuas* (1901); *La sed de amar* (1902); *Alma en los labios* (1902); *La bruta* (1904); *Sor demonio* (1905); *La clave* (1907); *El médico rural* (1912).

M. Abril, F. T.: *Exposición y glosa de su filosofía, su moral, su arte, su estilo* (1917); H. Peseux-Richard, 'Un romancier espagnol' in *Rev. Hispanique*, XXVIII (1913); A. J. Watkins, *Eroticism in the Novels of F. T.* (1954); J. P. Ton, *F. T., estudio crítico de sus obras novelescas* (1952). R.M.N. (J.E.V.)

Trigueros, CÁNIDIO MARÍA (\*Orgaz, Toledo 1763; †Madrid ?1801), Spanish philosophical poet, author of a continuation of Cervantes' *La Galatea*, and dramatist. Trigueros reworked several Golden Age plays according to the tenets of the 18th-century stage.

*El poeta filósofo* (1774-78); *Poesías* (1776); *La riada* (1784); *Los enamorados o Galatea y sus bodas* (1798). J.E.V.

Trilling, LIONEL (\*New York 4 VII 1905; ∞1929 Diana Rubin), American critic and novelist, Professor of English at Columbia; advisory editor of the *Kenyon Review* and of the *Partisan Review*. Noted for the urbanity and sensitivity of his criticism.

CRITICISM: *Matthew Arnold* (1939); *E. M. Forster* (1943); *The Liberal Imagination: Essays on Literature and Society* (1950); *The Opposing Self* (1955); *Freud and the Crisis of our Culture* (1955); *A Gathering of Fugitives* (1956); *Beyond Culture* (1965); *The Experience of Literature* (1967).—*The Middle of the Journey* (novel; 1947). H.L.C. (D.E.Mo.)

Trillo y Figueroa, FRANCISCO DE (\*La Coruña ?1615; †?1665), Spanish poet, emulating Góngora\* in light verse, and author of the unsuccessful epic poem *Neapolisea* (1651).

*Poesías varias, heroicas, satíricas y amorosas* (1652); *Obras* (ed. A. Gallego Morell, 1951).

A. Gallego Morell, *F. y Juan de T. y F.* (1950). J.E.V.

'Trilussa', pseud. of CARLO ALBERTO SALUSTRI (\*Rome 26 X 1871; †*ibid.* 21 XII 1950), Italian poet. His verse is nearly all written in Roman dialect and is essentially Roman in inspiration. He is both a moralist and satirist and is justly famous for his fables, modelled on those of Aesop\*, and for his epigrams.

*Ommi e bestie* (1908); *Nove poesie* (1910); *Lupi e agnelli* (1919); *Le cose* (1922); *La gente*

(1927); *Lo specchio e altre poesie* (1938); *Acqua e vino* (1944); *Tutte le poesie* (1951).

Silvio D'Amico, *T.* (1925). J.F.C. (M.B.)

Trimmer, SARAH, née KIRBY (\*Ipswich 6 I 1741; ∞1762 James Trimmer; †Brentford 15 XII 1810), English author of moral and religious books for the young.

*Fabulous Histories* (1786; subsequently issued as *History of the Robins*); *The Two Farmers: an Exemplary Tale* (1787); *The Oeconomy of Charity* (2 vols, 1787); *Reflections upon the Education of Children in Charity Schools* (1792).

Anon., *Life and Writings of Mrs T.* (2 vols, 1814; cont. her private journal); C. L. Balfour, *A Sketch of Mrs T.* (1854). R.M.H. (M.Bu.)

Triplet, ELSA, pseud. of ELSA BRIK, so called after her first husband (\*Moscow 25 IX 1896; †Saint-Arnoult-en-Yvelines 16 V 1970), French novelist. Of Russian origin, she was sister-in-law to Mayakovsky\*. Besides first-rate translations and introductions to the works of several Russian authors, notably Chekhov\*, she wrote her first three books in Russian. Her meeting in Paris with the then Surrealist Louis Aragon\*, whom she married, was for both the turning-point in their lives. She began to write in French with *Bonsoir, Thérèse* (1937) and during the Second World War fought with Aragon in the Resistance (*Le premier accroc coûte deux cents francs*, 1945; *A Fine of 200 Francs*, tr. anon., 1949). She was a militant Communist crusading for an art which would be both free and committed, enriched with all sorts of psychological and poetic undertones. Her language is light and clear, with great purity of style.

NOVELS: *À Tahiti* (1925); *Mille regrets* (1942); *Le cheval blanc* (1943; Eng. tr. M. Savill, 1951); *Les amants d'Avignon* (1943); *Anne Marie* (1952; incl. *Personne ne m'aime*, 1946, and *Les fantômes armés*, 1947); *L'inspecteur des ruines* (1948; Eng. tr. N. Cameron, 1952); *Le monument* (1957); *L'âge de nylon*, I: *Roses à crédit*, II: *Luna park* (1959), III: *L'âme* (1963); *Les manigances* (1962); *Le grand jamais* (1965); *Écoutez voir* (1969).—*Œuvres romanesques croisées d'E. T. et Aragon* (32 vols, 1964- ).—ESSAYS: numerous studs on Russ. lit.; *La muse en mots* (1969).

J. Madaule, *Ce que dit E.* (1961); *Europe*, special no. (1967). M.G.

Tripāṭhi, GOVARDHANRAM MĀDHAVRĀM (\*1855; †1907), Gujarāṭi novelist, poet and pedant; author of the huge novel *Sarasvatīcandra* (1887-1901). I.R.

Trissino, GIANGIORGIO (\*Venezia 8 VII 1478; †Rome 8 XII 1550), Italian writer, philologist and literary reformer whose Hellenizing influence was partly responsible for the re-orientation of



Italian literature during the 16th century. Concerned to break the romance tradition and exalt the epic as the supreme literary genre, he laboured for 20 years to give his country, in *L'Italia liberata dai Goti* (1547-48), a serious national poem worthy of Homer's\* *Iliad*. Written in blank hendecasyllabic verse, it is meticulously historical, realistic and didactic; but, being preposterously unpoetical, is deservedly forgotten. *La Sophonisba* (1524), the first 'regular' tragedy in modern literature, embodied certain orthographical reforms (proposed in an *Epistola*) which aroused literary hostility. His *Il Castellano* (1529) further vexed the QUESTIONE DELLA LINGUA by introducing Dante\* (whose *De vulgari eloquentia* he discovered, published in translation, and misinterpreted) to support his contention that the literary medium was neither Florentine nor Tuscan, but Italian. Besides *I Simillimi* (1548), a comedy modelled on Plautus's\* *Menaechmi*, he wrote indifferent lyrics, eclogues and an *Arte poetica* (1529). Trissino's importance lies rather in the influence he exerted on the writings of others than in any excellence in his own. Favoured by Leo X, Clement VII and Paul III, he undertook important diplomatic missions, dividing his life between Vicenza, Padua, Murano and Rome.

*Tutte le opere di Giovan Giorgio Trissino gentiluomo vicentino non più raccolte* (ed. S. Maffei, 2 vols, 1729); G. Daelli, *Biblioteca rara [Il Castellano and I Simillimi]* (1864); *La Sofonisba* (ed. A. Scarpa, 1950); *Scritti scelti* (ed. *idem*, 1950; with biblio.).

B. Morsolin, *G. T.* (2nd ed. 1894); F. Ermini, *L'Italia liberata di G. T.* (1895); G. Marchese, *Studio sulla Sofonisba del T.* (1897); A. Scarpa, *G. T. poeta d'amore* (1934); G. Toffanin, *Il Cinquecento* (4th ed. 1950); B. Croce, *Poesia popolare e poesia d'arte* (3rd ed. 1952); M. Vitale, *La questione della lingua* (1960). P.McN.

Tristan l'Hermite, pseud. of FRANÇOIS L'HERMITE, SIEUR DU SOLIER (\*Chateau du Solier c. 1601; †Paris 7 IX 1655), French poet and dramatist. In his youth he served various noble patrons with small success, as described in his romanced autobiographical novel *Le Page disgracié* (1643; ed. A. Dietrich, 1898). In 1621-35 he was attached to Gaston d'Orléans, Louis XIII's brother, before becoming a seemingly independent writer. He then produced the plays which are the most important part of his work. Notable among them are *Mariane* (1636; ed. J. Madeleine, 1939), an early regular tragedy, *La Mort de Sennéque* (1643; ed. *idem*, 1919), a Roman tragedy reminiscent of Corneille\*, *La Mort de Chrispe* (1645), which has a similar story to Racine's\* *Phèdre*, and a tragic-comedy rich in characterization, *La Folie du sage* (?1642; ed. *idem*, 1936). The partly personal lyric qualities which distinguish Tristan's love-poetry are also evident in some of his plays.

POETRY: *Les Plaintes d'Acante* (1633); *Les Amours* (1638); *La Lyre* (1641); *Vers héroïques* (1648).—*Selections* (eds: J. Madeleine, 1909; P. Camo, 1925; P. A. Wadsworth, 1962).—TRAGEDIES: *Panthée* (1937); *La Mort du Grand Osman* (1647).—*Le Parasite* (comedy; 1653; ed. J. Madeleine, 1934).—*Amaryllys* (pastoral; 1652).

N. M. Bernardin, *Un précurseur de Racine*, T. L'H. (1895); H. C. Lancaster, *A History of French Dramatic Literature in the XVIIth Century*, II (1932); A. Carriat, T., ou l'éloge d'un poète (1955); D. Dalla Valle, *Il teatro di T. L'H.* (Turin, 1964). G.B.

Tritheim (TRITHEMIUS), JOHANN VON, pseud. of J. VON HEIDENBERG (\*Tritenheim nr Trier 1 II 1462; †Würzburg 13 XII 1516), prolific German historian. He was a man of vast energy, from 1485 Abbot of Sponheim (to which he bequeathed his large collection of books). Partisan forgery of sources mars his historical works (*Annales Hirsauenses*, 1514; *Catalogus illustrium virorum Germaniae*, 1491); his 'Annals of the Franks' was not completed. He also worked on code systems.

J. Silbernagel, *J. T.* (2nd ed. 1885); F. W. E. Roth, *Studien zum J. T. Jubeljahr* (1916); R. W. Seton-Watson in *Tudor Studies* . . . A. F. Pollard (1924); L. W. Spitz, *Religious Renaissance of the German Humanists* (1963). F.P.P.

Troelstra, PETER JELLES (\*Lecuwarden 20 IV 1860; †The Hague 12 V 1930), Frisian poet and political leader, one of the founders of the Dutch Socialist party. He compiled a popular song-book (*Nij Frysk Lietboek*) and wrote political works in Dutch as well as lyrical poems in Frisian; the latter were collected in *Rispinge* (3rd ed. 1945).

A. Wadman, *Frieslands Dichters* (1949); E. Howard Harris, *The Literature of Friesland* (1956); J. Piebenga, *Koarte Skiednis fan de Fryske Skriftekennisse* (2nd ed. 1957). K.D.

Trogus, POMPEIUS (fl. c. A.D. 10), Roman historian, compiled from Greek sources, particularly Timagenes, the first Roman universal history, which he named *Historiae Philippicae*. The *Prologi* of individual books survive, and Justin's\* epitome preserves the main outline. J.A.W.

*Prologi* in F. Rühl's ed. of Justin (1886; rev. O. Seel, 1935).

R. B. Steele, 'P. T. and Justinus' in *Amer. Jour. Philol.* (1917); A. Momigliano in *Athenaeum* (1934); M. Rambaud, 'Salluste et Trogue-Pompée' in *Rev. des études latines* (1948).

J.A.W. (J.D.)

Trollope, ANTHONY (\*London 24 IV 1815; ∞1844 Rose Heseltine; †*ibid.* 6 XII 1882), English author who, in defining the main work of the

novelist as 'the creation of human beings in whose existence one is forced to believe', defined his own peculiar excellence. His early novels were written in Ireland where, as a civil servant employed in the Post Office, his native zest for life was gradually asserting itself after the poverty, loneliness and harshness of his schooldays. The sombre Irish novels, unnoticed by the critics, were followed by *The Warden* (1855), *Barchester Towers* (1857) and the other Barsetshire novels, six in all, concluding with *Last Chronicle of Barset* (1867). In these, his most popular works, Trollope portrayed a social class and an environment—a cathedral town and its clergy—with a vision showing profound appreciation of the normal in human conduct, character and conversation. His literary reputation made, he settled at Waltham Cross and later in London, writing his 250 words a quarter of an hour from 5 a.m. till breakfast time. In his next series, of six political novels, including *Phineas Finn* (1869) and *The Prime Minister* (1876), he showed the same power of evoking a complete world. He wrote in all over 40 novels, of which *The Three Clerks* (1858) describes his early civil service experience, many articles for periodicals and short stories, and an *Autobiography* that ruined his sales by its uncompromising avowal that, apart from the satisfaction and self-esteem authorship gave him, he wrote for money. R.M.H.

*The Macdermots of Ballycloran* (1847); *The Kellys and the O'Kellys* (1848).—CHRONICLES OF BARSETSHIRE: *Doctor Thorne* (1858); *Framley Parsonage* (1861); *The Small House at Allingham* (1864).—POLITICAL NOVELS: *Can You Forgive Her?* (1864); *The Eustace Diamonds* (1873); *Phineas Redux* (1876); *The Duke's Children* (1880).—OTHER NOVELS: *Orley Farm* (1862); *He Knew He Was Right* (1869); *The Vicar of Bulhampton* (1870); *The Way We Live Now* (1875); *Is He Popenjoy?* (1878); *Ayala's Angel* (1881).—SHORT STORIES: *Tales of All Countries* (1861 and 1863); *Why Frau Frohmann raised her Prices* (1882).—*Autobiography* (intro. M. Sadleir, 1923).—*The Oxford Trollope* (ed. M. Sadleir and F. Page, 1948).—*Letters* (ed. B. A. Booth, 1951).

T. H. S. Escott, A. T., *His Works, Associates and Literary Originals* (with biblio.; 1913); H. James, A. T. *A Partial Portrait* (1888); G. Saintsbury, *Three Mid-Century Novelists* (1895); L. Stephen, *Studies of a Biographer*, IV (1902); M. Sadleir, A. T. *A Commentary* (1927) and *T. A. Bibliography* (1928); Hugh Walpole, A. T. (1928); A. O. J. Cockshut, T. (1955). R.M.H. (M.A.)

Trollope, FRANCES, née MILTON (\*Stapleton, nr Bristol 10 III 1780, ∞1809 Thomas Anthony Trollope; †Florence 6 X 1863), English writer, mother of Anthony, who, beginning to write at 52 to restore the family fortunes, produced 115 successful novels and travel books.

*Domestic Manners of the Americans* (1832;

with intro. M. Sadleir, 1927); *Vicar of Wrexhill* (1837); *Widow Barnaby* (1838).

F. E. Trollope, F. T., *her Life and Literary Work* (1895); U. Pope-Hennessy, *Three English Women in America* (1929). R.M.H.

Trommius, ABRAHAM (\*Groningen 23 VIII 1633; †29 V 1719), Dutch parson and poet.

*Nederlandsche concordantie* (3 vols, 1672–91); *Sachte verbeteringe der Psalm-rijmen Datheni* (1695). J.W.W.

Trotsky, LEON, pseud. of LEV BRONSTEIN (\*XI 1879; †Coyoacán, Mexico 21 VIII 1940), Russian revolutionary. As critic from a Marxist angle he took part in the literary controversy after 1917, and his *Literatura i revolyutsiya* (1923; *Literature and Revolution*, tr. R. Strunsky, 1925), was a landmark in early Soviet criticism. He, like Lenin\*, opposed the cultural and literary monopoly of the PROLET-CULT. He introduced the nickname FELLOW-TRAVELLER (*poputchik*) and remained a mouthpiece of the moderate right-wing Marxist criticism, as distinct from such left-wing extremists as Averbakh\* and Gorbachëv.

*Sochineniya* (15 vols, 1925–27); *Moya zhizn'* (2 vols, 1930).—*Problems of Life* (tr. Z. Vengerova, 1924); *The History of the Russian Revolution* (tr. M. Eastman, 1934); *The Revolution Betrayed* (tr. *idem*, 1937). J.L.

Trotzig, BIRGITTA, née KJELLÉN (\*Gothenburg 11 IX 1929; ∞1949 Ulf Trotzig), Swedish novelist. Her works show with great intensity the almost unbearable suffering to which man is exposed for the sake of love and religion. She often heightens the effect by setting the works in turbulent periods of history.

*De utsatta* (1957); *En berättelse från kusten* (1961); *Levande och döda* (1964); *Sveket* (1966); *Örgränser* (1968). I.S.

Troya, COUNT CARLO (\*Naples 7 VI 1784; †*ibid.* 28 VII 1858), Italian patriot, historian and scholar. His literary fame rests on *Il veltro allegorico di Dante* (1825; new ed. 1936) and *Il veltro allegorico dei Ghibellini* (1832).

G. Del Giudice, C. T., *vita pubblica e privata, studi, opere* (1899); B. Croce, *Storia della storiografia italiana nel sec. XIX* (1930). N.K.W.

Troyat, HENRI, pseud. of LEV TARASSOV (\*Moscow 1 XI 1911), French novelist. After several well-written Realist novels (*L'Araigne*, 1938) Troyat rediscovered his Russian roots, taking as his theme the history of his family and of the land where he was born: *Tant que la terre durera* (1936). Convinced that he could achieve profundity only by writing with the same breadth and scale of vision as Tolstoy\*, he composed a number of major works

devoted alternately to France—*Les semailles et les moissons* (5 vols, 1959–62; part. trs L. Duplaix, 1957, M. V. Dodge, 1958); *Les Eygletière* (3 vols, 1965–67)—and to Russia—*La lumière des justes* (5 vols, 1959–62; Eng. tr. G. E. Abbott, 1962); *Les héritiers de l'avenir* (3 vols, 1968–70). His biographies of major Russian writers are sound and well written. Member of the Académie Française (1959).

NOVELS: *Faux-jour* (1935); *Le vivier* (1935); *Grandeur nature* (1936; *One Minus Two*, tr. J. Whitall, 1938); *La tête sur les épaules* (1938); *Étrangers sur la terre* (1850; Eng. tr. A. Hinton, 1958); *La neige en deuil* (1950); *Une extrême amitié* (1963).—BIOGRAPHIES: *Dostoïevsky* (1950; *Firebrand*, tr. N. Guterman, 1946); *L'étrange destin de Lermontov* (1952); *Pouchkine* (1953; Eng. tr. R. T. Weaver, 1951); *Tolstoi* (1965; Eng. tr. N. Amphoux, 1968).—PLAYS: *Les vivants* (1946); *Sébastien* (1949); *Madame d'Arches a dit peut-être* (1952).

M.G.

Trubar, PRIMOŽ (\*Raščica, south of Ljubljana 1508; †Derendingen, Württemberg 25 VII 1586), Reformer and founder of Slovene literature. His works are partly translations, partly compilations of the most important theological, ritual and organizational texts for the Slovene Protestant Church. He also wrote some original polemics. He encouraged and guided a number of collaborators, and also worked for the propagation of the Protestant religion among the Croats and Serbs, for he hoped that with the aid of the pure gospel in the South Slavonic languages it would prove possible to win over even the Turks to Protestantism and European culture.

*Catechismus* (1550); *Novi testament* (1557–77; 2nd ed. 1582); *Cerkovna ordninga* (1564); *Psalter Davidov* (1566); *Eni psalmi, ta celi catechismus . . . stare inu nove krščanske pejsni* (1567; many other eds); *Hišna postila* (1595).

Nirko Rupel, 'Primus Truber' in *Südosteuropa-Schriften*, V (1965); *Abhandlungen über die Slowenische Reformation* (ed. B. Berčič, Munich, 1968).

A.S. (tr. H.Le.)

Trubetskoy, PRINCE EVGENY NIKOLAYEVICH (\*1862; †1920), Russian philosophic-religious writer and follower of Vladimir Solovyëv\*. Besides many essays, articles and pamphlets, he wrote, while in exile, a book of memoirs, *Vospominaniya* (1922).

*Mirosozertsanie Solovyëva* (2 vols, 1913).

J.L.

Trueba y Cossío, JOAQUÍN TELESFORO DE (\*Santander 1798; †Paris 1835), Spanish writer. After studying in London and Paris, he became a diplomat. For political reasons he emigrated to England (1823). His main works were written and published in English: *The Romance of History*.

*Spain* (1827), a good rendering of old Spanish legends, and historical novels which were praised by Walter Scott\*.

Gómez Arias (1828); *The Castilian* (1828); *The Exquisites* (1831); *Call again to-morrow* (play; 1832); *Paris and London* (1831).

M. Menéndez y Pelayo, *Estudios críticos sobre escritores montañeses* (1876); V. Lloréns Castillo, *Liberales y románticos* (1954).

R.M.N. (J.E.V.)

Trueba y de la Quintana, ANTONIO DE (\*Montellano, Vizcaya 24 XII 1819; †Bilbao 10 III 1889), Spanish writer of humble origin; self-educated. The secret of his success lies in the exact portrayal of the types, landscapes and customs of his Basque country (*Libros de Cantares, de Montañas, Cuentos*, etc.). When he steps outside this local realism his excessive sentimentality makes his books painful reading.

*Obras* (11 vols, 1905–24); *Obras escogidas* (ed. M. Rubinos, 3 vols, 1944–45).

A. González Blanco, *A. de T.: su vida y sus obras* (1914); G. Mújica, *T. Su significación en la moderna literatura vasca* (1914).

R.M.N. (J.E.V.)

Trumbull, JOHN (\*Westbury, Conn. 13 IV 1750; †1776 Sarah Hubbard; †Detroit, Mich. 11 V 1831), American poet. Most important of the 'Hartford Wits', he wrote *M'Fingal*, based on *Hudibras*, satirizing the Tories in the Revolution.

*The Progress of Dulness* (1772); *M'Fingal: A Modern Epic Poem* (1775–82).—*The Poetical Works of J. T.* (2 vols, 1820).

A. Cowie, *J. T.: Connecticut Wit* (1936).

H.L.C. (D.S.R.W.)

Tsang K'o-CHIA (\*Chu-ch'eng, Shantung 1905), Chinese poet, published more than 20 volumes of poetry, beginning with *Lo-yin* (1934). Possessing considerable technical skill, his poems of the 1930s and 1940s are a realistic chronicle of the sufferings of common people in social disorder and war.

Sel. trs in: R. Payne, *Contemporary Chinese Poetry* (1947); K.-Y. Hsu, *Twentieth Century Chinese Poetry* (1963).

A.R.D.

Ts'ao CHAN, or Ts'AO HSÜEH-CH'IN (\*Nanking c. 1715; †Peking 12 II 1763), Chinese novelist. For three generations the Ts'ao family had been superintendents of the imperial textile factory at Nanking and had thereby amassed great wealth. In 1728 however all their property was confiscated by imperial order. Only a small residence in Peking was returned and thither the family moved to live in great poverty. The vicissitudes of his family inspired Ts'ao's great novel, *Hung-lou meng*. He had written 80 chapters when he died,

but it was still incomplete. (The first printed edition [1792] contained 120 chapters, and it has been held that 40 chapters were added by Kao O. Recent MS discoveries have cast doubt on this view.) This story of the decline of a great house with the tragic romance of the heir and his consumptive cousin as its central theme is remarkable for masterly characterization. The fifty or more major characters are all sharply drawn without impairing the unity of the whole. Exhibiting the most perfect style among all the older novels, *Hung-lou mêng* has been an important model for the modern vernacular-literature movement.

*Hung-lou mêng* (1792; partial trs: Wang Chichen, *Dream of the Red Chamber*, 1929, rev. ed. 1958; F. Kuhn, *Der Traum der roten Kammer*, 1932; tr. [from Ger.] F. and I. McHugh, *The Dream of the Red Chamber*, 1958).

Wu Shih-ch'ang, *On the Red Chamber Dream* (1961); C. T. Hsia, *The Classic Chinese Novel* (1968). A.R.D.

Ts'ao CHIH (\*192; †17 XII 232), Chinese poet and essayist. Ts'ao was the third son of Ts'ao\* Ts'ao and younger brother of Ts'ao\* P'ei. He at first received great affection from his father but later lost his favour. His relations with his brother were embittered by jealous quarrels which increased when Ts'ao P'ei became Emperor (220). He was granted a series of small fiefs, finally being given the title of King of Ch'ên (232). The growing unhappiness of his life may be seen in his poetry. He is indeed China's first great writer of true personal poetry. Some 150 of his poems are extant, including *ku-shih*, *fu*-poems and song-libretti. More than 100 of his prose pieces have also been preserved.

*Ch'ên Ssü-wang chi* (coll. works; sel. trs in: E. von Zach, *Die chinesische Anthologie*, 2 vols, Harvard, 1958; G. W. Kent, *Worlds of Dust and Jade*, 1969). A.R.D.

Ts'ao P'ei (\*187; †Lo-yang 29 VI 226), Chinese poet and essayist. The eldest son of Ts'ao\* Ts'ao, he succeeded to his father's fief of Wei and to his office as first minister of Emperor Hsien in 220. He immediately deposed Hsien and proclaimed himself Emperor Wên of the Wei dynasty. He also followed his father's example of literary patronage. Although he did not achieve the great fame of his younger brother Ts'ao\* Chih, there are among his extant poems (both songs and spoken verse) a number of great lyrical power and feeling. His essay *Tien-lun* is the earliest attempt in China to discuss literature from an aesthetic standpoint.

*Wei Wên-ti chi* (coll. works; sel. tr. in *Die chinesische Anthologie*, 2 vols, Harvard, 1958). A.R.D.

Ts'ao Ts'ao (□Ch'iao 155; †15 III 220), Chinese

general and poet. Ts'ao was one of the generals who got power in the collapse of the central government during the later years of the 2nd century. By 204 he had possession of the northern provinces which under his son became the empire of Wei. (Ts'ao himself remained nominally Prime Minister under Emperor Hsien.) He had a great love of literature and was an important patron of poetry. His son, Ts'ao\* Chih, became one of the greatest poets. He himself left a number of songs of a simple, vigorous character.

*Wei Wu-ti chi* (coll. works); trs of poems: D. von der Steinen, 'Poems of Ts'ao Ts'ao' in *Monumenta Serica*, IV (1939); E. Balazs, 'Two Songs by Ts'ao Ts'ao' in *Chinese Civilization and Bureaucracy* (1964). A.R.D.

Ts'ao Yü, pseud of WAN CHIA-PAO (\*Ch'ien-chiang, Hupei 1910), Chinese dramatist. After studying Western literature at Tsinghua University, Ts'ao Yü achieved an immediate success with his first play, *Lei-yü* (wr. 1933). Following this with *Jih-ch'u* (1935) and *Yüan-yeh* (1936; the three are known as 'Ts'ao Yü's Trilogy'), he established himself as China's foremost dramatist. He succeeded in translating the technique of Western drama to the Chinese stage. His themes are generally large in conception, treated ideologically with great complexity of dialogue and action.

*Lei-yü* (*Thunderstorm*, tr. Wang Tso-liang and A. C. Barnes, Peking, 1958); *Jih-ch'u* (*Sunrise*, tr. A. C. Barnes, *ibid.*, 1960); *Shui-pien* (1940); *Pei-ching jên* (1941); *Chia* (1941; 'Family', part. tr. G. Begley in *Life and Letters*, LX, 1949); *Ch'iao* (1947); *Ming-lang-ti t'ien* (1956); *Tan-chien p'ien* (with others; 1962). A.R.D.

Tscherning, ANDREAS (\*Bunzlau 18 XI 1611; †Rostock 27 IX 1659), German poet, distantly related to Opitz\*, whose poetic theories he, together with Augustus Buchner\*, defended and extended. He was Professor of poetry at Rostock, and his extensive correspondence is important background material to German baroque literature. Though his poetry was influenced by Opitz, Heinsius\* and Buchner, he introduced new metrical forms. His *Centuria Proverbiorum Alis* (1641) is the first German translation from Arabic.

*Deutscher Gedichte Früling* (1642); *Vortrag des Sommers* (1655); *Unvorgreifliches Bedencken über etliche Missbräuch in der deutschen Schreib- und Sprachkunst* (1659).

H. H. Borchardt, A. T. (1912); B. Marckwardt, *Geschichte der deutschen Poetik*, I (1937). L.W.F.

Tschudi, AEGIDIUS or GILG (\*Glarus 5 II 1505; †*ibid.* 28 II 1572), Swiss historian. A keen Roman Catholic, Tschudi figured in the 'Tschudi war', 1559-64; he was the first Swiss historian to use

original documents and MSS and dominated Swiss historiography up to the 19th century. He popularized the TELL legend, and Schiller\* drew on him for his *Wilhelm Tell*.

*Geschichte des 2. Kappelerkrieges* (1531; pub. 1826); *Die uralte warhaftig Alpisch Rhetia* (1538); *Helvetische Chronik (1000-1470)* (ed. J. Iselin, 2 vols, 1734-36); *Vom Feggfür* (ed. I. A. Knowles, 1924).

F. Gallati, *G. T. und die ältere Geschichte des Landes Glarus* (1938); F. Gundolf, *Anfänge deutscher Geschichtschreibung* (1938). D.G.D.

Ts'ên SHEN [Ts'ên Ts'an] (\*Nan-yang 715; †770), Chinese poet. Like Kao\* Shih, with whom he is commonly coupled, Ts'ên saw service in frontier commands (749-751 and 754-756). His service took him far into Central Asia and the graphic poems of this experience are unusual in T'ang poetry, as well as of great historical interest.

*Ts'ên Chia-chou chi* (coll. works; sel. tr. in A. Waley, 'A Chinese poet in Central Asia' in *History Today*, I, Nov. 1951). A.R.D.

Tsêng KUNG (□Nan-fêng 1019; †1083), Chinese prose writer. After passing the examinations (1057) Tsêng was for eight years a compiler in the history office. Afterwards he held a series of local governorships in which he gained a great reputation for just administration. He was unable to accept the reform policy of Wang\* An-shih, who had been his great friend, but again held appointments in the capital from 1080. Regarded as one of the great Sung prose-masters and a model for later writing, the thought and content of his work are dominated by his austere Confucianism. He avoided all stylistic ornament.

*Yüan-fêng lei-kao* (1085; coll. works; sel. tr. F. E. A. Krause, 'Tsêng Kung: Ein Beitrag aus der Literatur der Sung-Zeit' in *Heidelberger Akten der Von Portheim Stiftung, Sinologie*, I, 1922). A.R.D.

Tsêng KUO-FAN (□Hsiang-hsiang 26 XI 1811; †Nanking 12 III 1872), Chinese statesman and man of letters. Tsêng, by his suppression of the Taiping Rebellion, preserved the life of the Manchu dynasty for a further 50 years. Naturally conservative (which is the gravamen of later criticism of him), he tended in thought towards the Sung school, which gained greatly from his support, as did the 'T'ung-ch'êng' prose school (Yao\* Nai), which he eulogized. Yet by the depth of his very diverse writings and their clear style, he attained an undoubted literary stature.

*Tsêng Wên-chêng kung ch'üan-chi* (coll. works; 1876).

W. J. Hail, *Tsêng Kuo-fan and the Taiping Rebellion* (1927); H. Wilhelm, 'The background of Tsêng Kuo-fan's ideology' in *Asiatische*

*Studien*, III (1949); M. C. Wright, *The Last Stand of Chinese Conservatism* (1957). A.R.D.

Tserkovski, TSANKO (also pseud. T. BAKALOV) (\*Byala Cherkva 16 X 1869; †Sofia 2 V 1926), Bulgarian writer. Enchanted by folk-lore and the pastoral idyll, he created the Musina village 'commune' and dedicated his life and works to the peasantry. A founder of the Agrarian Union (which soon became Bulgaria's largest political party), he was a minister in A. Stamboliyski's government (1919-23). When it fell, he was twice imprisoned, writing then his last two works.

*Pechalni chassove* (1892, 1895); *Ruja* (1904); *Polski pesni* (1905); *Halosnik* (1908); *Iz gunkite na surseto* (1926); *Pisma ot zatvora* (1932).—Coll. works (ed. N. Atanassov, 3 vols, 1947).

N. Atanassov, *T. T.: život i literaturna dejnost* (1921); *Yubileen sbornik* (1922). V.P.

Tso Ssü (□Lin-tzü ?250; †Chi-chou ?305), Chinese poet. Tso went to the capital, Lo-yang, when his sister became a lady-in-waiting. His 'Three Capitals' (*San-tu fu*), the work of ten years, was so greatly acclaimed by the metropolitan literati that it is said that the price of paper rose because of the number of copies made. It is regrettable that so few of Tso's poems have survived, for he was a writer of great skill and some imagination.

*San-tu fu* (tr. E. von Zach, with other poems preserved in the anthology *Wên-hsüan*, in *Die chinesische Anthologie*, 2 vols, Harvard, 1958). A.R.D.

Tsubouchi SHÖYÖ, pseud. of TSUBOUCHI YÜZÖ (\*Ôta, Gifu 22 VI 1859; †Atami 28 II 1935), Japanese novelist, dramatist, critic and translator. After graduating in 1883 at Tokyo Imperial University, where he had made a special study of English literature, he became lecturer in the university which later became Waseda University (where he remained for over 50 years). Two years later he published *Shōsetsu shinzui*, a work of criticism (inspired by the example of English novelists) advocating more realistic and rational literary principles; he followed it with *Tōsei shōsei katagi* (1885), a humorous novel in a pioneering style, as being a specimen of his principles.

In 1891 he founded Waseda Bungaku, which became an important literary periodical; and at about the same time turned his attention to drama. After careful study of Japanese, Chinese and European play-writing, he produced in the following years a number of excellent plays, among which the best known are *Kiri hitoha*, *Shinkyoku Urashima* and *En no gyōja*. In these his indebtedness to Shakespeare\* is often clear, and from 1907 to 1928 he was engaged in preparing a complete Japanese translation of Shakespeare. His influence on Japanese fiction-writing and drama was considerable. E.B.C.

CRITICISM: *Shōsetsu shinzui* ('The Essence of the Novel'; preface tr. in *Modern Japanese Literature*, ed. D. L. Keene, 1956; extracts tr. with discussion in M. G. Ryan, *Japan's First Modern Novel: Ukigumo of Futabatei Shimei*, 1967).—*Saikun* (novel; 1889).—PLAYS: *Kiri hitoha* (1896; summary in Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948); *Shinkyoku Urashima* (1904; Fr. tr. T. Yoshiye in Bull. Soc. Franco-Japonaise, XLVIII, 1921); *En no gyōja* (1916; *L'Ermite*, tr. *idem*, 1920).

Ito Sei, 'Modern Japanese literature, III: pioneers of the new literature' in *Japan Quart.*, II.2 (1955). E.B.C. (D.E.M.)

Ts'ui SHU (□Wei-hsien, Hopei 19 IX 1740; †Chang-tê 4 III 1816), Chinese historian, spent his life in difficulty and frequent poverty. The critical methods which he presented in *K'ao-hsin lu* were in advance of his time, though it was one of great progress in scholarship. This work, containing 12 studies on early Chinese histories and other books, was written and revised over a period of 30 years (1783-1814). Much of his writings might not have survived but for the efforts of his admirer Ch'ên Lin-ho to have them printed.

Ts'ui Tung-pi i-shu (coll. works; 1824-25; definitive ed. 1936; one essay, *Ch'eng-lun*, 'The Place of Acquiescence in Conflict', tr. A. W. Hummel in *T'ien Hsia Monthly*, 1940). A.R.D.

Tsurayuki: see KI NO TSURAYUKI.

Tsuruya NAMBOKU, pseud. of TSURUYA INOSUKE (\*Edo [=Tokyo] 1755; †*ibid.* 22 .XII 1829), Japanese playwright, author of well over 100 plays. He was the fourth holder of the name Tsuruya Namboku.

*Osomo Hisamatsu ukina no yomiuri* (1813); *Tōkaidō yotsuya kaidan* (1825; 'The Ghost of Yotsuya', summary in A. S. and G. M. Halford, *The Kabuki Handbook*, 1956). E.B.C. (D.E.M.)

Tsutsumi Chūnagon Monogatari ('The Tales of Tsutsumi Chūnagon'), Japanese collection of ten short stories, by various unknown authors, probably compiled between 1100 and 1200, though the only datable story was written about 1055; they are among the world's earliest short stories, and are notable for the unexpectedly comic elements introduced into otherwise typical Heian stories.

Complete trs: E. O. Reischauer and J. K. Yamagiwa in *Translations From Early Japanese Literature* (1951); *The T. C. M.: A Collection of 11th Century Stories of Japan* (tr. U. Hirano, 1963); extracts tr. in: A. Waley, *The Lady Who Loved Insects* (1929; repr. in *Anthology of Japanese Literature*, ed. D. L. Keene, 1955); *Selections From Japanese Literature* (ed. F. J. Daniels, 1959); extracts tr. O. Benl in *Der Kirschblütenzweig*

(1965).—O. Benl, 'T. C. M.' in *Monumenta Nipponica*, III (1940). E.B.C. (D.E.M.)

Tsvetayeva, MARINA IVANOVNA (\*1892; †1938), Russian modernist poet. After the publication of her first book, *Stikhi* ('Verses'; 1910), she developed her craftsmanship, partially influenced by Pasternak\*. Her poems have unusual verve, a great variety of rhythms, and the inflection of the folk-song. In 1922 she left Russia, but she returned and committed suicide.

*Tsar'-Devitsa* (1922); *Posle Rossii* (1922); *Psikheya* (1923); *Kniga stikhov* (1923); *Molodets* (1924); *Povest' o Sonechke* (1937); *Proza* (New York, 1953). J.L.

Tsyganov, NIKOLAY GRIGORYEVICH (\*1797; †1831), Russian poet. He was born a serf, but became an actor and finally achieved fame as a self-made poet in the folk-style. Some of his poems became folk-songs. J.L.

Tu Fu (□Ching-chao 712; †nr T'an-chou 770), Chinese poet. Tu failed to pass the official examinations (736) and spent the next years travelling in the north-eastern provinces or at Lo-yang. He met Li\* Po, who made a great personal impression on him, at Ch'ên-liu (K'ai-fêng) in 744. In 746 he returned to Ch'ang-an in a second attempt to secure an official post. This he finally achieved in 755, just before the disastrous revolt of An Lu-shan, during which he suffered in the general distress. In 760 he went to live at Ch'êng-tu, where he enjoyed the patronage of the Governor-General Yen Wu. His last years from 765 were mainly spent in travel.

Tu's poetry directly reflected his surroundings and the circumstances of his life. Thus the tone of poems from different periods is very different. His war poems, written at the time of the An Lu-shan revolt, reveal an intense sympathy. In general he shows far greater concern for the human situation of his time than does his great contemporary Li Po. Yet he is also more intellectual than Li and is a more typical representative of the great age of T'ang poetry. His influence, particularly his immediate influence, was much greater. His best poems are in the seven-word 'regulated' metre (*lǚ-shih*) or in the five-word freer 'old' metre.

*Tu Kung-pu chi* (coll. works); *Tu Fu's Gedichte* (tr. E. von Zach, 2 vols, Harvard, 1952); F. Ayscough, *Tu Fu* (1929) and *Travels of a Chinese Poet* (1932); W. Hung, *Tu Fu, China's Greatest Poet* (1952); A. R. Davis, *Tu Fu* (1971). A.R.D.

Tu Mu (□Wan-nien 803; †853), Chinese poet and prose-writer. Tu followed a normal official career (828 onwards), finally achieving a fairly high post in the Grand Secretariat. Stylistically his work

occupies an intermediate position between the 8th-century writers with their greater emphasis on content and the aesthetic tendency of the 9th century, although in general it stands nearer the former.

*Tu Fan-ch'uan chi* (coll. works); sel. trs in: W. Bynner, *The Jade Mountain* (1929); G. Margouliès, *Anthologie raisonnée de la littérature chinoise* (1948); E. von Zach, *Han Yü's Poetische Werke* (Harvard, 1952); A. C. Graham, *Poems of the Late T'ang* (1965).  
A.R.D.

**Tubbe, HENRY** (\*Southampton 1618; †1655), English poet, educated at Cambridge, who wrote verse epistles, elegies, epigrams, and hymns. He has little originality but some ingenuity.

*Meditations Divine & Morall* (1659; 1682; sel. ed. G. C. Moore Smith, 1915).  
J.J.Y.L.

**Tucholsky, KURT**, pseud. **THEOBALD TIGER**, **PETER PANTER**, **IGNAZ WROBEL**, **KASPAR HAUSER** (\*Berlin 9 I 1890; †Hindås, Sweden 21 XII 1935), German satirical prose writer and poet. A brilliant journalist and a fearless fighter for his socialist and pacifist convictions. The high standard of the left-wing journal *Die Weltbühne* (edited by Carl von Ossietzky who was awarded the Nobel prize for peace in 1935) was due to contributors like Tucholsky, a master of the short, pointed essay, a satirist of great power and verve.

*Tucholsky—ganz anders* (1958); *Morgen wieder?* (ed. F. J. Raddatz, 1964); *Wenn die Igel in der Abendstunde. Gedichte, Lieder, Chansons* (ed. *idem*, 1968).—*Gesammelte Werke* (ed. *idem* and M. Gerold-Tucholsky, 4 vols, 1960–62).—SELECTED TRANSLATIONS: *The World Is a Comedy. Anthology* (tr. H. Zohn, 1957); *What If?—Satirical Writings* (tr. *idem* and K. F. Ross, 1967).

H. Prescher, *K. T.* (1959); K.-P. Schulz, *K. T.* (1959).  
R.W.L. (K.W.M.)

**Tucker, ABRAHAM** (\*London 2 IX 1705; ∞1736 Dorothy Barker; †Betchworth Castle, nr Dorking 20 XI 1774), English philosopher, writer of discursive, good-humoured works on human nature that charmed Hazlitt\* into abridging them.

*Freewill, Foreknowledge and Fate: by Edward Search* (1763); *The Light of Nature pursued* (7 vols, 1768–78); *Works* (with *Life* by Sir H. Mildmay; 2nd ed., 7 vols, 1805); *Works* (an abridgement; ed. A. R. Waller and A. Glover, 1902).  
R.M.H.

**Tucker, NATHANIEL BEVERLEY** (\*Chesterfield Co., Va. 6 IX 1784; ∞Mary Coalter, ∞Eliza Taylor, ∞1830 Lucy Anne Smith; †Winchester, Va. 26 VIII 1851), American novelist and essayist. In his novels he developed the symbol of the cavalier in the South.

*George Balcombe* (1836); *The Partisan Leader: A Tale of the Future* (1836).

C. Bridenbaugh in *Dictionary of American Biography* (1936).  
H.L.C.

**Tuckerman, FREDERICK GODDARD** (\*Boston 4 II 1821; ∞1847 Hannah Jones; †Greenfield, Mass. 9 V 1873), American poet. Shy and reclusive by nature, he neither sought nor achieved popular recognition. But his introspective, gloomy and sometimes disturbing poems were highly valued by Emerson\*, Longfellow\* and Tennyson\*, and his reputation is now steadily increasing.

*Poems* (1860).—*The Complete Poems of F. G. T.* (ed. M. S. Momaday, 1965).

Y. Winters, *Maule's Curse* (1938); S. A. Golden, *F. G. T.* (1966).  
I.W.

**Tuckerman, HENRY THEODORE** (\*Boston 20 IV 1813; †New York 17 XII 1871). American essayist, critic and minor poet. His books of essays and travel sketches are marked by their quiet optimism and his sentimental *Poems* (1851) were mildly popular. Cousin of Frederick Goddard Tuckerman.

*Italian Sketch Book* (1835); *Thoughts on the Poets* (1840); *Leaves From the Diary of a Dreamer* (1853); *America and Her Commentators . . .* (1864); *Book of the Artists: American Artist Life* (1867).

N. F. Adkins in *Dictionary of American Biography* (1936).  
I.W.

**Tudur Aled** (\*Llansannan, Denbighshire c. 1465; †Carmarthen 1526), Welsh poet. He was of noble birth, being a nephew—and a pupil—of Dafydd\* ab Edmwnd. He sang the praises of those in authority, both ecclesiastic and lay, among them Sir Rhys ap Thomas, champion of Henry Tudor. A man of many accomplishments and a great master of the traditional modes of eulogy, solicitation and elegy, he was a leading figure in the *Caerwys eisteddfod* of 1523. Vigour and compression mark his *awdlau* (odes), his *englynion* (quatrains) and his scores of *cywyddau*, the latter including, besides the types mentioned, love poems, flyting poems and moral exhortations to patrons. He excels in exact descriptive metaphors and in epigrammatic observations on men and affairs.

*Gwaith T. A.* (ed. T. Gwynn Jones, 2 vols, 1926).  
Saunders Lewis, 'T. A.' in *Efrydiau Catholig, I* (1946).  
B.Re.

**AL-Ṭuḡhrā'ī** (\*Isfahan 1061; †1121), Arabic poet, was Vizier of one of the Seljuk rulers. A poem by him, called *Lāmiyat al-'Ajam* ('Poem Rhyming in L of the Persians'), was widely known among the Arabs and much studied by early European Arabists.

Eng. trs.: L. C. Chappelow (1758); J. D. Carlyle, *Specimens of Arabian Poetry* (1796; 2nd ed. 1840).  
S.M.S.

**Tuglas, FRIEDEBERT**, pseud. of FRIEDEBERT MIHKEL-

son (\*Ahja manor 2 III 1886; †15 IV 1971), Estonian novelist, short-story writer and critic. Tuglas went to school with Suits\* in Tartu and joined him as a leader of the Young Estonia movement. As a member of the Social Democratic Party he lived in exile after the failure of the 1905 revolution. He became the leading Estonian literary critic from 1918 to 1944 and was the first editor of the literary periodical *Looming* ('Creation'). After Suits left Estonia, Tuglas succeeded him as Professor at Tartu University and became a member of the Soviet Estonian Academy of Sciences.

Tuglas' initial realism soon gave way to impressionism and fantasy, but he did not discard his realist technique, though this is obscured by self-consciousness and a coloured vocabulary recalling Oscar Wilde's\*. He reached the peak of his art in the short story. As a critic Tuglas is cautious, objective, a subtle psychologist and the master of a style that is entirely unmannered. He has written vivid travel-books and reminiscences.

SHORT STORIES: *Hingemaa* (1906); *Kahekest* (1908); *Liivakell* (1913); *Saatust* (1917); *Arthur Valdes* (1918); *Raskuse vaim* (1920); *Poeet ja idioot* (1924); *Hingede rändamine* (1925); *Kuldne rõngas* (1936); *Der goldene Reifen*, (1961).—NOVELS: *Felix Ormusson* (1915); *Väike Illimar I* (1937); *Illimar*, tr. F. Schwarz, (1959).—TRAVEL BOOKS: *Teekond Hispaania* (1918); *Teekond Põhja-Aafrika* (3 vols, 1928–30).—ESSAYS AND MONOGRAPHS: *Juhan Liiv* (1914); *A. H. Tammsaare* (1919); *Mait Metsanurk* (1919); *William Shakespeare* (1920); *Henrik Ibsen immesena* (1920); *Ado Grenzsteini lahkumine* (1926); *Juhan Liiv: Elu ja looming* (1927); *Karl Rumor-Ast* (1930).—LITERARY CRITICISM: *Aja kaja* (1919); *Marginaalia* (1921); *Kirjanduslik päevaraamat* (1921); *Eesti kirjanduse selts* (1932); *Kriitika* (8 vols, 1935–36).—MEMOIRS: *Noorusmälestused* (1940); *Mälestused* (1960).

A. Kallas, 'An Estonian novelist: F. T.' in *Slavon. Rev.*, VI (1927); P. Viires, *F. T.: elu ja looming* (1937); H. Jürman et al., *F. T. Metoodilisi ja bibliograafilisi materjale raamatukogudele* (1966); N. Andresen, *F. T.* (1968). W.K.M. (M.A.B.)

Tuinman, CAROLUS (\*Maastricht; ~19 XI 1659; †Middelburg 5 XI 1728), Dutch parson, poet and philologist, wrote several charming poems.

VERSE: *Neander* (1706); *Zielsverlusting* (1716); *Nederduytsche poëzij* (2 vols, 1718–28); *Beginnselen van hemelwerk* (1720).—*Fakkelt der nederduytsche taale* (2 vols, 1722–31). J.W.W.

Tukārām (\*nr Poona 1608; †1649), the most popular of all the Marāthi poet saints. He is said to have written over 4,000 *abhangas*, short hymn-like poems of religious devotion mainly addressed to the god Vithobā of Pandharpur.

N. Macnicol, *Psalms of the Marāthā Saints* (1923); G. A. Deleury, *Psaumes du pèlerin* (1956). H.G.R. (I.R.)

Tuke, SIR SAMUEL (\*c. 1620; ∞ Mary Guldeford, ∞ Mary Sheldon; †London 26 I 1673/74), English dramatist who entered Gray's Inn in 1635. Tuke fought and commanded as a Royalist. In Paris during the Commonwealth, he became one of the first members of the Royal Society on his return. His *Adventures of Five Hours*, adapted from a Spanish source, is full of incident and 'heroic' quality.

*The Adventures of Five Hours* (1663; 1664; 1671; ed. A. E. H. Swaen, 1927).

E. S. De Beer in *Notes and Queries*, CLXI (1931). B.L.J. (A.N.W.)

Tukur, MUHAMMADU: see *Muhammadu Tukur*.

Tullin, CHRISTIAN BRAUNMANN (\*Kristiania 6 VII 1728; ∞1760 Mette Kruchow; †*ibid.* 21 I 1765), Danish-Norwegian poet. He studied theology at Copenhagen and graduated in 1748. The same year he went back to his native town where he settled permanently, for a time as a clergyman, but eventually as the owner of a factory. As a poet he is influenced by Pope\*, Thomson\* and Young\*. Best known is *Majdagen* ('The May Day'), a descriptive poem.

*Skrifter* (3 vols, 1770–73); *Breve* (ed. O. G. Lundh and H. J. Huitfeldt, 1861).

F. Bull, *Fra Holberg til Nordal Brun* (1916); H. Noreng, *C. B. T.* (1951). E.B.

Tulsī Dās (\*1543; †1623), a Vaishnava in the tradition of Rāmānanda and perhaps the most famous Hindi religious poet. His most important work is the *Rāmcharita Mānasa* ('Lake of the Deeds of Rāma'), a vernacular version of the RĀMĀYANA. It is written in eastern Hindi and has been described as the bible of 90 million Hindus.

W. D. P. Hill, *The Holy Lake of the Acts of Ram* (Oxford, 1953); F. R. Allchin, *Kavitavali* (London, 1964) and *The Petition to Ram* (*ibid.*, 1966). S.C.R.W.

Tumas, JUOZAS: see *Vaižgantas*.

Tung CHUNG-SHU (□Kuang-ch'uan c. 179; †Mao-ling c. 104 B.C.), Chinese scholar, Tung was appointed an academician (*po-shih*) under Emperor Ching (157–141), as a specialist in *Ch'un-ch'iu* studies. During Emperor Wu's reign he was for short periods Chancellor, first (c. 140) to the King of Chiang-tu, and later (c. 124) to the King of Chiao-hsi. Much of his life was spent as a scholar and teacher. Tung occupies a position of great importance in the development of Confucianism as a state religion. The great master of the *Kung-yang* school of interpretation of the *Ch'un-ch'iu* (CONFUCIAN CLASSICS), he combined a view of the *Ch'un-ch'iu* as a political document applicable to all times, with the theories of the 'Yin-yang' school which explained all phenomena as governed by



fixed laws. On this basis he erected a comprehensive political, ethical and cosmological system which set forth the interrelation of man and nature. His thought is known from *Ch'un-ch'iu fan-lu* (probably compiled from his surviving writings some centuries after his death) and from his replies to edicts of Emperor Wu, preserved in his biography in Pan\* Ku's *Han Shu*.

*Ch'un-ch'iu fan-lu* (part tr. K. Woo, *Les trois théories politiques du Tch'ouen Ts'ieou*, 1932; tr. anon. in *Lectures Chinoises*, I, Peking, 1945); replies to Wu's edicts tr. in W. Seufert, 'Urkunden zur staatlichen Neuordnung unter der Han-Dynastie' in *Mitteilungen des Seminars für orientalische Sprachen*, XXIII-XXV (1922).

O. Franke, *Studien zur Geschichte des konfuzianischen Dogmas und der chinesischen Staatsreligion* (1920); Fung Yu-lan, *A History of Chinese Philosophy*, II (tr. D. Bodde, 1953); further biblio. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969).

A.R.D.

**Tuppo**, FRANCESCO DEL, 15th-century Italian writer in Naples. Published in 1485 a vernacular version of Aesop's\* fables, remarkable for its idiomatic Neapolitan and for the *confirmatio exemplaris* accompanying each fable.

*L'Esopo di F. del T.* (ed. C. de Lollis, 1886).

L. di Francia, *Novellistica*, I (1924); A. Mauro, *F. del T. e il suo 'Esopo'* (1926); G. Petrocchi, *Masuccio Guardati e la narrativa napoletana del Quattrocento* (1953).

P.McN.

**Turberville**, GEORGE (\*1540; †1598), English poet, educated at Winchester, New College and the Inns of Court. His poems are marked by a rough but strong rhythm, and he was regarded by later Elizabethan poets as one of the pioneers of their craft.

VERSE: *Epitaphes, Epigrams, Songs and Sonets* (1567).—TRANSLATIONS: *The Heroicall Epistles . . . of Publius Ovidius Naso* (1567); *The Eglogs of Mantuan turned into English verse* (1567); *Tragicall Tales* (1587; from Boccaccio).—PROSE: *The Booke of Faulconrie or Hauking* (1575); *The Noble Art of Venerie* (1575).

J.B.B.

**Turgenev**, IVAN SERGEYEVICH (\*Orël 28 X 1818; †Boulevard, nr Paris 3 IX 1883), Russian author. Born into a family of landed gentry, he suffered as a child from his mother's despotic character. He graduated in St Petersburg and went to Berlin where he strengthened both his Western sympathies and his liberal views. In literature he first emerged with his tale in verse *Parasha* (1843) before adopting prose as his true medium. In 1847 he published in *Sovremennik* the first of those stories of a sportsman which, in 1852, appeared in book form as *Zapiski okhoznika*—one of the best early contributions to the NATURAL

SCHOOL of fiction championed by Belinsky\*. Full of impressionist landscape motifs, the sketches are a series of portraits of peasants and landowners. These are shown against the background of serfdom not in terms of propaganda but exclusively in terms of art, which made them all the more effective. It is said that the future Tsar Alexander II was so impressed by them that he became determined to abolish serfdom (which he did in 1861).

Turgenev's other works can be divided between novels, stories and ten plays, one of which—*Mesyats v derevne*, 'A Month in the Country'—enjoys a worldwide reputation. His novels are among the artistically most perfect and best constructed in Russian literature. His favourite topic is gentry life and the Russian *usad'ba* or country-house of the period, and his general mood is of autumnal melancholy: as if springing from the impending doom of a class, already knowing itself to be 'superfluous'. The hero of his first novel, *Rudin* (1855), is a typical 'superfluous man' and a pathetically helpless bundle of frustrations. Lavretsky, the principal character of *Dvoryanskoe gnezdo* (1858), is another passive failure. In *Nakanune* (1860) and then more convincingly in Bazarov, the hero of his best novel, *Ottsy i deti* (1861), Turgenev tried to show what an active man, such as the period was waiting for, could be like. Yet here, too, as in his other novels, including *Dym* (1867) and *Nov'* (1870), the end is one of frustration.

Written in beautiful mellow language, these works show a superb narrative sense and an amazing interplay of characters, with an invariable balance between truth and poetry, between observation and imaginative intuition. The same can be said of his stories, most of which are among the finest in European literature. In his delicate impressionism, in his art of conjuring up atmosphere, as well as in his peculiar cult of failure, Turgenev anticipated Chekhov\*. Like Pushkin\* in *Evgeny Onegin*, he was particularly fond of confronting a weak man with a strong woman. And he was at his best when rendering the evasive nuances and caprices of love—partly because all through his adult life he was in love with the famous singer, Mme Viardot, whom he followed (as a loyal friend) all over Europe, finally dying near her, a tired and disappointed man. Yet at the time of his death he was still the best known and most appreciated Russian author abroad. Moreover, through his wide contacts and friendships outside Russia (especially in France), he did more for a literary rapprochement between Russia and the West than any other writer of that period.

*Sobranie sochineniy* (12 vols, 1898; another ed., 1928–34); *Izbrannoye* (1944); *Sobranie sochineniy* (11 vols, 1949).—TRANSLATIONS: *The Novels of I. T.* (tr. C. Garnett, 17 vols, 1919–23); *The Plays of I. T.* (tr. M. S. Mandell, 1924); *Hamlet and*

*Don Quixote* (tr. R. Nichols, 1930); *Three Plays* (tr. C. Garnett, 1934); *Fathers and Children* (tr. R. Hare, 1947); *A Nobleman's Nest* (tr. idem, 1947); *Smoke* (tr. N. Duddington, 1949); *First Love* (tr. I. Berlin, 1950); *Rudin* (tr. A. Brown, 1950); *A Sportsman's Notebook* (tr. C. and N. Hepburn, 1950); *Fathers and Sons* (tr. G. Reavey, 1950); *On the Eve* (tr. G. Gardiner, 1950; tr. M. Budberg, 1950); *Poems in Prose* (Russ. and Eng.; tr. C. Garnett and R. Rees, 1951).

*Dostoyevsky i T. Perepiska* (1928); *B. P. Botkin i I. S. T. Perepiska* (1930); *Neizdannye pis'ma* (2 vols, 1937); G. Flaubert, *Lettres inédites à T.* (1946); *I. T.: Nouvelle correspondance inédite*, I (ed. A. Zwigilsky, 1972).

V. Zelinsky, *Kriticheskaya literatura o Turgeneve* (1918) and in *Literaturnoye nasledstvo*, XXXI, XXXII (1937).

Biogs and studs by: D. N. Ovsyaniko-Kulikovsky (1904); V. I. Pokrovsky (1905); A. E. Gruzinsky (1918); E. A. Solovyev (1922); E. K. Semenov (1930); B. Zaitsev (1930, 1949); A. Remizov (1933); L. Brodsky (1940); N. P. Antsiferov (1947).—In Fr. or Eng.: E. Hauman (1906); E. Garnett (1917); A. Yarmolinsky (1926); A. Maurois (1931); J. A. T. Lloyd (1942); D. Magarshak (1954).

P. Sakulin, *Na grani dvukh kul'tur* (1918); *Turgenevskiy sbornik* (ed. A. F. Koni, 1921); Y. Nikol'sky, *T. i Dostoyevsky* (1921); I. M. Grevs, *T. i Polina Viardot* (1927); A. Ostrovsky, *T. v zapiskakh sovremennikov* (1929); A. Mazon, *Manuscripts parisiens d'I. T.* (1930); H. Hershkowitz, *Democratic Ideas in T.'s Works* (1932); M. K. Kleman, *Letopis' zhizni i tvorchestva I. S. Turgeneva* (1934); R. A. Gettmann, *T. in England and America* (1941); *T. v russkoy kritike* (ed. K. I. Bonetsky, 1953); R. Freeborn, *T.—The Novelist's Novelist* (1960); A. Fitzlyon, *The Price of Genius* (biog. of Pauline Viardot; 1964).  
J.L.

**Turgot**, ANNE-ROBERT-JACQUES, BARON DE L'AULNE (\*Paris 10 V 1727; †*ibid.* 20 III 1781), French economist, who became Minister of Finance (1775–76), but failed to carry through his enlightened programme of economic reform. He contributed to the *Encyclopédie*. His *Réflexions sur la formation et la distribution des richesses* (1766), an early work of political economy, expounds the doctrine of the physiocrats, that the land is the ultimate source of all wealth.

*Lettres sur la tolérance* (1753–54).—*Œuvres* (ed. G. Schelle, 5 vols, 1913–23).

G. Schelle, *T.* (1909); D. Dakin, *T. and the Ancien Régime* (1939); R. L. Meek, *The Economics of Physiocracy* (1963).  
G.B.

**Turmeda**, ANSELM (\*Mallorca 1352; †Tunis c. 1430), Catalan writer; a Franciscan who went to Tunis and renounced his faith. He wrote homilies (*Llibre de bons amonestaments*), satirical *cobles*, prophecies and a defence of Islam. His most

famous work, *La disputa de l'ase*, known only in French translation (1417), is imitated from the Arabic; it shows the cynical nature of the age and was banned by the Inquisition.

'La Disputa d'un asne' (ed. R. Foulché-Delbosc in *Rev. Hispanique*, XXIV, 1911); *Obres menors* (ed. M. Olivar, 1927).

J. Miret y Sans, 'Vida de Fr. A. T.' in *Rev. Hispanique*, XXIV (1911); A. Calvet, *Fr. A. T., heterodoxo español* (1914); M. Asín Palacios, 'El original árabe de la *Disputa del asno contra Fr. A. T.*' in *Rev. de filol. esp.*, I (1914); *Ideari d'A. T.* (ed. J. Marfany, 1965).  
G.W.R.

**Turner**, CHARLES TENNYSON: see **Tennyson**, CHARLES.

**Turner**, FREDERICK JACKSON (\*Portage, Wisc. 14 XI 1861; ∞1889 Carolina Sherwood; †Pasadena, Calif. 14 III 1932), American historian. In a paper delivered in 1893 to the American Historical Association he argued that the dominant factor in American history was the existence of free unsettled land to the West from 1620 until about 1890. This 'Frontier Thesis' found a ready response in the American imagination (FRONTIER).

*The Rise of the New West* (1906); *The Frontier in American History* (1920).

H. N. Smith, *Virgin Land: The American West as Symbol and Myth* (1950).  
D.S.R.W.

**Turoldus**: see CHARLEMAGNE, LEGEND OF.

**Turpilus**, SEXTUS (†Sinuessa 103 B.C.), Roman comic poet. Fragments of about 13 versions of Attic comedies survive. At least one was still performed on the stage in Cicero's\* day.

L. Rychlewski, *Turpilii comici fragmenta* (1962).  
H.D.J.

**PSEUDO-Turpin**: see CHARLEMAGNE, LEGEND OF.

**Tusser**, THOMAS (\*Rivenhall, Essex 1524; ∞Amy Moon; †London 3 V 1580), English agriculturalist, educated at Eton and King's College, Cambridge. He began as a musician and singer, but turned to farming. Despite the advice he offered others, he was unsuccessful and died in debt.

*A hundreth good points of husbandrie* (1557); *Five hundreth good pointes of husbandrie* (1573; ed. W. Payne and S. J. Herbage, 1878); *Four bookes of husbandrie* (1577).  
J.B.B.

**Tutuola**, AMOS (\*Abeokuta, Nigeria 1920), Nigerian novelist. With only primary education, Tutuola became a blacksmith, a coppersmith, then a Labour Ministry messenger. After his first book was published, the Nigerian Broadcasting Corporation appointed him storekeeper at Ibadan.

His unorthodox English is much affected by

Yoruba grammar and syntax. Although his books were acclaimed abroad, as much for mere quaintness as for narrative skill and originality, many Nigerians scorned his 'uneducated' English and 'plagiarizing' of folk-tales. Influenced by Fagunwa's\* Yoruba stories (though he avoids moralizing), by Bunyan\* and official English and journalese, he nevertheless handles African myths with genuine originality.

*The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Dead's Town* (1952); *My Life in the Bush of Ghosts* (1954); *Simbi and the Satyr of the Dark Jungle* (1955); *The Brave African Huntress* (1958); *Feather Woman of the Jungle* (1962); *Ajaiyi and His Inherited Poverty* (1967).

A.R.

Tuwim, JULIAN (\*Łódź 13 IX 1894; †Zakopane 27 XII 1953), Polish poet. The leading poet and co-founder of the 'Skamander' group, he strongly opposed the Symbolist poetry of Młoda Polska in his early work. Inspired partly by German Expressionism and Russian futurism, he created a poetic diction using colloquial language. His early ebullient optimism gradually changed and his often grotesque satires from the 1930s reflect his liberal political convictions. At the same time he became preoccupied with the problem of the connection between language and cultural tradition, and introduced into his poetry extreme, but mostly successful, linguistic experiments, especially neologisms. His poems for children, written just before the Second World War, have become classics in Polish literature. He was an excellent translator, especially of Russian poetry. P.H.

VERSE: *Cryhanie na Boga* (1918); *Sokrates tańczący* (1920); *Siódma jesień* (1922); *Słowa w krwi* (1926); *Biblia cygańska* (1933); *Rzecz czarnośleska* (1929); *Jarmark rymów* (1934); *Zieleń* (1936); *Kwiaty polskie* (1949; 1950).—VARIOUS: *Lokomotywa, Rzepka, Ptasie Radio* (1938); *The Locomotive*, adapt. B. Gutteridge and W. J. Peace, (1940).—*Wybór poezji 1919–1939* (1947).

A. Wyleżyńska, *Jeunes poètes polonais* (1926); J. Stradecki, *J. T. Bibliografia* (1959); M. Głowiński, *Poetyka T. a polska tradycja literacka* (1962); *Wspomnienia o J. T.* (1963); M. Żywow, *J. T.* (1963); R. Sielnikoff, *Ze studiów nad językiem J. T.* (1968). S.S. (P.H.)

Túy, LUCAS DE: see Lucas of Túy.

Tvardovsky, ALEXANDER TRIFONOVICH (\*1910; †Moscow 18 XII 1971), Soviet poet whose 'engaged' narrative poem, *Strana Muravia* (1934–36), written in the folk tone, is in the tradition of Nekrasov's\* *Komu na Rusi zhit' khorosho*; only here the picaresque roamer is a peasant who vainly seeks a country in which there are no collective farms. During the war Tvardovsky wrote his famous *Vasily Těrkin* (1941–45), the portrait of a

peasant soldier during the war with Hitler. It consists of a long series of episodes showing the commonsense humour and all those moods which were likely to make a simple soldier endure the trials of that war. Written in the language of the people, this was the most successful poetic work of the war period. Tvardovsky's post-war optimism came out in his collection *Za dalyu dal'* (1953).

*Vasily Těrkin* (1949); *Kniga liriki* (1949); *Stikhotvoreniya i poemy* (1954).

B. Alexandrov, *Lyudi i knigi* (1950); M. Metchenko, *Lektsii po istorii russkoy sovetskoy literatury*, III (1953). J.L.

Twain, MARK: see Mark Twain.

Twardowski, SAMUEL ZE SKRZYPNY (\*on Lutynia river c. 1600; †1661), Polish poet. A leading Polish Baroque poet, he described historical events and customs realistically and vividly in his massive epic chronicles. His analysis of changes of emotion in the idyll *Daphnis*, is skilful, elegant and typically Baroque as is his account of the clashes between heavenly and earthly love in *Nadobna Pasqualina*, probably an adaptation of an unknown Spanish poem. P.H.

VERSE: *Przeważna legacja . . . Zbaraskiego* (1633); *Szczęśliwa moskiewska wyprawa Władysława IV . . .* (1634); *Daphnis drzewem bobkowym . . .* (1638); *Satyr na twarz Rzeczypospolitej* (1640); *Nadobna Pasqualina* (1655; ed. R. Pollak, 1926); *Wojna domowa z Kozaki i Tatary . . .* (1681).—*Poezje* (1861).

K. Thieberger, *S. von Skrzypna T.* (1898); S. Turowski, *S. ze S. T. i jego poezja na tle współczesnem* (1909); R. Fiszerowna, *S. T. jako poeta barokowy* (1931). S.S.

Twm o'r Nant: see Edwards, THOMAS.

Twyne, BRIAN (\*Lewes 1579; †Oxford 14 VI 1644), English antiquary. Twyne was the first archivist and historian of Oxford University. His copious collections formed the basis of Wood's\* *History and Annals*. G.K.H.

Twyne, THOMAS (\*Canterbury 1543; †Lewes 1 VIII 1613), English translator. Besides Englishing several topographical works Twyne completed Phaer's\* translation of the *Aeneid* (1573). G.K.H.

Tyāgarāja (\*1767; †1847). Although born in Tiruvārūr in Tamilnād, this Vaiṣṇava devotee is renowned in South Indian music for his Telugu *kirtanas*, devotional songs in praise of Rāma, the god-hero of vernacular versions of the RĀMĀYAṆA. He also composed two musical dramas on Vaiṣṇava themes. J.R.M.

Tyard, PONTUS DE (\*Château de Bissey-sur-Fley,

nr Mâcon 1521; †Bragny-sur-Saône 23 IX 1605), French poet. He began as a disciple of Maurice Scève\* (*Erreurs amoureuses*), then became associated with Ronsard\*. He forms a link, personally and aesthetically, between the neo-Petrarchism of the Lyons poets and the broader humanism of the PLÉIADE, of which he was a member. His prose *Discours philosophiques* (1587) are imbued with Platonism and discuss poetry, music, metaphysics, astrology. Tyard was an important Burgundian figure and Bishop of Chalon-sur-Saône (1578–89).

*Les Erreurs amoureuses* (1549, 1551, 1555; crit. ed. J. A. McClelland, 1967); *Œuvres poétiques* (1573).—*Œuvres* (ed. C. Marty-Laveaux, 1875); *Œuvres poétiques complètes* (ed. J. C. Lapp, 1966).

A. Jeandet, *P. de T.* (1860); J. Vianey, *Le Pétrarquisme en France* (1909); R. V. Merrill, 'Platonism in P. de T.'s *Erreurs Amoureuses*' in *Mod. Philol.* (1937); K. M. Hall, *P. de T. and His 'Discours philosophiques'* (1963). G.B.

Tyl, JOSEF KAJETÁN (\*Kutná Hora 4 II 1808; †Plzeň 11 VII 1856), Czech dramatist. He devoted his life as actor, producer and playwright to the establishment and maintenance of a Czech theatrical tradition with a vernacular repertoire. His plays are of little lasting merit, but were of immense importance in the formation of the modern Czech theatre. Best remembered are his popular farces and dramatized fairy tales, e.g. 'The Fair' (*Fidlovačka*, 1834), 'The Bagpiper of Strakonice' (*Strakonický dudák*, 1847). In *Fidlovačka* Tyl introduced the song which was to become the Czech national anthem, 'Kde domov můj?' ('Where Is My Home?').

*Spisy* (ed. V. Štěpánek *et al.*, 25 vols, 1952 ff.).—M. Kačer and M. Otruba, *Tvůrčí cesta J. K. T.* (1961; with biblio.). R.A.

Tyler, ROYALL (\*Boston 18 VII 1757; ∞1794 Mary Palmer; †Brattleboro, Vt. 26 VIII 1826), American playwright, novelist and poet. *The Contrast* (1790), the first American comedy to be produced, presents a Yankee rustic and embodies American ideals. *The Algerine Captive* (1797) is a picaresque novel.

*The Yankey in London* (1809).—*Four Plays by R. T.* (ed. H. T. Brown *et al.*, 1941); *The Verse of R. T.* (ed. M. B. Péladeau, 1968).

G. T. Tanselle, *R. T.* (1967).

H.L.C. (D.S.R.W.)

Tyndale, WILLIAM: see Tindale, WILLIAM.

Tynyanov, YURY NIKOLAYEVICH (\*1894; †1944), Soviet author of literary-historical novels, beginning with *Kyukhlya* (1925)—the nickname of the poet and friend of Pushkin\*, Küchelbecker\*. This well-documented *biographie romancée* shows a cool detachment, a keen psychological sense, and the authentic setting of the age described. Tynya-

nov's second and even better novel, *Smert' Vazir Mukhtara* (1929; *Death and Diplomacy in Persia*, tr. A. Brown, 1938), is about the playwright and diplomat Griboyedov\* who, in 1829, had been torn to pieces by a fanatical Persian mob in Tehran. His third novel of the same kind, *Pushkin* (1936–37), full of meticulous detail, remained unfinished. Tynyanov was one of those who set the fashion for the modernized historical novel, so prominent in subsequent Soviet literature. As a member of the FORMALIST group of critics, he wrote several studies and stories, and took part in the literary controversy then in vogue.

*Problema stikhotvornogo yazyka* (1924); *Arkhaisty i novatory* (1929); *Rasskazy* (1935).

L. Tsyrlin, *T.-belletrist* (1935). J.L.

Tyrtaeus, Greek elegiac poet (7th century B.C.), wrote poems summoning the Spartans to battle and extolling the glories of war.

J. M. Edmonds, *Elegy and Iambus*, I (1931; with tr.); T. Hudson-Williams, *Early Greek Elegy* (1926; with comm.); C. Prato (1968; with comm.).

C. M. Bowra, *Early Greek Elegists* (1938); W. Jaeger, *Paideia*, I (4th ed. 1959). J.T.H.

Tyrwhitt, THOMAS (\*London 27 III 1730; †*ibid.* 15 VIII 1786), English antiquarian scholar and grammarian, through whose researches the rules of Chaucer's\* prosody became known to the 18th century. Through linguistic knowledge he detected Chatterton's\* Rowley forgeries.

*Observations and Conjectures upon some Passages of Shakespeare* (1766; pub. anon.); *Poems supposed to have been written at Bristol by Thomas Rowley and others . . .* (ed.; 1777); *Vindication of the Appendix to the Poems called Rowley* (1782); *The Canterbury Tales of Chaucer* (with essay, notes and glossary; 5 vols, 1775–78).

J. Nichols, *Illustrations of Literary History* (8 vols, 1817–58) and *Literary Anecdotes*, III (1812). R.M.H. (M.Bu.)

Tyutchev, FĖDOR IVANOVICH (\*Orël province 23 XI 1803; †St Petersburg 15 VII 1873), Russian poet, a precursor of Symbolism. He made his debut in Pushkin's\* *Sovremennik* in 1836–37, after which there was a long period of silence—partly because he spent a number of years in diplomatic service in Turin and Munich, and partly because the age was growing much too utilitarian to care for his kind of poetry. Dostoyevsky\* once called Tyutchev the 'first poet-philosopher' in Russian literature, and not without reason, since his poetry shows a deeply felt pantheistic attitude towards the world (partly influenced by Schelling's\* *Naturphilosophie*). Yet behind the external order of the cosmos Tyutchev suspected an ever-threatening dark chaos, and this irrational 'nocturnal' aspect of the world he expressed in haunting symbols. Another group of his best

lyrics reflects the tragic love he had (from 1850 onwards) for Mlle Denisyeva who was associated with his daughters' education. In politics he was a conservative Slavophil and patriot, and wrote several political verses, and in his French pamphlet, *La Russie et la révolution* (1849), extolled Russia as the only giant capable of stemming the revolutionary tide coming from the 'contaminated' West.

*Sochineniya Tyutcheva* (2nd ed. 1900); *Stikhotvoreniya* (1921); *Polnoye sobranie stikhotvoreniy* (1933, 1939).—*Pushkin, Lermontov, T.* (tr. V. Nabokov, 1947).

D. D. Yazykov, *F. I. T.* (1904); L. P. Grossman, *Tri sovremennika* (1922); G. I. Chulkov, *Letopis' zhizni i tvorchestva T.* (1933); D. Stremoukhov, *La poésie et l'idéologie de T.* (1937). J.L.

Tzara, TRISTAN, pseud. of SAMI ROSENSTOCK (\*Moinești, Rumania 4 IV 1896; †Paris 25 XII

1963), French poet. In 1916 Tzara founded the 'Dada' group in Zürich. In 1919 he brought his ideas to Paris and gained the support of such young avant-garde poets as Breton\* and Aragon\*, who later (1922) left him to found the Surrealist movement (SURREALISM). He finally abandoned his experiments in the 'disintegration' of language and placed his natural lyrical gifts at the service of 'engaged' literature.

*La première aventure céleste de M. Antipyrine* (1916); *Sept manifestes dada* (1920); *Mouchoir de nuages* (1925); *L'homme approximatif* (1930); *Où boivent les loups* (1932); *L'Antitête* (1933); *Grains et issues* (1935); *Le cœur à gaz* (1938); *La fuite* (1947); *Morceaux choisis* (1947); *Le surréalisme et l'après-guerre* (1947); *Lampisteries* (1963).

R. Lacôte, *T. T.* (1952); M. Sanouillet, *Dada à Paris* (1965). M.G.; J.P.R.

Tzetztes: see John Tzetztes.

## U

'Ubaid Zākānī, NIZĀM-AL-DĪN (\*Qazvin 1300; †1371), Persian poet and satirist. He lived in Qazvin and Shiraz, visited Baghdad and held a judicial post for some time in Qazvin, but died in poverty. 'Ubaid is the unequalled master of parody and social satire, in which he frequently uses obscene language. His serious poetry is written in a pure and elegant style.

*Muntakhab al-Laḡā'if* (incl. 'Akhlāq al-Ashrāf', 1340, 'Sad pand', 1350, and 'Ta'rifāt', ed. M. H. Ferté, Constantinople, 1885); *Mūsh u Gurbah* (ascribed to 'U.; Tehran, 1930); *Rats Against Cats*, tr. M. Farzad, (1945); *Divān* (intro. 'A. Īqbal, Tehran, 1942). E.Y.

Uberti, FAZIO [BONIFAZIO] DEGLI (\*?Pisa c. 1305/09; †?Verona c. 1367), Italian poet. A Ghibelline of illustrious Florentine family, he lived in exile at various Italian courts. Uberti wrote love poetry, robust political *canzoni* and the *Dittamondo* (c. 1346–67), an allegorical treatise in *terza rime* inspired by the *Divina Commedia*. A rich source of legendary tales, this unfinished work describes the author's moral conversion (c. 1348) in terms of a fantastic journey through Europe, Africa and part of Asia.

*Il Dittamondo e le Rime* (crit. ed. G. Corsi, 2 vols, 1952); *Poeti minori del Trecento* (ed. N. Sapegno, 1952); *Poesia del Duecento e del Trecento* (ed. C. Muscetta and P. Rivalta, 1956).

A. Pellizzari, *Il Dittamondo e la Divina Commedia* (1905); B. Croce, 'F. degli U.' in *Poesia popolare e poesia d'arte* (1933).—C. E. Wittmore, 'F. degli U. as a lyric poet' in *Romanic Rev.*, V (1914). M.W.

Uc de Saint Circ (c. 1217–53), Provençal troubadour. Born in the neighbourhood of Arles, he led an unhappy life as a minstrel. The 15 elegant songs which have come down to us form a love story—of the faithful minstrel-lover and his faithless lady. He imitates Raimon\* de Miraval, to whom he is perhaps superior in formal skill. His *sirventes* and *tensos*, a biography of Bernart\* de Ventadorn—he may have written others—stamp him as a professional court poet; the Provençal grammar of UC FAIDIT, *Donatz provençals*, was ascribed to him.

A. Jeanroy and J. J. Salverda de Grave, *Poésies de U. de S. C.* (1913). R.R.B.

Udall, NICHOLAS (\*1505; †1556), English playwright. Udall was headmaster of Eton (1534–41), patronized by Edward VI and Mary, and appointed headmaster of Westminster (1554). His *Ralph Roister Doister*, the first English comedy, combines native humour and pathos with the structure and type-characters of Roman comedy.

*Ralph Roister Doister* (wr. c. 1553; pub. ?1567; ed. W. W. Greg, 1935; ed. G. Scheurweghs, Louvain, 1939).

C. M. Gayley, 'An historical view of the beginnings of English comedy' in *Representative English Comedies*, I (1903); W. H. Williams, 'Ralph Roister Doister' in *Eng. Studien*, XXXVI, XXXVII (1906–07); D. L. Mauley, 'The relation between U.'s Roister Doister and the comedies of Terence and Plautus', *ibid.*, XXXVIII (1907); J. Hinton, 'The source of Ralph Roister Doister' in *Med. Philol.*, XI (1913); T. W. Baldwin and M. C. Linthicum, 'The date of Ralf Roister Doister' in *Philol. Quart.*, VI (1927); M. Chitty, 'N. U.' in *Times Lit. Supp.* (22 July 1939).

W.A.A.

Ueda AKINARI (\*Sonezaki, Osaka 1734; †1760 Ueyama Tama; †Kyoto 8 VIII 1809), Japanese writer, scholar and poet. The son of an unknown father and a prostitute, he was adopted into a rich family and lived an idle life until 1756, when he started studying literature. His first book came out in 1766 and his masterpiece *Ugetsu monogatari* in 1776. After 1771, in addition to his literary work, he studied and then practised medicine, but gave this up in 1788 to devote himself to writing. His last years were lonely and miserable: he lived in poverty, affected by blindness and an increasingly unsociable nature. Although his scholarly works on Chinese and Japanese literature are of high value, his novels are his main literary achievement. His stories usually have grotesque and supernatural plots, presented sincerely and convincingly. E.B.C.

*Ugetsu monogatari*: 'Tales of a Clouded Moon', 5 of the 9 stories tr. W. Whitehouse in *Monumenta Nipponica*, I (1938), IV (1941); another story tr. in *Selections From Japanese Literature* (ed. F. J. Daniels, 1959); remainder tr. E. D. Saunders in *Monumenta Nipponica*, XXI (1966); 'The Chrysanthemum Tryst', 1 story tr. Louis Allen in *Durham Univ. Jour.*, new ser., XXVIII.2 (1967); *Contes de pluie et de lune* (complete tr. R. Seiffert, 1956).

P. Humbertclaude, 'Essai sur la vie et l'œuvre de U. A.' in *Monumenta Nipponica*, III–V (1940–42); J. Araki, 'A critical approach to the *Ugetsu monogatari*', *ibid.*, XXII (1967).

E.B.C. (D.E.M.)

Ugarte, MANUEL (\*Buenos Aires 1878; †1951), Argentinian political journalist and short-story writer whose fame in the former field rests on his militant attitude against North American imperialism. In this respect he coincided with the later developments of MODERNISM. As a short-story writer he has achieved distinction with some collected volumes that have been appreciated abroad.

*Cuentos de la Pampa* (1903); *Cuentos argentinos* (1908); *El porvenir de la América latina* (Valencia,

1911); *El destino de un continente* (Madrid, 1923; *The Destiny of a Continent*, tr. C. A. Phillips, 1925).  
E.Sa. (J.F.)

Ughelli, FERDINANDO (\*Florence 21 III 1595; †Rome 16 V 1670), Cistercian scholar, author of a history of the Italian Church by dioceses, widely imitated in other countries.

*Italia sacra* (9 vols, 1643–62; ed. N. Coleti, 10 vols, 1717–22).  
D.H.

Ugrinov, PAVLE, pseud. of VASILJE POPOVIĆ (\*Mol nr Subotica 15 IV 1926), Serbian novelist and prose writer. After fighting with the Partisans as a boy from 1944, Ugrinov studied economics at Belgrade before changing to the Drama Academy. He has worked in most of the Belgrade theatres, including Atelje 212, the avant-garde theatre of which he was one of the founders. His prose is close to the French *nouvelle vague* style, modernist, descriptive, plastic with an almost complete absence of direct narration and apparent cohesion. He also writes plays for radio and television.

NOVELS: *Odlazak* (1958); *Vrt* (1967); *Elementi* (1968); *Senzacije* (1970).  
B.J.

Uguccione da Lodi (fl. first half of 13th century), north Italian religious poet, wrote two long didactic poems (the *Libro*) on sin and Hell and Heaven. Nothing is certainly known of his life; he may have had a leaning to heresy. The poems, written in northern dialect, are of philological rather than literary interest.

Ed. R. Brogini in *Studj romanzi*, XXXII (1956); see also *Crestomazia italiana dei primi secoli* (ed. E. Monaci; 2nd ed. rev. F. Arese, 1955); *Early Italian Texts* (ed. C. Dionisotti and C. Grayson, 2nd ed. 1965).

E. Levi, *U. da L. e i primordi della poesia italiana* (1928).  
K.F.

Uhland, LUDWIG (\*Tübingen 26 IV 1787; ∞1820 Emilie Vischer; †*ibid.* 13 XI 1862), German poet. He and his friend Justus Kerner\* formed the nucleus of the Swabian circle of poets, whose original impulse came from the Heidelberg Romantics. He developed rapidly during his study of medieval MSS in Paris (1810–11). His creative period lasted from 1804 to 1817, after which his energies were increasingly diverted to German literary studies of the Middle Ages, particularly of the MINNESANG (Professor at Tübingen 1824–33), and furthering democratic ideals in German politics. Historical sense was also the basis of his impersonal poetry, which, at its best, echoes the popular ballad and *Volkslied*. His historical plays, though unforgotten, are now dated.

*Sämtliche Werke* (ed. H. Fischer, 6 vols, 1892); *Tagebuch* (ed. J. Hartmann, 1893); *Gedichte* (crit. ed. *idem* and E. Schmidt, 2 vols, 1898); *Brief-*

*wechsel* (ed. J. Hartmann, 4 vols, 1911–16).—*Songs and Ballads of U.* (tr. W. W. Skeat, 1864).

H. Schneider, *U.* (1920) and *U.s Gedichte und das deutsche Mittelalter* (1921, 1967); H. Maschek, *U. als Schwabe* (1930); E. Wohlhaupt, *U.* (1955); G. Schwarz, *L. U.* (1964).  
H.A.P. (K.W.M.)

Ujejski, KORNEL (\*Beremiany 12 IX 1823; †Pawłów 19 IX 1897), Polish poet and playwright. His patriotic feelings were influenced by great Polish Romantic poets with whom he came into early contact. Social and political events in Poland at that time found a lugubrious expression in his patriotic and high-sounding poems. His hymn *Z dymem pożarów*, to which Nikorowicz set music, became for some time almost a national anthem.

*Maraton* (1847; ed. M. Janik, 1906); *Skargi Jeremiego* (1847); *Melodie biblijne* (1852); *Tłumaczenia Szopena* (1866; *Worte zu Chopin*, tr. H. Monat, n.d.); *Skargi Jeremiego Część druga* (1893).—*Poezye* (Leipzig, 1866); *Pisma wybrane* (1955).—Ger. tr. sel. poems in E. Bett, *Bibliothek der Gesamtlitteratur* (1886).

A. Bądzkiewicz, *K. U. Zarys biograficzno-krytyczny* (1893); K. Wroblewski, *K. U.* (1902); M. Wysłouchowa, *K. U. Jego życie i pisma* (1906).  
S.S. (P.H.)

Ujević, AUGUSTIN ['Tin'] (\*Vrgorac, Dalmatia 5 VII 1891; †Zagreb 12 XI 1955), Croatian poet. A bohemian character, standing outside all the Yugoslav literary movements of his time on account of the plaintive, personal and powerfully original quality of his lyricism and his exceptional mastery of the resources of the language. He was an active Socialist, an erudite essayist and translator.

POEMS: *Lelek sebra* (1920); *Kolajna* (1926); *Auto na korzu* (1932); *Žedan kamen na studencu* (1954).—ESSAYS: *Nedjela maloljetnih* (1931); *Ljudi za vratima gostionice* (1938).—*Sabrana djela* (coll. works; 17 vols, 1963–67); *Izabrana djela* (sel. works; ed. D. Tadijanović, 1965).

A. Marinković, *Svetkovine poezije. O Tinu Ujeviću* (1961).  
V.J.

Uji Shūi Monogatari, a Japanese collection of nearly 200 Buddhist and secular tales second in importance only to the much larger *Konjaku\* monogatari*, and compiled by an unknown compiler, probably in the early 13th century, though it may contain later interpolations. It has a close but obscure relationship to *Konjaku*; it appears to have developed out of a now lost work by Minamoto no Takakuni which (or some form of which) may have been one source for that monumental collection.

Detailed study and complete tr. in D. E. Mills, *A Collection of Tales From Uji* (1970); partial tr. J. S. Forster in *Monumenta Nipponica*, XX.1–2

(1965); two stories tr. R. H. Brower in *Anthology of Japanese Literature* (ed. D. L. Keene, 1955).

D.E.M.

Ulfilas: see Wulfila.

Ulloa y Pereira, Luis (\*Toro 1584; †*ibid.* 1674), Spanish poet and memoir-writer. He was favoured by Olivares and became corregidor of León. His most famous poem is about Alfonso VIII and Raquel, the Jewess of Toledo. His minor poems are not remarkable. He also wrote a defence of the popular theatre and memoirs of the life of his brother.

E.M.W.

*Obras, prosas y versos* (1674); Biblioteca de Aut. Esp., XXIX; *Memorias familiares y literarias* (ed. M. Artigas, 1925).

J. García Aráez, *Don L. de U. y P.* (1952).

E.M.W. (J.E.V.)

Ulrich von dem Türlin (fl. 1261–69), Carinthian burgher poet who, following hints in Wolfram\* von Eschenbach's *Willehalm*, added a pre-history of some 10,000 lines, which in revisions by his own and later hands enjoyed popularity; the 15th-century prose version transmits the continuous story. (See Ulrich\* von Türlin.)

Ed. S. Singer (1893).

F.P.P.

Ulrich von Gutenberg (fl. 1172–1200), minnesinger of noble Alsatian family; was remembered as an early master in the art of the LEICH, but in the example preserved preoccupation with metrical pattern has reduced him to commonplaces. His other songs are dull. He was influenced by Friedrich\* von Hausen.

*Minnesangs Frühling* (ed. K. Lachman and C. von Kraus, 1950); H. de Boor, *Die höfische Lit. 1170–1250* (1953).

F.P.P.

Ulrich von Lichtenstein (c. 1200–75), Styrian noble, whose verse autobiography (*Frauendienst*, 1255) is our best guide to the reality behind later minnesang: a few episodes from his impressive official career, but the full story of his fantastic behaviour from early youth to middle age in the name of *amour courtois*. It includes his lyrics up to 1255 (he wrote about 60), many spirited, but courtly *Tanzlieder* and two dawn songs (TAGELIED). (Ludwig Tieck\*, *Frauendienst* . . . , 1812, is an adaptation.) His *Frauenbuch* (1257) is in the main a dispute between a knight and a lady on the decay of chivalry.

Ed. K. Lachmann (1841); *Frauendienst* (ed. R. Bechstein, 1888); Olive Sayce, *The Poets of the Minnesang* (1967).

K. Knorr, *Über U. von L.* (1875); W. Brecht, 'U. von L. als Lyriker' in *Zschr. f. dt. Alt.*, XLIX (1908); K. L. Schneider, 'Die Selbstdarstellung' in *Festgabe U. Pretzel* (1963).

F.P.P.

Ulrich von Singenberg, 'der Truchsess von St Gallen' (fl. 1209–28), Swiss minnesinger. He imitates and parodies Walther\* von der Vogelweide's *Sprüche*; in addition, conventional *Minnelieder* and *Tagelieder*. His robust tone heralds later Swiss developments. (See Steinmar\*; Hadlaub\*.)

Ed. W. Wackernagel and M. Rieger, *Walther von der Vogelweide nebst U. von S.* (1862); *Dt. Liederdichter* (ed. K. Bartsch and W. Golther, 1929).—L. Wolff in W. Stammeler, *Die dt. Lit. des M.A.s, Verfasserlex.*, IV (1951–52).

F.P.P.

Ulrich von Türlin (fl. 1235–50), German poet of noble family who enjoyed the favour of King Henry, son of Frederick\* II. Of his *Cliges* (based on Chrétien\* de Troyes) there is only a fragment (60 lines). He attempted sequels to Gottfried\* von Strassburg's *Tristan* (2,300 lines based on Eilhart\* von Oberg) and Wolfram\* von Eschenbach's *Willehalm* (36,000 lines based on *chansons de geste* of the Guillaume d'Orange cycle [CHANSONS DE GESTE]). (See Heinrich\* von Freiberg; Ulrich\* von dem Türlin.)

*Cliges* frag. in *Zschr. f. dt. Alt.*, XXXII (1888); *Willehalm* (= *Rennewart*, ed. A. Hübner, 1938).—H. F. Massmann in *Tristan und Isolde* (1843); H. de Boor, *Die höfische Lit. 1170–1250* (1953).

F.P.P.

Ulrich von Winterstetten (fl. 1241–80), Swabian knight (son of Konrad von W., a patron of Rudolf\* von Ems): minnesinger—even after 1258, when canon of Augsburg. More notable than his *Minnelieder* are his *Tanzlieder*: flirtatious exchanges between girl and gallant, with lively rhythm and refrain, reminiscent of Neidhart\* and Tannhäuser\*, but without their venom or their virtuosity.

Ed. J. Minor, *Die Leiche und Lieder U. Schenks von Winterstetten* (1882); *Dt. Liederdichter* (ed. K. Bartsch and W. Golther, 1929).

G. Müller in *Zschr. f. dt. Alt.*, LX (1923) and *Dt. Vierteljahrsschr.*, I (1923); A. Selge, *Studien über U. von W.* (1929).

F.P.P.

Ulrich von Zatzikhoven (\*Zätzikon, Switzerland; fl. c. 1200), Swiss poet (?*capellanus* of Thurgau). Translated and so preserved a version of the adventures of Lancelot ('in the possession of Hugh of Morville'—one of Richard\* Lionheart's hostages); it and Chrétien\* de Troyes' *Chevalier de la Charete* have a common source. Within German literature Ulrich's *Lanzelet* is an anachronism which was largely ignored; the prose 'Lancelots' of later centuries are based on the French prose of c. 1225.

Ed. K. A. Hayn (1845; repr. with intro. and biblio. F. Norman, 1965); R. Kluge, *Lancelot*, I, II (prose version; 1948, 1963); Eng. tr. K. G. T. Webster (1951).



Rosemary Combridge, 'The problems of a new edition...' in F. Ganz and W. Schröder, *Probleme mittelalterlicher Überlieferung* (1968). F.P.P.

'Umar ibn Abī Rabi'a (fl. 7th–8th century), Arabic poet. A member of the merchant aristocracy of Mecca, of the tribe of Quraish, he lived the life of a rich gentleman in Mecca and Medina. In contrast to contemporary poets like al-Farazdaq\* and Jarir\*, filled with the tribal spirit of ancient Arabia, 'Umar is the pioneer of a new poetry. His subject is love; he describes his experiences in gracious verses and in an easily flowing language.

P. Schwarz, 'Umar ibn Abī Rabi'a (1st 5 poems of his *Diwan* ed. with Ger. tr. and biog.; 1893) and 'Umars Leben, Dichtung, Sprache und Metrik (1909; last fasc. of *Der Diwan des 'Umar ibn Abī Rabi'a*, 1901–09). S.M.S.

Umayya ibn Abī'l-Ṣalt (fl. c. 600), pre-Islamic Arabic poet, was one of those Arabs who under the influence of Judaism and Christianity adopted a monotheistic faith. Most of the poems attributed to him, treating Biblical subjects, are, however, undoubtedly later Muslim forgeries.

H. H. Bräun, 'Umayya b. Abī'l-Ṣalt' in *Encyclopaedia of Islam*, IV (1st ed. 1934). S.M.S.

Umezaki HARUO (\*Fukuoka 15 II 1915; †19 VII 1965), Japanese novelist. A graduate of Tokyo Imperial University in Japanese literature, he served during the Second World War in a naval signals unit in Kyushu. He was mentally unstable for much of his life and died of cirrhosis of the liver. His last novel, published in 1965, concerns a man who escapes from a Tokyo mental hospital to revisit the scenes of his wartime duty in Kyushu. He was much concerned with the bleakness of life in modern society and the unhappiness of ordinary people. His sympathy for them and his hatred of harsh military discipline emerge very clearly from his story *Sakurajima* (based on his own experience), about life during the closing weeks of the war in a naval signals unit at Sakurajima, a volcanic island off Kagoshima.

*Sakurajima* (1946; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, II, 1959; tr. D. E. Mills in *The Shadow of Sunrise*, ed. S. Saeki, 1966; *Rinshō* (1948; 'A Round in Three Parts', tr. C. Royston in Japan Quart., IV.4, 1968); *S. no senaka* (1952; 'The Birthmark on S.'s Back', tr. *idem*, *ibid.*, XVI.1, 1969). D.E.M.

Unamuno y Jugo, MIGUEL DE (\*Bilbao 29 IX 1864; ∞ Concha Lizárraga; †Salamanca 31 XII 1936), Spanish thinker. He was for over 40 years Spain's most powerful personality but always shook off followers and walked alone. He was

exiled (1924–30) by the dictator Primo de Rivera, became member of the Republican constituent Cortes, and took Franco's side at the outbreak of the Civil War, only to raise his voice against it. Professor of Greek (and intermittently Rector) at Salamanca and a voracious reader in several languages, he was mainly concerned with the wide synthesis of culture as it centres upon the individual man with whom he identified himself.

The main body of his thought deals with the problem of death. In man's conscious or sub-conscious longing for eternal life, for the preservation of his personality, Unamuno sees the origin of all religions and the spur of all individual endeavour. The impossibility of reconciling this vital human longing with scientific knowledge gives rise to man's 'agony', his feeling of tragedy in life, because life and reason are antithetical, one affirming what the other denies (see his famous *Del sentimiento trágico de la vida* and *La agonía del Cristianismo*). This theme inspires and conditions all Unamuno's production. Thus his excellent novels (*Niebla*; *Tres novelas ejemplares*; *San Manuel Bueno, mártir*), stripped of all superfluous details, become huge philosophical and psychological skeletons, concerned exclusively with human doubts, passions and anxieties. Much of modern EXISTENTIALISM is foreshadowed in them. Springing as they do from inner feelings, Unamuno's thoughts find superb condensation in his noble, manly poems. Among these 'El Cristo de Velázquez' (1920) is considered his masterpiece. It has often been compared with Blake\*. As a dramatist he is less successful; his plays utilize the same themes, but the language is rhetorical and the presentation reminiscent of 19th-century dramatists (*Soledad*, wr. 1921; *El otro*, wr. 1926; *El hermano Juan*, wr. 1934). His passionate concern for Spain appears in various analyses of Spain's cultural heritage and eventual decay; and also in powerful descriptions of landscape.

*Obras completas* (ed. M. García Blanco, 15 vols, 1958, 10 vols, 1968–70); *Teatro completo* (ed. *idem*, 1959).—*Paz en la guerra* (novel; 1897); *Vida de Don Quijote y Sancho* (1905; *Life of Don Quixote and Sancho*, tr. H. P. Earle, 1927; *Our Lord Don Quixote*, tr. A. Kerrigan, 1968); *Mi religión y otros ensayos* (1910); *Por tierras de Portugal y España* (1911); *Rosario de sonetos líricos* (1911); *Del sentimiento trágico de la vida* (1912; *The Tragic Sense of Life in Men and Peoples*, tr. J. E. C. Flitch, 1921); *Contra esto y aquello* (1912); *Niebla* (1914; *Mist, A Tragi-Comic Novel*, tr. W. Fite, 1929); *Ensayos* (7 vols, 1916–18; *Essays and Soliloquies*, tr. with intro. J. E. C. Flitch, 1925); *Abel Sánchez* (1917); *El Cristo de Velázquez* (1920); *The Christ of Velázquez*, tr. E. L. Turnbull, 1951); *Tres novelas ejemplares* (1921; *Three Exemplary Novels*, tr. A. Flores, 1930); *Teresa* (1923); *La agonía del Cristianismo* (1924; *The Agony of Christianity*, tr. P. Loving,

1928); *De Fuerteventura a París* (Paris, 1926); *Cómo se hace una novela* (1927); *Romances del destierro* (1928); *San Manuel Bueno, mártir, y tres historias más* (1933; with Eng. tr., 1957); *La ciudad de Henoc* (1941); *Antología poética* (1942; intro. L. Vivanco).

J. Marías, *M. de U.* (1943); A. Barea, *U.* (Cambridge, 1952); C. Clavería, *Temas de U.* (1953); S. Serrano Poncela, *El pensamiento de U.* (1953); M. García Blanco, *Don M. de U. y sus poesías* (1954); C. Blanco Aguinaga, *U., tétrico del lenguaje* (1954), and *El U. contemplativo* (1959); J. Ferrater Mora, *U., bosquejo de una filosofía* (1957) and *U. A Philosophy of Tragedy* (1962); P. G. Earle, *U. and English Literature* (1960); M. T. Rudd, *The Lone Heretic* (1963); J. M. Zavala, *U. y su teatro de conciencia* (1963); A. Moncy, *La creación de los personajes en las novelas de U.* (1963); M. J. Valdés, *Death in the Literature of U.* (1964); M. Laine, *La palabra en U.* (1964); *Spanish Thought and Letters in the 20th Century* (ed. G. Bleiberg and E. I. Fox, 1966); P. Ilie, *U., An Existential View of Self and Society* (1967); J. Rubia Barcia and M. A. Zeitlin, *U. Creator and Creation* (1967). R.M.N. (J.E.V.)

Uncle Remus: see Harris, JOEL CHANDLER.

Under, MARIE (\*Tallinn 27 III 1883; ∞1902 K. Hacker, ∞1924 A. Adson), Estonian poet. Under the influence of neo-Romanticism she began her literary career with her erotic *Sonetid* ('Sonnets'; 1917), remarkable for its vitality and formal competence. By 1920 her egocentricity was giving way to an interest in social and moral problems (cf. *Verivalla*, 'Bleeding Wound', 1920) and she had fallen under the passing influence of Expressionism. With *Hüäl varjust* (1927; *Stimme aus dem Schatten*, tr. H. Stock, 1949), which reflects the effects of a serious illness, and subsequent collections she reached full maturity: her verse was now formally perfect, intellectually and emotionally balanced and among the best of its kind. Besides lyrics she has written ballads of notable narrative power. She has translated from Baudelaire\*, Rimbaud\*, Mactierlinck\*, Ibsen\*, Rilke\* and the German Expressionists.

VERSE: *Eelõitseng* (1918); *Sinine puri* (1918); *Pärisosa* (1923); *Rõõm ühest ilusast päevast* (1928); *Õnnevarjutus* (1929); *Lageda taeva all* (1930); *Kivi südamele* (1935); *Ja liha sai sõnaks* (1936); *Mureliku suuga* (1942); *Sõnasild* (1945); *Südamik* (1957); *Kogutud luuletused* (coll. poems; 1958). —Verse tr. W. K. Matthews in *Anthology of Modern Estonian Poetry* (1953) and *Child of Man* (1955).

I. Vask, 'The main tradition of Estonian poetry' in *Estonian Poetry and Language* (1965); A. Mägi, *Estonian Literature* (1968); *Eesti kirjanduse ajalugu*, III (ed. E. Sögel, 1969); E. Nirk, 'M. U.' in *Estonian Literature* (1970). W.K.M. (M.A.B.)

Underdowne, THOMAS (fl. 1566–87), English translator. Underdowne's translation of Heliodorus\* *Æthiopica* (from the Latin version of S. Warszewicki), in vigorous rhythmical prose, is thought to have influenced Sidney's\* *Arcadia*.

*An Æthiopian Historie* (?1569; ed. W. E. Henley, 1895); *Ovid his Inveective against Ibis* (1569).

J.B.B.

Undset, SIGRID (\*Kalundborg, Denmark 20 V 1882; ∞1912 Anders Svarstad [o/o1925]; †Oslo 10 VI 1949), Norwegian novelist. Her father was a well-known Norwegian archaeologist who aroused an interest in the past in her while she was still a child. His death when she was 11 caused her education to be curtailed, and for ten years she worked in an office in Christiania. Her first novel *Fru Martha Oulie* (1907) pinpointed a theme which was to recur in her work: the tribulations of the sexually delinquent woman. She went to Rome in 1909 on a travelling scholarship, and became a full-time writer. She achieved her first real success with *Jenny* (1911; Eng. tr. W. Emme, 1921), a sympathetic and at times moving testament of artistic youth, for which she drew on her own experiences of Christiania and Rome. Other novels and short-stories exploring the love and conjugal problems of idealistically inclined women followed. In the early 1920s she achieved world fame with the historical trilogy *Kristin Lavransdatter*, set in 14th-century Norway; it was followed by the less important *Olav Audunssøn* series. Basically, the problems in these works, though treated in greater depth and enunciated through much more freely-drawn characters, are of the same personal and domestic kinds as in her novels with modern settings, but interwoven in masterly fashion with the historical material, of which she had an encyclopaedic knowledge. Subsequently she wrote a number of novels with a modern setting, strongly marked in the problems they pose by her conversion to Roman Catholicism in 1924. Sigrid Undset's work always has great moral earnestness and, right from the start, the religious solution does not seem to be very far away. At times it has a cloying domesticity, and wordiness makes for density of texture, but her work has an impressive cumulative effect. She was awarded the Nobel prize for literature in 1928.

*Ungdom* (verse; 1910).—*I Grålysningen* (play; 1908; pub. 1968).—NOVELS AND VARIOUS: *Den lykkelige alder* (1908); *Viga-Ljot og Vigdis* (1910); *Gunnar's Daughter*, tr. A. G. Chater, 1936; *Fattige skjebner* (1912); *Vaaren* (1914); *Fortællinger om kong Arthur og ridderne av det runde bord* (1915); *Splinten av troldspeilet* (1917); *Images in the Mirror*, tr. A. G. Chater, 1938; *De kloge jomfruer* (1918); *Kristin Lavransdatter* (3 vols, 1920–22; Eng. tr. C. Archer and J. S. Scott, 1 vol., 1930, 3 vols, 1969); *Vaarskyer* (1921); *Olav Audunssøn* (4 vols, 1925–27; *The Master of*

Hestviken, tr. A. G. Chater, 1934); *Etapper* (1929; *Stages on the Road*, tr. *idem*, 1934); *Gymnadenia* (1929; *The Wild Orchid*, tr. *idem*, 1931); *Den brændende busk* (2 vols, 1930; *The Burning Bush*, tr. *idem*, 1932); *Ida Elisabeth* (1932; Eng. tr. *idem*, 1933); *Etapper. Ny række* (1933); *Elleve aar* (1934; *The Longest Years*, tr. *idem*, 1935); *Den trofaste hustru* (1936; *The Faithful Wife*, tr. *idem*, 1937); *Norske helgener* (1937; *Saga of Saints*, tr. [from MS] E. C. Ramsden, 1934); *Selvportretter og landskapsbilleder* (1938; *Men, Women and Places*, tr. A. G. Chater, 1939); *Madame Dorthea* (1939; Eng. tr. *idem*, 1941); *Happy Times in Norway* (tr. Joran Birkeland, 1943; *Lykkelige dager*, 1947); *Return to the Future* (tr. H. C. K. Næseth, 1942); *Tilbake til fremtiden*, 1945); *Sigurd and His Brave Companions* (in Eng., 1943; *Sigurd og hans tapre venner*, 1966); *Catherina av Siena* (1951); *Artikler og taler fra krigstiden* (ed. A. H. Winsnes, 1952).—*Middelalder-Romaner* (10 vols, 1949); *Romaner og fortellinger fra nutiden* (10 vols, 1949).

N. R. Anker, *Min venn S. U.* (1946); A. H. Winsnes, *S. U., En studie i kristen realisme* (1949; Eng. tr. P. G. Foote, 1953); E. Steen, *Kristin Lavransdatter* (1959); N. Deschamps, *S. U. ou la morale de la passion* (Montreal, 1966); A. Gustavson in *Six Scandinavian Novelists* (1968). R.G.P.

Ungaretti, GIUSEPPE (\*Alexandria 10 II 1888; †Milan 3 VI 1970), Italian poet. His Egyptian background provides the images, and his quest for roots the themes, of much of his poetry, the form of which is at first influenced by his education in Paris, where he came under the influence of Apollinaire\*. He did not visit Italy until 1914. After the war he worked as a journalist, and from 1936 to 1942 he taught Italian literature in Brazil, returning in the latter year to hold until 1962 a Chair of Italian literature in Rome.

He first became known for his war poems, published in *Il porto sepolto* (limited ed., 1916; 1919). *L'Allegria* (1931) contains most of his early poems, which in spite of their brevity, metrical experiments and the absence of punctuation, are very accessible. *Sentimento del tempo* (1933), more abstract in language, is Ungaretti's first volume of 'hermetic' poetry. *Il dolore* (1947), inspired by the death of his son and by the war, is possibly his most directly moving work. *La terra promessa* (1950), based on the theme of life as a quest, taking up ideas present in his earliest work, remains unfinished.

All Ungaretti's poetry is autobiographical in inspiration, and he gave to his work the collective title of *Vita d'un uomo* (*Life of a Man*, tr. A. Mandelbaum, 1956). He has also translated from Góngora\*, Blake\*, Racine\* and Shakespeare\*.

*Poesie disperse* (1945); *Un grido e paesaggi* (1952); *Il taccuino del vecchio* (1960).—*Vita d'un uomo. Tutte le poesie* (1969).

L. Rebay, *Le origini della poesia di G. U.* (1962); F. Portinari, *G. U.* (1967); L. Piccioni, *Vita di un poeta: G. U.* (1970). B.M.

Unico Aretino: see Accolti, BERNARDO.

Unruh, FRITZ VON (\*Koblenz 10 V 1885; †28 XI 1970), German playwright and novelist. Originally a professional soldier, he began with plays about a soldier's problems; the actual experience of war made him an ardent pacifist propounding his belief in symbolic Expressionist dramas and prose. R.W.L. (K.P.)

PLAYS: *Offiziere* (1911); *Louis Ferdinand, Prinz von Preussen* (1913); *Ein Geschlecht* (1917); *Platz* (1920); *Bonaparte* (1927; Eng. tr. 1928).—*Dramen* (1960).

A. Kronacher, *F. von U.* (1946); W. Küchler, *F. von U.* (1949); *F. von U. Rebell und Verkünder* (ed. F. Rasche, 1960); W. F. Mainland, 'F. von U.' in *German Men of Letters*, III (ed. A. Natan, 1964). K.P.

\*Unşuri, HASAN ABU'L-QĀSIM (\*Balkh; †?1049), Persian poet, was poet laureate to Sultan Maḥmūd of Ghazna (998–1030), who enriched him; he afterwards praised Maḥmūd's son Mas'ūd (1030–40). Three romances ascribed to 'Unşuri are lost. His *Divān* contains mainly panegyrics. He writes in a dignified and forceful style, more reasoned and less exaggerated than those of later panegyrists.

*Divān* (Tehran, 1881).

C. Rieu, *Catalogue of the Persian MSS in the British Museum*, supp. (1895); J. Rypka, *History of Iranian Literature* (1968). E.Y.

Updike, JOHN (\*Shillington, Pa. 18 III 1932; ∞1953 Mary Pennington), American short-story writer and novelist. One of the virtuosi of modern American writing, Updike proved in his second novel *Rabbit, Run* (1960) that his stylistic preoccupations could nevertheless show a man admirable in his refusal to accept compromise. His best-selling *Couples* (1968), a novel of an adulterous tightly-knit community, presents a preoccupation with oral sex through a Paterian richness of imagery and cadence.

NOVELS: *The Poorhouse Fair* (1959); *The Centaur* (1963); *Of the Farm* (1965); *Rabbit Redux* (1972).—SHORT STORIES: *The Same Door* (1959); *Pigeon Feathers* (1962); *The Music School* (1966). D.E.Mo.

Upiġs, ANDREJS (\*Skriveri 5 XII 1877; †Riga XII 1970), Latvian novelist, playwright and literary critic. A peasant's son, self-taught, he became a qualified teacher in 1896 and taught in elementary schools in and around Riga from 1897 to 1908, after which he devoted himself to writing. In his early works he described the peasant's struggle to own his own plot. After his early period of

'peasant idealism' (Upīts' own term; 1901-05) he embarked on his trilogy *Robežnieki*, one of the best-known works in Latvian literature, in which the break-up of the old patriarchal order in village life at the beginning of the 20th century and subsequent social upheavals are reflected in the chronicle of the Robežniek brothers, Martin, the working-class hero, and Jan, the shallow petit-bourgeois hypocrite. Upīts' copious output also includes histories of Latvia (1911) and world literature (1930-34), and a number of historical novels, including *Zaļā zeme* ('The Green Land'; 1945), an account of 19th-century Latvian village life for which he was awarded a Soviet State prize, and *Plaisa mākonos* ('Break in the Clouds'; 1951), which dealt with the labour movement in 19th-century Latvia.

NOVELS: Robežniek trilogy: *Jauni avoti* (1909); *Zīda tīklā* (1912); *Ziemeļa vējš* (1921); sequels: *Jāņa Robežnieka pārnākšana* (1932); *J. R.ka nāve* (1933).—*Outside Paradise and Other Stories* (tr. T. Zalīte, ed. R. Daglish, Moscow, 1960).

M. J. Kalve, A. U. (Moscow, 1957). H.Le.

Urabe KENKO: see Yoshida KENKO.

Urban, MILO (\*Rabčice 24 VIII 1904), Slovak novelist, and perhaps the most successful in the period 1918-39. His trilogy portrayed with keen realism and deep sympathy the life of a Slovak village, first under Hungarian rule and then in the Czechoslovak Republic. The picture of the deadening tyranny of Magyar domination in Slovakia during the First World War (*Živý bič*) is more successful than the attempt (in *Hmly na úsvite*, 1930, and *V osidlách*, 1940) to depict the difficulties and vicissitudes of the young Czechoslovak Republic. In the Second World War Urban was active as a journalist in the service of the Slovak Fascist state. After many years of silence, he resumed his chronicle of Slovak life, now viewing the events of the war period from the Communist point of view (*Zhasnuté svetlá*, 1957; *Kto seje vietor*, 1966).

*Živý bič* (1927; Ger. tr., *Die lebende Peitsche*, 1931). R.A.

Urbicius: see Maurice.

Ureche, GRIGORE (\*Moldavia c. 1590; †1647), Moldavian chronicler. He studied at Lwów, where he read Polish and Latin annals on which he partly based his *Letopiseșul Țării Moldovei* ('Chronicle of Moldavia'), the earliest surviving Rumanian chronicle. This work covers the period 1359-1594 and is the first non-religious work in Rumanian. Although it betrays in many places the influence of Latin syntax it is nevertheless notable for its fluidity of style.

*Letopiseșul Țării Moldovei* (ed. P. Panaitescu,

1958; ed. L. Onu, 1967).—G. Ivașcu, *Istoria literaturii române*, I (1969). D.J.D.

Urfé, HONORÉ D' (\*Marsilles 11 II 1567; †1600 Diane de Châteaumorand; †Villefranche-sur-Mer 1 VI 1625), French novelist. Through his mother d'Urfé was of noble blood and spent much of his life in the service of his relative, the Duke of Savoy. He wrote pastoral and religious verse, but his great work was the *Astrée*, a pastoral romance inspired by such Spanish and Italian models as *Amadis de Gaula*, Montemayor's *Diana* and Guarini's *Pastor Fido*. It traces through many vicissitudes and digressions the love-story (set in 'Gaul in the time of the Druids') of the shepherd Céladon and the shepherdess Astrée. After d'Urfé's death, the *Astrée* was completed (Part V) by his secretary Baro. It was immensely popular throughout the 17th century and provided society with an art of courtship and a stylistic model for *galant* conversation. It idealized woman and etherealized love, and provided a storehouse of sentiments and of themes on which later novelists and dramatists constantly drew.

*L'Astrée, où par plusieurs histoires et sous personnes de bergers et d'autres sont déduits les divers effets de l'honnête amitié* (Pt I, 1607; II, 1610; III, 1619; IV and V, 1627; ed. H. Vaganay, 1925-28).

O. C. Reure, *H. d'U.* (1910); M. Magendie, *L'Astrée* (1929) and *Le roman français au XVIIe siècle* (1932). G.B.

Urfi, MUHAMMAD, JAMĀL-AL-DĪN (\*Shiraz; †Lahore VIII 1591), Persian poet who emigrated to India. His poetry, written under Akbar Shāh (1556-1605), while revealing a perceptive and original mind, is somewhat heavy.

*Divān* (Cawnpore, 1880; *Selections From Urfi's Qasidas*, tr. Abdus-Salam, Calcutta, 1879); *Kulliyāt* (Cawnpore, 1880).

E. J. W. Gibb, *History of Ottoman Poetry*, I (1900); Shibli Nu'mani, *Shi'r al-'Ajām*, III (1924); M. A. Ghani, *History of Persian Language and Literature at the Mughal Court*, III (Allahabad, 1930). E.Y.

Urmuz (or Hurmuz), pseud. of D. DEMETRESCU-BUZĂU (according to some authorities DIMITRIE IONESCU-BUZĂU) (\*Curtea de Argeș 1883; †[suicide] Bucharest 1923), a forerunner of the Dadaists. He is one of a line of Rumanian writers—of whom Tristan Tzara\* and Eugène Ionesco\* are the best known—who have used the absurd as a major literary device.

Separately pub. prose pieces, *Pînă și Stamate*, *Ismail și Turnavitu*, *Gayk*, etc., coll. in *Algazy & Grummer* (1930).

Sașa Pană, *Sadismul adevărului* (1936); G. Călinescu, *Istoria literaturii române* (1941); G.

Ciprian, *Cutia cu maimuțe* (1942); O. S. Crohmălcianu in *Contemporanul* (13 Jan. 1967).

F.J.B.

Urquhart, SIR THOMAS (\*Cromarty 1611; †abroad c. 1660), Scottish author, translator and a militant Royalist, educated at Aberdeen. Urquhart was variously learned and original in mind. He translated the first three books of Rabelais\* in a highly distinctive style; racy, eccentric in diction, mannered and embellished, conveying the spirit and quality of Rabelais despite extravagant paraphrase and addition, it is the last elaborate example of the early Scots prose tradition.

*Epigrams Divine and Moral* (1641); *Trissoteras: or a most Exquisite Table for resolving Triangles* (1645); *Παντοχρονόγραφον: or, A Peculiar Promptuary of Time . . . deducing the true Pedigree of the Urquharts . . . since the Creation* (1652); *The Discovery of a most exquisite Jewel* (1652; incl. *Life of the Admirable Crichton*, ed. H. Miles, 1927); *The Works of Mr Francis Rabelais, now faithfully translated* (I–II, 1653, III, 1693; ed. C. Whibley, 3 vols, 1900); *Logopandecticon: Or an Introduction to the Universal Language* (1653).—*Works* (Maitland Club, 1834); *Selections* (ed. J. Purves, 1942).

J. Willcock, *Sir T. U. of Cromartie* (1899); H. Brown, *Rabelais in English Literature* (1933); [anon.] *A Challenge From Sir T. U. of Cromartie* (1948); F. C. Roe, *Sir T. U. and Rabelais* (1957).

J.K.

Urrea, JERÓNIMO JIMÉNEZ DE (\*Epila nr Saragossa; †?1565), Spanish poet, translator and prose writer; soldier and councillor to Philip II. He wrote a padded paraphrase of Acuña's\* translation of *Le Chevalier délibéré* and a bad translation of Ariosto\*. His dialogue about military honour and his novel of chivalry have some merit.

*Orlando furioso . . . traducido en romance castellano* (Lyons, 1550, etc.); *Discurso de la vida humana y aventuras del Caballero determinado* (Antwerp and Medina del Campo, 1555); *Diálogo de la verdadera honra militar* (Venice, 1566); *Primera parte del libro del invencible caballero don Clarisel de las Flores* (Seville, 1879).

J. Borao, *Noticia de Don Gerónimo de U. y de su novela caballeresca* (1886); C. Clavería, *Le Chevalier délibéré de Olivier de la Marche y sus versiones españolas* (1950).

E.M.W.

Urrea, PEDRO MANUEL JIMÉNEZ DE: see Jiménez de Urrea, PEDRO MANUEL.

Urzidil, JOHANNES (\*Prague 3 II 1896; †Rome 3 XI 1970), German-American writer. He emigrated to the United States in 1941. He was a close friend of Kafka\*.

NARRATIVES: *Der Trauermantel* (1945); *Die verlorene Geliebte* (1956); *Das Prager Triptychon*

(1960).—VARIOUS: *Das Glück der Gegenwart, Goethes Amerikabild* (1958); *Goethe in Böhmen* (2nd enlarged ed. 1965); *Da geht Kafka* (essays; 1965).

A. von Gronicka, 'J. U.' in *Wort in der Zeit*, II (1956); W. Formann, 'J. U.' in *Sudetendeutsche Dichtung heute* (1960); H. Ahl, 'J. U.' in *Literarische Portraits* (1962); G. Trapp, *Die Prosa J. U.s* (1967).

E.R.

Usigli, RODOLFO (\*1905), Mexican dramatist who created a Shavian style of drama at a period when theatre was virtually non-existent in Mexico. Some early plays satirize Mexican political life, especially *Tres comedias impolíticas* (1933–35) and *El gesticulador* (1937). He also wrote many plays exposing the hypocrisy of middle-class society, the most successful of which was *Jano es una muchacha* (1952). Many critics regard two historical dramas, *Corona de sombras* (1943; *Crown of Shadows*, tr. W. F. Stirling, 1946) and *Corona de luz* (1965), as his most important works. Usigli has also written on the theatre in *Mexico en el teatro* (1932) and *Itinerario del autor dramático* (1947).

*Teatro completo* (Mexico, 1963).

J.F.

Usk, THOMAS (†4 III 1388), English author of *The Testament of Love*, once ascribed to Chaucer\*, an allegorical prose work concerning courtly and divine love.

*Chaucerian and Other Pieces* (ed. W. W. Skeat, 1897).

C. S. Lewis, *The Allegory of Love* (1936); S. K. Heninger, 'The Margarite-Pearl allegory in T. U.'s *Testament of Love*' in *Speculum*, XXXII (1957).

R.W.B. (T.F.H.)

Uslar Pietri, ARTURO (\*1905), Venezuelan author of two important historical novels, *Las lanzas coloradas* (1931; *The Red Lances*, tr. H. de Onís, 1963) and *El camino de El Dorado* (1947). He has also published a collection of short stories, *Treinta hombres y sus sombras* (1949), and a novel of contemporary Venezuelan life, *Un retrato en la geografía* (1962).

J.F.

Uspensky, GLEB IVANOVICH (\*Tula 13 X 1840; †St Petersburg 1902), one of the principal 'populist' authors in Russian literature. A commoner by birth, he was familiar not only with peasants but also with the suburban lower classes whom he described in his *Nravy rasteryayevoy ulitsy* (1866). His main interest, however, was in village life, which is excellently depicted in his best novel *Vlast' zemli* ('The Power of the Soil'; 1882). Unlike many other 'populists', he refused to idealize the peasant or ignore the disintegration of the village under the impact of capitalism. Endowed with unusual moral sensitiveness, he scrutinized the problems of his country from an ethical angle, but he found little to comfort him. He committed suicide.

*Polnoye sobranie sochineniy* (6th ed., 6 vols, 1908; another ed. pub. by the Academy in 14 vols, 1940-54); *Nesobrannye proizvedeniya* (1936); *Rasskazy i ocherki* (1944).

O. F. Miller, *G. I. U.* (1889); G. I. Novopolin, *U.* (1903); I. Kubikov, *U.* (1925); V. E. Cheshikhin, *U.* (1929); A. S. Glinka, *U.* (1935) and, with A. Leman, *U.* (1939); N. A. Glagolev, *U.* (1953); I. Ryadov, *U.* (1954). J.L.

Usque, SAMUEL, 16th-century Portuguese writer. Of his life practically nothing is known. The son of Spanish Jews, he seems to have been born in Portugal towards the end of the 15th century, apparently emigrating later to Italy. His *Consolação às Tribulações de Israel* was published (1553) at the Jewish press in Ferrara by another distinguished member of the family, ABRAHAM USQUE. The work is a powerful protest against the persecutions suffered by the Jews from the earliest times down to the 16th century, and takes the form of three pastoral dialogues: Ycabo (Jacob) recounts in moving lamentations the sufferings of the Jewish race, being comforted by Numeo (Nahum) and Zicareo (Zachariah) who foretell the end of his tribulations and Israel's approaching triumph over her enemies.

*Consolação às Tribulações de Israel* (ed. J. Mendes dos Remédios, 3 vols, 1906-08).

C. Roth, 'The Marrano press at Ferrara' in *Mod. Lang. Rev.*, XXXVIII (1943). T.P.W.

Ussel: see Eble, Gui, Peire and Elias d'Ussel.

Usteri, JOHANN MARTIN (\*Zürich 12 IV 1763; †Rapperswil 29 VII 1827), Swiss poet. At first in commerce, Usteri occupied various public offices in Zürich from 1803 until his death. Of his poems (written in High German and in dialect) *Freut euch des Lebens* is widely known.

*Dichtungen in Versen und Prosa* (ed. D. Hess, 3 vols, 1831).—A. Nægeli, *J. M. U.* (1907).

H.B.G.

Usuman dan Fodio, THE SHEHU (\*Maratta 15 XII 1754; †Sokoto, Nigeria 20 IV 1817), a Fulani scholar and Muslim revivalist who led a successful holy war in Hausaland. He composed prose works in Arabic and verse in Arabic and Fulfulde. His original compositions in Hausa are limited but several Fulfulde poems were later rendered into Hausa (Isa\* dan Usuman) and are now widely attributed to him: *Tabban hakikan* ('For Certain'), *Wakokin Hausa* (Zaria, 1957), a religious homily, and *Ma'ama'are* (*ibid.*, n.d.), a panegyric to the Prophet Muhammad.

Extrs tr. in Mervyn Hiskett, *Hausa Islamic Verse: Its Sources and Development Prior to 1920* (thesis, London, 1969). M.H.

U Tam'si, GÉRALD FÉLIX TCHICAYA (\*Mpili,

Moyen Congo 1931), Francophone African poet. Tchicaya U Tam'si spent his childhood in the Middle Congo, and went to France in 1946, where he completed his education and where he has since remained.

U Tam'si's is the most outstanding poetic talent to have emerged in Francophone Africa since Senghor\*. The surrealism characteristic of his style and of his imagery makes much of his poetry obscure, often impenetrable. Recurring imagery and a delight in punning provide the unity of each volume. There is an intensely personal and emotional quality about U Tam'si's poetry which gives it its distinctive quality.

*Le mauvais sang* (1955); *Feu de brousse* (1957); *Brush Fire*, tr. Sangodare Akanji, Ibadan, 1964); *À triche-cœur* (1960); *Épitomé* (1962); *Le ventre* (1964); *Arc musical* (1969).—*Selected Poems* (tr. G. Moore, 1970).

*African Literature in the Universities* (ed. G. Moore, Ibadan, 1965). C.W.

Utsubo Monogatari, a long but somewhat disjointed Japanese novel, written by an unknown author probably some time between 850 and 1000. Some sections are fantastic in the vein of *Taketori\* monogatari*, others are more realistic, but still far inferior to *Genji monogatari* (Murasaki\* Shikibu).

Section tr. W. G. Aston in *A History of Japanese Literature* (1907); some other sections tr. E. A. Cranston, 'Atemiya' in *Monumenta Nipponica*, XXII (1969). E.B.C. (D.E.M.)

Uylenbroeck, PIETER JOHANNES (\*Amsterdam 7 XII 1748; †*ibid.* 16 XII 1808), Dutch publisher, bookseller and poet. His shop was a centre for writers, some of whose poems he published in *Kleine dichterlijke handschriften* (20 vols, 1788-1809). He wrote the plays *Wilhelmina van Blondheim* (1777) and *Teunis en Teuntje* (1783).

P. G. Witsen Geysbeek in *Biographisch, Anthologisch en Critisch Woordenboek*, V (1824); H. H. Klijn, *Nagelaten en verspreide gedichten en redevoeringen* (1856). J.W.W.

Uytenbogaert, JOHANNES (\*Utrecht 1557; †The Hague 1644), Dutch theologian, leader of the Remonstrants after Arminius' death, Court Preacher to Prince Maurice, had to flee to France, founded the Remonstrant brotherhood, returned to the Netherlands in 1626. He was an eloquent preacher. A.M.B.W.

*Remonstrantie* (1610); *Nader Vertoog* (1617); *Leerredenen*.

H. C. Rogge, *J. U. en zijn tijd* (3 vols, 1874-76); A. H. Haentjens, *Fragment uit de geschiedenis van de Remonstrantse Broederschap* (1959).

A.M.B.W. (R.P.M.)

## V

**Văcărescu, IANCU** (\*1791; †1863), Rumanian poet, and son, grandson and nephew of poets (Alec, Ienăchiță and Nicolae Văcărescu). He was a leading figure in the political and literary movements of his age. His poetry marks an advance in flexibility of expression and range of verse forms.

*Poezii alese* (1830); *Colecție din poeziile d-lui marelui logofăt I. V.* (1848).—*Poezii Văcărești: Versuri alese* (ed. E. Piru, 1961).

A. Piru, *Poezii Văcărești* (1967). E.A.C.

**Văcărescu, IENĂCHIȚĂ** (\*1740; †1797), Wallachian historian, philologist and poet, author of one of the first printed Rumanian grammars (1787). A boyar and diplomat, he wrote a history of the Ottoman Empire and a collection of love poems in the Anacreontic style of the period.

*Poezii Văcărești: Versuri alese* (ed. E. Piru, 1961).

P. Papadopol, *Poezii Văcărești: Viața și opera lor poetică* (1940); G. Ivașcu, *Istoria literaturii române*, I (1969). D.J.D.

**Vadianus**, Latinized name of JOACHIM VON WATT (\*St Gall 30 XII 1484; †*ibid.* 6 IV 1551), Swiss humanist, Reformer and historian. Founded the Evangelical Church in St Gall, edited classical texts, wrote important historical works, especially the *Chronik der Äbte von St Gallen* (1529).

J. von W. *Deutsche Hist. Schriften* (ed. E. Götzinger, 3 vols, 1875–79); *Briefsammlung* (ed. E. Arbenz and H. Wartmann, 7 vols, 1892–1913).

W. Näf, J. von W. (1944 ff.); D. F. Rittmeyer, *V.-Bildnisse* (1948); C. Bonoraud, *Aus V.s Freundes- und Schülerkreis in Wien* (Vadian Studien, VIII; 1965). D.G.D.

**Vaernewijck, MARCUS VAN** (\*Ghent 21 XII 1516; †*ibid.* 20 II 1569), Dutch poet and writer, entirely self-educated. He became a factor of the Chamber of Rhetoric, Marien Teeren, and also sat on the town council. He wrote a *Cronycke van Vlaenderen int corte* (1557) and *Vlaemsche Audvremdigheydt* (1560), in ballad form, from the scholarly viewpoint as unimportant as his *Spiegel der Nederlandscher Audtheyt* (1568; called *Historie van Belgis* in later eds). More important is his *Historie van . . . Carolus de Vijfste* (1561), but his best work is *Van die Beroerlijke Tijden in die Nederlanden en voornamelijk in Ghendt* (1566–68) which—together with many of his other writings—was first published three centuries later.

*Beroerlijke Tijden* (ed. F. Van der Haeghen, 5 vols, 1872–81); M. van V. (anthol. in Fr. tr. S. Bergmans, 1946).

P. Blommaert, *De Nederduitsche schryvers van Gent* (1861); *Bibliotheca Belgica*, 1st ser., V

59–72 (1880–90); V. Fris, *Bibliographie de Gand*, no. 352 (2 vols, 1921); W. Waterschoot in *Jaarboek De Fontaine* (1966). J.J.M. (A.v.E.)

**Vahshī Bāfqī** (\*Bafq; †1845), Persian poet, extolled the Safavid Tahmasb I (1524–76), but is best known for his tender lyrical poems and his elegies on Shi'ite martyrs.

*Shirin u Farhād* (Tehran, 1847); *Khuld-i Barin* (Calcutta, 1861); *Divān* (Tehran, 1956).

C. Rieu, *Catalogue of Persian MSS in the British Museum*, II (1881). E.Y.

**Vailland, ROGER** (\*Acy-le-Multien 16 X 1907; †Meillonas 12 V 1965), French novelist. Vailland dallied with SURREALISM (co-founder of *Le Grand Jeu*, 1928), was in turn journalist, traveller, Resistance fighter (*Drôle de jeu*, 1945; *Playing With Fire*, tr. G. Hopkins, 1948), member of the Communist party (1952–56), and finally devoted himself entirely to literature, and occasionally to the cinema, in a desire for unrestrained creativity tempered by light-hearted mockery. His work, once marked by the doctrine of Social Realism (325,000 francs, 1955), finally revealed a resolutely agnostic, libertarian spirit; loving life, keeping a clear cool outlook, sensitive to beauty and intelligence. His dynamic style recalls his acknowledged masters, Choderlos\* de Laclos and Stendhal\*.

*Œuvres complètes* (14 vols, 1967–68).—NOVELS: *Les mauvais coups* (1948; *The Turn of the Wheel*, tr. P. Wiles, 1962); *Bon pied, bon œil* (1950); *Un jeune homme seul* (1951); *La loi* (1957; Eng. tr. *idem*, 1958); *La fête* (1960); *The Sovereigns*, tr. *idem*, 1960); *La truite* (1964; *The Young Trout*, tr. *idem*, 1965).—PLAYS: *Héloïse et Abélard* (1950); *Le Colonel Forster plaidera coupable* (1952); *Monsieur Jean* (1958).—ESSAYS: *Esquisses pour le portrait du vrai libertin* (1946); *Laclos* (1953); *Éloge du Cardinal de Bernis* (1956); *Le regard froid* (1963).—*Journal* (1968); *Lettres à sa famille* (1972). M.G.

**Vaillant**: see Chastellain, PIERRE.

**Vaižgantas**, pseud. of JUOZAS TUMAS (\*Svedasai parish 8 IX 1869; †Kaunas 29 IV 1933), Lithuanian novelist, short-story writer, critic and publicist. He went to school in Daugavpils (Latvia) and Kaunas, and was ordained in 1893; he travelled widely in Europe and the U.S.A., and when independent Lithuania was established in 1918, returned home and devoted himself to the cause of national culture. His first efforts as a writer go back to the Aušra period, but he did not produce his best-known work (*Pragiedruliai*, 3 vols) till 1918–26. He wrote in Polish and Russian as well as in Lithuanian and was markedly influenced by the Polish and Russian classics. His writings are more important from a cultural than from a literary standpoint.

NOVELS AND STORIES: *Rimai ir nerimai* (1914); *Dėdės ir dėdienės* (1920–21).—TRAVEL BOOK: *Aplink Baltiją* (1919).—*Raštai* (works; 10 vols, 1922 ff.).  
A. Jakštas, *Užgesę žiburiai* (1930); J. Ambrazevičius, *V.* (1936). W.K.M. (H.Le.)

**Vajanský, SVETOZÁR HURBAN** (\*Hlboké 16 I 1847; †Turčiansky Sv. Martin 17 VIII 1916), Slovak poet and novelist. The son of J. M. Hurban\*, he published under the name of Vajanský, first as a pseudonym, later as a pendant to his original surname. Educated in Germany and Hungary, Vajanský entered on a legal career, but after taking part in the Austro-Hungarian occupation of Bosnia in 1878 he turned to journalism and devoted himself from then on to the propagation of the Slovak national cause and to literary work—two activities which for him were closely interwoven.

His lyrical poetry, beginning with the striking collection *Tatry a more* (1879), expanded the horizons of Slovak verse, especially in the realm of form. In philosophy and political outlook an uncompromising Slavophile, who looked for salvation for his people at the hands of their Russian brothers, Vajanský nevertheless accepted Western, especially German, influences on his versification. His novels portray with effective realism the position of the Slovak gentry with its conflicting loyalties to the Hungarian state and the Slovak people. His most successful prose work was the novel *Suchá ratolesť* (1884).

*Sobrané diela* (coll. works; 18 vols, 1905 ff.); *Výber z poézie* (poems; ed. S. Šmatlák, 1956).  
A. Matuška, *V. proziak* (1946). R.A.

**Vajda, JÁNOS** (\*Pest 8 V 1827; ∞1880 Róza Bartos; †Budapest 17 I 1897), Hungarian poet and essayist. A lonely and melancholy lyricist, Vajda kept apart from the mainstream of Hungarian verse after 1849, and gained scant recognition in his lifetime. In his philosophical poems and even more in his passionate love poems, he anticipated Ady\*.

VERSE: *Költemények* (1856); *Újabb költemények* (1876).—VARIOUS: *Önbirálát* (Leipzig, 1862).—*Összes művei* (crit. ed. 1969– ).

M. Rubinyi, *V. J.* (1922); A. Komlós, *V. J.* (1954). G.F.C.

**Valančius, MOTIEJUS** (\*nr Salantai 16 II 1801; †Varniai 17 V 1875), Lithuanian historian and story-writer. He became a Professor at the theological academies in Vilna and St Petersburg, but returned home to Varniai in 1850 and was consecrated Bishop of Samogitia. Interested in the moral and intellectual welfare of his compatriots, he wrote mainly didactic stories in his native dialect. As an author he is the pioneer of realism in Lithuanian literature and has a keen sense of humour.

STORIES: *Žyvatų šventųjų* (1858); *Vaikų knygelė*

(1864); *Žemaičių patarlės* (1867); *Paaugusių žmonių knygelė* (1868); *Palangos Juzė* (1869); *Antano tretininko pasakojimai* (1872).—HISTORY: *Žemaičių vyskupystė* (1848).—*Raštai* (works; ed J. Balčikonis, 1931).

A. Alekna, *Žemaičių vyskupas M. V.* (1922). W.K.M. (H.Le.)

**Valdelomar, ABRAHÁN** (\*Pisco 1888; †1919), Peruvian prose writer who recorded, in a delicate style, and with idealistic approach, the old legends of the Incas.

*Con la argelina al viento* (1910); *La Mariscala* (1914); *El caballero Carmelo* (1918); *Belmonte, el trágico* (1918); *Los hijos del sol* (1921).—*Obra poética* (1958). E.Sa. (J.F.)

**Valdés, ALFONSO DE** (\*Cuenca ?1490; †Vienna 1532), Spanish prose-writer. He held a post in the Spanish chancellery, became Latin secretary to Charles V in 1526, and corresponded with Erasmus\*, Peter Martyr [Vermigli\*] and Sepúlveda\*. He died of the plague. His two dialogues are lively in style and show the strong influence of Erasmus. That on the sack of Rome (1527) led to a controversy with Castiglione\*. The other is an imitation of Lucian\* which satirizes hypocrisy and advocates evangelical piety.

*Diálogo de las cosas ocurridas en Roma* (ed. J. F. Montesinos, 1928; tr. *The sack of Rome exsequuted by the Emperour Charles army*, 1590); *Diálogo de Mercurio y Carón* (ed. *idem*, 1929).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, IV; M. Bataillon, *Érasme et l'Espagne* (1937). E.M.W.

**Valdés (VALDESIUS), JUAN DE** (\*Cuenca ?1490; †Naples 1541), Spanish theologian and philologist; brother of Alfonso. He knew Greek and Hebrew and corresponded with Erasmus\*. In 1531 he went to Italy where he resided in Naples, and led a select group of Protestants, who believed in justification by faith but never tried to leave the Roman Church. He translated portions of the Epistles and Psalms and wrote theological treatises, including a commentary on St Matthew. These works, which are well written, partly derive from German mystics (Eckhart\* and Tauler\*). The *Diálogo de la lengua* is of more general interest: Valdés stresses the importance of a natural style, of choosing properly between different forms of words and of the merits of various Spanish authors. He owed something to Bembo's\* *Prose*. The work remained unpublished until 1737. It is both a useful historical record of the Spanish of about 1530 and an intelligent, aristocratic treatise on how to make the language a more subtle instrument.

E.M.W.

*Diálogo de doctrina cristiana* (facs. ed., Coimbra, 1925; ed. Fließner, 1929; ed. Stochall, Buenos Aires, 1946); *Alfabeto cristiano* (Ital., Venice,



1546; Span. ed. L. de Uoz, London, 1860); *Epistola de San Pablo a los Romanos* (Venice, 1556; cd. *idem*, Madrid, 1856); *Le cento et dieci divine considerationi* (Basle, 1550; Span. ed. *idem*, Madrid, 1855, 1862; London, 1863); *El Evangelio según San Mateo* (ed. *idem*, 1880); *Diálogo de la lengua* (ed. J. F. Montesinos, best ed., 1928); *Cartas inéditas de J. de V. al Cardenal Gonzaga* (ed. *idem*, 1931).—TRANSLATIONS: *The hundred and ten considerations* (tr. N. Ferrer, 1638; tr. J. Betts in B. B. Wiffen, *Life and Writings of J. de V.*, 1865); *XVII Opusculos* (tr. J. Betts, 1882).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, IV.4; M. Bataillon, *Érasme et l'Espagne* (1937); D. de Santa Teresa, *J. de V.* (Rome, 1957); D. Ricart, *J. de V. y el pensamiento religioso europeo en los siglos XVI y XVII* (1958). E.M.W. (J.E.V.)

Valdivielso, JOSÉ DE (\*Toledo 1560; †Madrid 1638), Spanish poet and dramatist. He was chaplain to the Archbishop of Toledo. His epic on St Joseph (?1604) has few modern readers. His religious lyrics are excellent; he infused real feeling into the conventional models of Ledesma\*. His *autos* also contain excellent poetry. He licensed for the press many of his contemporaries' works of literature.

*Doce autos sacramentales y dos comedias divinas* (1622); Biblioteca de Aut. Esp., XXIX, XXXV, LVIII; *Romancero espiritual* (ed. M. Mir, 1880).

J. M. Aguirre, *J. de V. y la poesía religiosa tradicional* (1965). E.M.W. (J.E.V.)

Valdombre: see Grignon, CLAUDE HENRI.

Válek, MIROSLAV (\*1929), Slovak poet. Válek, who became Slovak Minister of Culture on the federalization of Czechoslovakia in 1969, came to notice as a poet in the early 1960s with a series of volumes (*Dotyky*, 1959; *Prit'azlivost'*, 1961; *Nepokoj*, 1963) in which personal emotions are intertwined with the anxieties induced by the actual and potential catastrophes of our age. R.A.

Valencia, GUILLERMO (\*Popayán 20 X 1873; †1943), Colombian poet who followed on J. A. Silva\* in the *modernista* movement (MODERNISM), concentrating on the Parnassian element therein, and entirely cut off from its later developments. He possessed an impressive command of form, and his verse is to be reckoned among the most perfect written in Spanish in modern times. His themes are *choses vues*, exotic scenes, philosophical attitudes; he excelled as a translator.

*Ritos* (1898; enlarged, London, 1914).—*Catay* (tr. from Fr. of F. Toussaint from the orig. Chinese, 1929).—*Obras poeticas completas* (1948; 3rd ed., Madrid, 1955). E.Sa. (J.F.)

Valenrod, REUBEN (\*Russia 2 II 1899), Hebrew writer, who describes Jewish life in America.

*Badyota Hashlishit* (short stories; Tel Aviv, 1937); *Bekhug Ha Mishpachah* (New York, 1939); *Ki Phana Yom* (Tel Aviv, 1946); *Bein Homot* (New York, 1953); *Be-ein Dor* (1953).

S.A. (M.Ge.; Y.F.)

Valente, JOSÉ ÁNGEL (\*Orense 1929), Spanish poet, author of *A modo de esperanza* (1955) and *Poemas a Lázaro* (1961). J.E.V.

Valentijn, FRANÇOIS (\*Dordrecht 17 IV 1666; ∞1692 Cornelia Snaats; †The Hague 6 VIII 1727), Dutch parson, geographer and historian; went to Indonesia as a preacher; student of the Malay language; wrote encyclopaedic travel books with valuable source material.

*Oudt en Nieuw Oost-Indiën* (5 vols, 1724–26). J.W.W.

Valentijn en Nameloos, a so-called 'Oriental' romance, the fragmentary 14th-century Middle Dutch verse version of which—presumably after a French original, now lost—is still recognizable in a Middle Low German translation. The romance is built on the theme of the separated twin brothers who after many adventures meet again.

Middle Dutch fragments: ed. G. Kalff, *Middel-nederl. Epische Fragmenten* (1886); ed. W. de Vreese in *Tijdschr. v. Nederl. Tual- en Letterk.*, XI (1892); the Middle Low German romance ed. W. Seelmann (1884).—G. J. Dieperink, *Studien zum Valentin und N.* (1933). J.J.M.

Valera, CIPRIANO DE (\*Seville ?1532; †after 1602), Spanish polemist and translator. He was a monk who turned Protestant and lived in England, where he printed his Spanish New Testament (1596). His version is a revision of Reina's\*. His controversial works are lively but abusive. He also translated Calvin's\* *Institutions*.

*Tratado del Papa y de la Misa* (London, 1588; ed. Uoz, 1847); *Tratado para confirmar los pobres cativos de Berberia* (*ibid.*, 1594; ed. *idem*, 1854); *El Testamento Nuevo* (*ibid.*, 1596); *A todos los fieles de la nación española* (*ibid.*, 1597; ed. *idem*, 1858); *La Biblia* (Amsterdam, 1602; frequently repr. in rev. eds); *Two treatises* (tr. J. Golburne, 1600).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, IV. E.M.W.

Valera, MOSÉN DIEGO DE (\*Cuenca 1412; †Puerto de Santa María ?1488), Spanish chronicler, letter-writer and poet. He had an adventurous life, and his picturesque character is well revealed in his letters. He summarized the history of Spain from diverse sources, and chronicled two contemporary reigns; his didactic works include *Defensa de virtuosas mugeres*. His style in both prose and verse is good.

Biblioteca de Aut. Esp., CXVI; *Epístolas* etc. (ed. J. A. de Balenchana, 1878); *Crónica de los Reyes Católicos* (ed. J. de M. Carriazo, 1927); *Memorial de diversas hazañas* (ed. *idem*, 1941).

L. de Torre y Franco-Romero, 'M. D. de V.: su vida y obras' in *Boletín de la Real Acad. Hist.*, LXIV (1914); C. Real de la Riva, 'Un mentor del siglo XV: D. de V. y sus epístolas' in *Rev. de Literatura*, XX (1961). E.M.W. (A.D.D.)

**Valerand de la Varenne** (\*Abbeville; fl. c. 1500), neo-Latin epic poet. His most famous work is an epic on Joan of Arc.

*De Gestis Joanne Virginis* (1516; ed. E. Prarond, 1889).—D. Murarasu, *La poésie néolatine* (1928). F.W.

**Valera y Alcalá-Galiano**, JUAN (\*Cabra, Córdoba 18 X 1824; ∞ Dolores Delavat; †Madrid 18 IV 1905), Spanish novelist and man of letters, nephew of Alcalá\* Galiano. He studied law at Granada and Madrid Universities, entered diplomacy in 1847 and held various posts in Europe and America. A man of considerable culture and refined taste, well-read in Greek and Latin, he slowly elaborated—through letter-writing—a literary style which is considered one of the best in 19th-century Spain: harmonious without oratory, clear and concise, sparkling with subtle irony. This suited perfectly his amiable, sceptic, worldly character. His incisive mind is at its best when discussing Spanish or world classics, art and literary genres. When dealing with his contemporaries, excessive politeness generally killed the critic in him (*Estudios críticos sobre literatura*, 1864; *Disertaciones y juicios literarios*, 1878). Later in life he became a novelist, and as such is generally overrated. In his first and most famous novel, *Pepita Jiménez* (1874)—half written in letter form—a seminarist's mysticism melts away at the first contact with profane love; but this never reaches the level of real psychological conflict. To present this or his other novels as deep psychological studies is quite misleading. His conception of the novel as 'poetry rather than story' and 'more beautiful than reality' produces good narrative, and a subtle idealization of Andalusian life, but when applied to character and emotions the risk of woolliness is not always avoided. The writer is excellent, the novelist weak. Of his many first-rate translations Longus\* *Dafnis y Cloe* stands out as a masterpiece of superb rendering.

*Obras completas* (2 vols, 1942).—*Pepita Jiménez* (ed. M. Azaña in *Clásicos Castellanos*, 1927; tr. M. J. Serrano, 1891); *Epistolario de Valera y Menéndez y Pelayo* (1930); *Correspondencia* (ed. C. C. DeCoster, 1956); *Obras desconocidas* (ed. *idem*, 1965); *Artículos de 'El Contemporáneo'* (ed. *idem*, 1966).—Eng. trs: M. J. Serrano, *Doña Luz* (1891) and *Comendador Mendoza* (1893); Clara Bell, *Don Braulio* (1892).

M. Azaña, 'V. en Rusia' in *Nosotros* (Buenos Aires, 1926), *La novela de Pepita Jiménez* (1927) and *V. in Italia* (1929); E. Fishtine, *Don J. V., the Critic* (Bryn Mawr, Pa., 1933); J. Krynen, *L'esthétisme de J. V.* (1946); A. Jiménez, *J. V. y la Generación de 1868* (1956); J. F. Montesinos, *V. o la ficción libre* (1957); R. E. Lott, 'Siglo de oro' *Tradition and Modern Adolescent Psychology in 'Pepita Jiménez'* (1958); C. Bravo Villasante, *Biografía de D. J. V.* (1959); A. Zamora Romera, *D. J. V.* (1966); M. Bermejo Marcos, *D. J. V., crítico literario* (1968). R.M.N. (J.E.V.)

**Valeri**, DIEGO (\*Padua 25 I 1887), Italian poet. A lyric poet of sensitivity and delicacy, whose musical, limpid verse, mainly inspired by the beauty and colour of Venice, has been much influenced by Verlaine\* and the 'crepuscular' poets (Gozzano\*). He is an authority on French literature.

VERSE: *Poesie vecchie e nuove* (1930); *Scherzo e finale* (1937); *Tempo che muore* (1942); *Terzo tempo* (1950); *Il flauto a due canne* (1958).—PROSE: *Saggi e note di letteratura francese moderna* (1940); *Guida sentimentale di Venezia* (1942).

V. Zambon, *La poesia di D. V.* (1968).

J.F.C. (B.M.)

**Valeriano**, PIERIO, properly GIOVANNI PIETRO DELLE FOSSE (\*Belluno 3 II 1477; †Padua VI 1558), Italian humanist and poet. Scholar and priest, he was tutor to Ippolito and Alessandro de' Medici in Rome and possibly taught Vasari\* in Florence. He wrote love poetry and works of scholarship in Latin and an interesting *Dialogo della Volgar Lingua* (c. 1516) in which he maintains that the literary language should be based on the broader Italian used by the ruling class in the various Italian states, rather than on the local idiom of Florence.

*Amorum Libri* (1549); *Hieroglyphica* (1552); *Dialogo della Volgar Lingua* (1620).

L. Alpago-Novello, 'Spigolature Vaticane di argomento bellunese' in *Archivio Veneto Tridentino*, IX (1926); G. Bustico, 'Due umanisti veneti: Urbano Bolzanio e P.V.' in *Civiltà Moderna* (1932). C.Dr. (J.G.-R.)

**Valerius**, ADRIANUS (\*Middelburg; †Veere 1625), Dutch poet, contributed to *De Zeeuwsche Nachtegaal* (1623). He owes his fame to his collection of historical songs on the events of the first years of the war of independence, which he published with their tunes. A.M.B.W.

*De Nederlandsche Gedenck-Clanck* (1626; ed. P. J. Meertens, N. B. Tenhaeff and A. Komter-Kuipers, 1942); W. J. C. Buitendijk, *Nederlandse Strijdzangen uit de 16e en de eerste helft der 17e eeuw* (1954). A.M.B.W. (R.P.M.)

**Valerius**, JOHAN DAVID (\*1776; †1852), Swedish

poet, singer. In 1797 Valerius became a singer at the Royal Theatre, later secretary and also translated plays for its repertoire. Subsequently he became a civil servant. His poetry consists for the most part of didactic verse or of songs, often drinking songs: he is essentially a derivative poet, but in his day was both popular and successful. He was an opponent of the Romantic writers.

*Visor och sångstycken* (2 vols, 1809–11; repr. 1878); *Vitterhetsförsök* (1831); *Samlade vitterhetsarbeten* (ed. with biog. B. von Beskow, 2 vols, 1855).

F. Böök in *Fem porträtt* (1929).

B.M.E.M.; A.H.J.K.

**Valerius Antias**, Roman historian, composed about 50 B.C. a history of Rome from the beginnings to his own time, in at least 75 books. His work was annalistic in method and rhetorical in style. Its numerous inaccuracies are rebuked by Livy\*, who nevertheless used it extensively J.A.W.

Fragments in H. Peter, *Historicorum Romanorum reliquiae*, I (2nd ed. 1914; repr. J. Kroymann and W. Schaub, 1967, with bibl. from 1900).—P. G. Walsh, *Livy: His Historical Aims and Methods* (1961); *Latin Historians* (ed. T. A. Dorey, 1966). J.A.W. (J.D.)

**Valerius Flaccus** (GAIUS V. F. BALBUS SETINUS) (†c. A.D. 92/93), Latin epic poet of whose life little is known. His only known and extant work is an epic poem, the *Argonautica*, on the quest of the Golden Fleece, already treated by Apollonius\* Rhodius and Varro\* Atacinus; the work was interrupted by the poet's death. Like the other post-Augustan epic poets, Valerius is strongly influenced by Virgil\*. The debt to Apollonius is not so great, and Valerius shows originality in his incidents and in the psychological insight with which his characters, especially those of Jason and Medea, are depicted.

Ed. O. Kramer (1913; repr. 1967); ed. E. Courtney (1970); ed. with comm. P. Langen (1897; repr. 1964).

W. C. Summers, *A Study of the Argonautica* (1894); H. E. Butler, *Post-Augustan Poetry* (1909); R. W. Garson, 'Observations on . . . *Argonautica*' in *Class. Quart.* (1964–65). A.J.D.

**Valerius Maximus** (fl. A.D. 30), Roman historian, compiled a handbook of examples for rhetoricians, in which virtues and vices are classified and illustrated by examples first Roman, then foreign. The style varies according to the fidelity with which he copied his sources, principally Cicero\* and Livy\*.

Ed. C. Kempf (2nd ed. 1888; repr. 1966; incl. Paris and Nepotianus, late epitomators).—R. Helm, 'V. M., Seneca, und die "Exemplarsammlung"' in *Hermes* (1939). J.A.W.

**Valéry, PAUL** (\*Sète 30 IX 1871; ∞1900 Jeannie

Gobillard; †Paris 20 VII 1945), French poet, essayist and critic. Valéry went to Paris at the age of 20 and fell under the spell of Mallarmé\*. He first became well known however by two prose works, the *Introduction à la méthode de Léonard de Vinci* (1895) which portrays the ideal human being capable of realizing every possibility of the human spirit, but who wastes his life in chimerical projects; and *Monsieur Teste* (1896) which proved by his methodical refusal of fame and his 'murderous lucidity' how an artist can refuse to produce ('réalisation' is 'déchéance'). After many years' silence the poem 'La jeune Parque' (1917) brought him immediate fame. This was followed by poems collected in the slim volume *Charmes* (1922) which contains the great meditations on the themes of love and death: 'Le serpent', 'La Pythie', and above all, 'Le cimetière marin'. After *Charmes* Valéry wrote chiefly in prose: *Eupalinos* (1923) which studies man as the frontier between matter and spirit, acute critical essays (*Variété*) and aphorisms on literature and art.

He believed that poetry is the contrary of what is generally called literature and is above all music. With his haunting melody of language he combined an astonishing gift for mingling abstractions with concrete pictures, thus revivifying poetic imagery. He professes an unwavering mistrust of the spontaneous and an interest only in the spectacle of a mind's functioning. His poetry is the fruit of philosophical meditation on body and spirit and their intimate relationship. Though sceptical and somewhat disillusioned his final message is a call to action in the freshening breeze.

G.M.T.

*Album de vers anciens* (1920); *Poésies* (1942).—PROSE: *La soirée avec Monsieur Teste* (1896); *Variété* (5 vols, 1924–44); *Propos sur l'intelligence* (1925); *Choses vues* (1930); *L'idée fixe* (1932); *Degas. Danse. Dessin* (1938); *Mauvaises pensées* (1942); *Correspondance André Gide–P. V.* 1890–1942 (ed. R. Mallet, 1955); *Cahiers* (29 vols, 1957–61).—*Œuvres complètes* (12 vols, 1931–52).

A. Thibaudet, *P. V.* (1923); E. Noulet, *P. V.* (1938; 1951); P. O. Walzer, *La poésie de V.* (1953); F. Scarfe, *The Art of P. V.* (1954).

G.M.T. (M.T.)

**Valla, LORENZO [DELLA]** (\*Rome 1407; †ibid. 1 VIII 1457), Italian humanist. Valla has been called the greatest representative of the spirit of criticism and innovation in Italian 15th-century humanism. By a scientific and accurate study of original texts he struck at the roots of scholastic and medieval tradition and thus based his conception of man's intellectual independence on philological evidence. No one was safe from his attacks. After writing against the work of the jurist, Bartolo da Sassoferrato, he was forced in 1433 to leave Pavia where he had held the Chair of rhetoric. He went to Naples in the service of Alfonso of Aragon and

remained there until he returned to Rome in 1448. While in Naples he attacked Aristotelian dialectic in his *Dialecticae* (1439), demonstrated the falsity of the Donation of Constantine and attacked the temporal power of the Church in *De Constantini Donatione* (1440) and produced his greatest work, the *Elegantiarum Linguae Latinae* (1444), a treatise on style and grammar which attempted to restore Latin to its classical purity. In his philosophical works, *De Voluptate ac Vero Bono* (1432) and *De libero Arbitrio*, he attacked Stoicism and formulated an Epicurean philosophy which could be reconciled with Christianity. His life was embittered by violent polemics with other humanists especially Poggio [Bracciolini\*] and Panormita [Beccadelli\*].

*Elegantiarum Linguae Latinae* (1471; 59 eds before 1536); *De libero arbitrio* (1482; crit. ed. M. Anfossi, 1934); *Dialecticae libri tres* (1499); *Historiarum Ferdinandi Regis Aragonae* (1521); *De falso credito et ementita Constantini donatione* (1570).—Crit. eds: C. B. Coleman (1922; with Eng. tr.); W. Schwan (Leipzig, 1928); *Opera* (Basle, 1540, 1543).—*Opere* (crit. ed. E. Garin, with biblio., 2 vols, 1962).

G. Mancini, *Vita di L. V.* (1891); L. Barozzi and R. Sabbadini, *Studi sul Panormita e sul V.* (1891); J. H. Whitfield, *Petrarch and the Renaissance* (1949); G. Saitta, *Il pensiero italiano nell'Umanesimo e nel Rinascimento*, I (1949); P. O. Kristeller, *Eight Philosophers of the Italian Renaissance* (1965). C.Dr. (J.G.-R.)

**Vallabhāchārya** (\*1478; †1530), a Telugu Brahmin from Benares who founded a highly influential Krishnaite sect in the Braj area, and founded a school of philosophy called Shuddhadvaita. His son VITTHAL NĀTH founded the Āstachāp, or group of eight Hindi poets, all of merit, and all devotees of Krishna. Of these the most outstanding were the blind SŪRDĀS, author of the *Sūr Sāgara*, a huge collection of Krishnaite lyrics in Braj Bhāṣā, and NAND DĀS. S.C.R.W.

**Vallathol** (VALLATOL NĀRĀYAṆA MĒNŌN): see INDIAN LITERATURES; Malayalam.

**Valle-Inclán**, RAMÓN MARÍA DEL (\*Villanueva de Arosa 28 X 1866; ∞Josefina Blanco; †Santiago de Compostela 5 I 1936), Spanish novelist, poet and dramatist. He studied law in Santiago and for a year was a journalist in Mexico. After 1895 he lived mainly in Madrid. Witty, quick-tempered—it cost him an arm—he led an independent, eccentric life full of nobility and pride.

Valle-Inclán achieved notoriety with the four *Sonatas* (1902–05), works of *fin-de-siècle* decadence recounted in a sophisticated and mannered style. His native Galicia figures in short stories and in *Flor de santidad* (1904), a poetic and yet brutal legend in which a peasant girl gives herself to a pil-

grim, thinking him to be Christ. A trilogy of historical novels centres round the Carlist Wars (1908–09), but more important are the three *Comedias bárbaras* (1907, 1908, 1922), novels in dialogue form that reveal a growing interest in the dehumanization of character and a powerful use of language. Valle's constant interest in the theatre is reflected not only in the early poetic plays, but in the original *esperpentos* of the 1920s, a form in which plot, character and language are twisted and deformed into a bitter attack on contemporary society. The puppet plays an important part in Valle's dehumanization. These short dramatic pieces and the novels which Valle wrote in the late 1920s and early 1930s are his most important work and have earned the respect of writers of the present day. *Tirano Banderas* (1926) is located in a Spanish-American setting and describes the fall of a hideous tyrant and the corruption of the society in which he enjoys power; in the novels of the *Ruedo ibérico* (two completed novels and several fragments survive from a projected trilogy of trilogies), Valle turns to the Peninsula and unmercifully satirizes the Spain of Isabel II, the strength of his attack deriving from his choice of significant detail, carefully counterpoised construction, constant dehumanization and mordant choice of vocabulary. A similar stylistic evolution is to be observed in his poetical works.

*Obras completas* (2 vols, 1942).—‘The Dragon’s Head’ (tr. M. Haywood Brown in *Poet Lore*, 1918); ‘Captain’s Honour’ (tr. anon. in *Old World*, 1923); *The Pleasant Memoirs of the Marquis de Bradomin* (tr. M. Haywood Brown and T. Walsh, 1924).

M. Fernández Almagro, *Vida y literatura de V. I.* (1944); A. Zamora Vicente, *Las sonatas de R. del V.-I.* (1951) and *La realidad esperpéntica* (1969); W. L. Fichter, *Publicaciones periódicas de V. I. anteriores a 1895* (1952); J. Rubia Barcia, *A Bibliography and Iconography of V.-I.* (1960); Cuadernos hispanoamericanos, nos. 199–200 (1966); J. Marias, *V.-I. en el ‘Ruedo ibérico’* (1967); A. Zahareas, *R. del V.-I., An Appraisal of His Life and Works* (1968); M. E. March, *Forma e idea de los ‘esperpentos’ de V.-I.* (1969); E. Speratti-Piñero, *De ‘Sonata de otoño’ al ‘esperpento’* (London, 1969). R.M.N. (J.E.V.)

**Vallejo**, CÉSAR (\*Santiago de Chuco 1892; †Paris 1938), one of the greatest of Latin American poets. This *cholo* was born of a humble but united family, living in the remote provinces, and separation from them became one of the major themes of his poetry. In his first collection, *Los heraldos negros* (1919), there were still traces of modernist influence, but there was already an original break with poetic forms. His ‘Nostalgias imperiales’ evoked the Indian of Peru, but this was not a vein that he was to exploit. *Trilce* (1922), a collection that included radical, experimental poetry, was a complete

rupture with tradition. Some of the poems were written in prison where he spent some months accused, apparently unjustly, of inciting to riot. Others show the profound effect on him of his mother's death. In the poems in which syntax is ruptured and parts of speech torn out of their usual functions, he presents a dialectic between human aspirations and the limitations of man's condition. In 1923 he left for Paris, and except for trips to Russia and Spain, remained there until his death. As a member of the Communist party, he tried to break out of an elite view of literature and write for the theatre. He also published an unsuccessful novel, *Tungsteno* (1931). During the Spanish Civil War, he published *España aparta de mí este cádiz* but the edition was lost and this and his *Poemas humanas* (1939; *Human Poems*, tr. Clayton Eshleman, 1969) were published posthumously. These later poems are obsessed by death, the absurdity of existence and the grotesqueness of any attempt to bring dignity and purpose into life.

*Escalas megalografiadas* (1922); *Rusia* (1931).—*Obra poética completa* (Lima, 1968).

Luis Monguió, *C. V. (1892–1938): vida y obra* (New York, 1952); J. Higgins, *C. V. An Anthology of His Poetry* (1970) and *Visión del hombre y de la vida en las últimas obras poéticas de C. V.* (Mexico, 1970); *Aproximaciones a C. V.* (ed. A. Flores, 2 vols, New York, 1971). J.F.

Vallès, JULES (\*Le Puy-en-Velay 11 VI 1832; †Paris 14 XI 1885), French novelist. Vallès has told the story of his adventurous life as a revolutionary journalist in his trilogy *Jacques Vingtras*, of which the climax is the Paris Commune (1871). He was an anarchist, a Communist and a realist novelist, with a bitter and incisive manner of writing.

*Les réfractaires* (1865); *La rue* (1866); *Les enfants du peuple* (1879); *Jacques Vingtras: L'enfant* (1879), *Le bachelier* (1881), *L'insurgé* (1886); *Les chroniques de l'homme masqué* (1882); *La rue à Londres* (1883); *Mazas* (1894); *Les blouses* (1919); *Souvenirs* (1932); *Le tableau de Paris* (1932); *Le Proscrit* (1950).

U. Rouchon, *La vie bruyante de J. V.* (2 vols, 1932; 1938); M. L. Hirsch, *J. V. l'insurgé* (1949); Europe, special no. (1957). M.G.; J.P.R.

Valle y Caviedes, JUAN DEL (\*Porcuna, Spain 1652 or 1654; †Lima ?1692), Peruvian author of various humorous poems, chiefly a series of highly satirical verses on the medical men and other social types of Lima. Towards the end of his life, his verses become melancholy and there are one or two that finely express a religious sentiment.

*Obras* (best ed. Vargas Ugarte in *Clásicos peruanos*, 1947; in *Colección de documentos literarios del Perú* . . . V, ed. M. de Odrizola, 1873; and in *Flor de Academias*, 1899). E.Sa.

Vālmiki (2nd century B.C.), author of the RĀMĀYAṆA.

Van Bruggen, JOCHFEM (\*Groede, Holland 29 IX 1881; ∞1905 Maria Petronella Oosthuizen; †Magaliesburg 22 V 1957), Afrikaans novelist. After taking part in the South African War he made a living as a country schoolteacher, tobacco dealer and farmer, thus gaining an intimate knowledge of his impoverished and backward countrymen, whom he depicts with great power of observation, sympathy, understanding and humour. The name of Ampie has become a household word in South Africa.

*Teleurgestel* (1917); *Op Veld en Rande* (1920); *Ampie die Natuurkind* (1924); *Ampie, die Meisiekind* (1928); *Booia* (1932); *Huar Beproewing* (1934); *Met Ampie deur die Depressie* (1939); *Ampie die Kind* (1943); *Kranskop*, I (1943).

J. C. Kannemeyer, *J. van B.* (1965).

G.D. (N.D.C.)

Vanbrugh, SIR JOHN (~St Nicholas Acons, London I 1664; ∞1719 Henrietta Maria Yarborough; †Whitehall 26 III 1726), English dramatist and architect. Vanbrugh served in both the 13th and 14th Foot, was imprisoned in France, apparently on an unexplained charge, and on his return he devoted himself first to the stage—for which he created his witty displays of light-hearted adulteries—and later to grandiose architectural projects, such as Blenheim Palace.

*The Relapse: or Virtue in Danger* (1697; ed. C. A. Zimansky, 1970); *The Provok'd Wife* (1697; ed. *idem*, 1969).—*The Complete Works of Sir J. V.* (ed. B. Dobrée and G. Webb, 4 vols, 1927–28; repr. 1967).

G. H. Lovegrove, *The Life, Work and Influence of Sir J. V.* (1902; architectural); L. Whistler, *Sir J. V.* (1933). B.H. (A.N.W.)

Vančura, VLADISLAV (\*Háj 23 VI 1891; †Prague 1 VI 1942), Czech novelist and dramatist. One of the most striking and influential Czech prose writers of the inter-war period, Vančura was a doctor in Prague. He was shot by the Germans during the Second World War.

His novels treat very varied subjects: the heroism of the poor in *Pekař Jan Marhoul* (1924); the First World War in *Pole orná a válečná* (1925) and with greater maturity in *Tři řeky* (1936); personal and national relationships in the love-story of a Slovak youth and a Czech girl entitled *Útek do Budína* (1932); and a historical theme in *Markéta Lazarová* (1931). In all these works the characters and situations are overshadowed by the style. A virtuoso in the use of language, Vančura extended the range of literary Czech by the introduction of popular or archaic words and phrases and in general by a baroque eccentricity which, despite its heavy sophistication, can often fascinate

the reader. During the German occupation of his country Vančura produced what is perhaps his masterpiece, a retelling of the history of his people, *Obrázky z dějin národa českého* (2 vols, 1939–40), in which sincerity and sobriety of feeling provide the necessary discipline for the author's highly individual style.

*Dílo V. Vančury* (16 vols, 1951–61).—NOVELS: *Poslední soud* (1929); *Konec starých časů* (1934).

J. Mukařovský, 'Dvě studie o V.u Vančurovi' in *Kapitoly z české poetiky*, II (1948). R.A.

**Van den Heever, CHRISTIAN MAURITS** (\*Norvalspont, Cape Province 27 II 1902; ∞Martha Maria Kloppe; †8 VII 1957), Afrikaans poet and novelist. He studied in Holland and became Professor of Afrikaans and Dutch in Johannesburg. His poetry is lyrical and meditative: at its best his imagery is of a delicate beauty. In his novels he depicts the life of the Dutch South African farmer, his struggle with nature, and describes how many lose this battle and are driven to the cities to lead a life of social and economic slavery. He is a talented writer of short stories.

VERSE: *Stemmingsure* (1926); *Deining* (1932); *Aardse Flam* (1938); *Versamelde Gedigte* (1945).—PROSE: *Langs die Grootpad* (1928); *Droogte* (1930); *Simson* (1930); *Groei* (1933); *Somer* (1935); *Harvest Home*, tr. T. J. Haarhoff, (1945); *Kromburg* (1937); *Kruispad* (1938); *Laat Vrugte* (1939); *Gister* (1941); *Generaal J. B. M. Hertzog* (1943); *Kringloop van die Winde* (1945); *Woestynsand dek die Spore* (1946); *Die Held* (1948); *Marthinus se Roem* (1949).

A. Coetzee, C. M. van den H.: *Die Wese van sy Kuns* (1936). G.D. (N.D.C.)

**Van den Heever, TOON**, pseud of FRANS P. VAN DEN HEEVER (\*Heidelberg, Transvaal 29 XI 1894; ∞Margaretha Rautenbach; †Bloemfontein 29 I 1956), Afrikaans poet. In his lyrics, ballads, dramatic monologues, epics and satires the voice of the generation that grew up during the first two decades of the century is heard; the spiritual conflict between the old orthodox faith and modern ideas and philosophy; the struggle for cultural autonomy. He is the leading poet of his generation.

VERSE: *Gedigte* (1910); *Eugene e. a. Gedigte* (1931).—PROSE: *Gerwe uit die Erfpag van Skoppensboer* (1948). G.D. (N.D.C.)

**Van der Meersch, MAXENCE** (\*Roubaix 4 V 1907; †Le Touquet 14 I 1951), French novelist. A graduate in both law and literature, Van der Meersch began writing in student reviews in the north of France before practising law for two years. The success of his first novel *La maison dans la dune* (1932; Eng. tr. A. Glendinning, 1938) determined his literary inclination, which was interrupted by pulmonary tuberculosis. In *Corps et âmes* (1943; Eng. tr. E. Wilkins, 1948) he describes

the cruel experiences he suffered at the hands of the doctors. His powerfully realistic art, with the passion and the flavour of Flanders, serves important social and moral causes, always from a Christian perspective (*La fille pauvre*, 1948–53; Eng. tr. E. Wilkins and E. Fitzgerald, 1949–57).

NOVELS: *Quand les sirènes se taisent* (1933; *The Looms Are Silent*, tr. F. A. Blossom, 1934); *Invasion 14* (1935; Eng. tr. G. Hopkins, 1937); *L'élú* (1937); *The Dynamite Factory*, 1953); *L'empreinte du Dieu* (1936; *Hath Not the Potter*, tr. G. Hopkins, 1937); *L'été* (1937); *Pêcheurs d'hommes* (1940; Eng. tr. 1947); *Masque de chair* (1958; Eng. tr. M. Savill, 1960).—*Pages choisies* (1950).

R. Reus, *Portrait morpho-psychologique de M. V. der M.* (1952). M.G.

**Van der Post, LAURENS** (\*Philippolis, Orange Free State 1906), South African novelist, essayist and writer of travel books. His interest in race relations was stimulated by association with Roy Campbell\* and William Plomer\*, and is reflected in his first novel, *In A Province* (1934). After distinguished war service, mainly in the East, he returned to Africa and explored little-known regions. His later books describe episodes of his adventurous life.

NOVELS: *The Face Beside the Fire* (1953); *Flamingo Feather* (1955).—PERSONAL NARRATIVES: *Venture to the Interior* (1952); *The Lost World of the Kalahari* (1958); *The Heart of the Hunter* (1961); *The Night of the New Moon* (1970).—SHORT STORIES: *A Bar of Shadow* (1954); *The Hunter and the Whale* (1967).

F. Carpenter, L. Van der P. (1969). U.La.

**Van Doren, MARK ALBERT** (\*Hope, Ill. 13 VI 1894; ∞1922 Dorothy Graffe; †11 XII 1972), American poet and critic, who wrote critical studies of Thoreau\*, Dryden\* and Shakespeare\*, and compiled anthologies. His *Collected Poems* received the Pulitzer prize in 1940.

CRITICISM: *Henry David Thoreau, A Critical Study* (1916); *The Poetry of John Dryden* (1920); *Shakespeare* (1939); *The Happy Critic* (1961).—VERSE: *Spring Thunder* (1924); *Now the Sky* (1928); *A Winter Diary* (1935); *Collected Poems: 1922–1938* (1939); *The Mayfield Deer* (1941); *Country Year* (1946).—*Autobiography* (1958).

H.L.C. (D.E.Mo.)

**Van Hasselt, ANDRÉ** (\*Maestricht 5 I 1806; ∞1837 Joséphine Hérès; †Saint-Josse-ten-Noode 1 XII 1874), Belgian poet, historian and librettist. His friends Hugo\*, Sainte-Beuve\* and Dumas\* acclaimed the melodious verse of this Romantic, neglected by his compatriots until the Jeune Belgique writers posthumously discovered him. Many of his 'études rythmiques' were set to music by Massenet and he translated the libretti of operas by Mozart and Beethoven.

*Les primevères* (1834); *Poésies* (1852); *Poèmes, paraboles, odes et études rythmiques* (1862); *Les quatre incarnations du Christ* (1867); *Le livre des ballades* (1872).—*Histoire des Belges* (1851).

C. Hanlet, *Les écrivains belges contemporains* (1946). B.M.W.

**Van Heerden, ERNST** (\*Pearston, Cape Province 20 III 1916), Afrikaans poet and critic. His poems are characterized by an involved metaphorical structure. He is also a well-known writer of travelogues.

VERSE: *Weerlose Uur* (1942); *Die Sewe Vrese* (1951); *Die Klop* (1961); *Anderkant Besit* (1966).—

PROSE: *Rekenskap* (1963); *Die Aamborstige Klok* (1966). N.D.C.

**Van Lerberghe, CHARLES** (\*Ghent 21 X 1861; †Brussels 26 X 1907), Belgian dramatist, poet and *Jeune Belgique*. Too timid for a profession, too shy to marry the girl he loved, he succeeded only as a poet. Suffused with delicate imagery, his incomparable *Chanson d'Ève* (1904) is a spiritual autobiography in allegorical form. Symbolism in the Maeterlinck\* manner prevails in his verse and dramas.

*Les flaireurs* (1889); *Entrevisions* (1898); *Pan* (1906).

G. Turquet-Milnes, *Some Modern Belgian Writers* (1916); L. Christophe, *C. V. L.* (1943); V. Mallinson, *Modern Belgian Literature 1830–1960* (1966). B.M.W. (J.C.D.)

**Van Melle, JOHANNES** (\*Goes, Holland 1 II 1887; †Johannesburg 8 XI 1953), Afrikaans novelist and writer of short stories. As a country schoolteacher he gained an intimate knowledge of rural life and people which he depicts in a frugal, effective style. He won growing critical approval for his portrayal of the 'unsaid things' in the relationship between people living together.

*Dawid Booysen* (1933); *Vergesigte* (1938); *Mense gaan verby* (1940); *Venster aan die straat* (1940); *Bart Nel (En ek is nog Hy)* (1942); *Verspeelde Lente* (1961). G.D. (N.D.C.)

**Vannozzo, FRANCESCO DI** (\*Padua c. 1340), Italian poet. As a lutenist and courier he passed an adventurous life in the service of various north Italian courts. He composed *frottole*, *tenzoni* and lute songs, love lyrics in the Petrarchan style, autobiographical poems on his wretchedness and a notable group of political sonnets (1388) expressing the ambitions of Gian Galeazzo Visconti.

*Le Rime* (crit. ed. A. Medin, 1928); *Rimatori del tardo Trecento* (ed. N. Sapegno, 1967).—E. Levi, *F. di V. e la lirica nelle corti lombarde* (1908). M.W.

**Vanzye, GUSTAVE** (\*Brussels 10 VI 1869; †Boits-

fort 11 IX 1955), Belgian novelist, dramatist and art critic. Best known as a playwright, Vanzye poses with acute psychological insight the problems of domestic relationships, of heredity and of duty. His monographs on the great Flemish painters constitute a considerable artistic achievement.

NOVELS: *Claire Fantin* (1900); *La Révélation* (1904).—PLAYS: *Les étapes* (1907); *Les liens* (1912); *Les semailles* (1919).—CRITICISM: *Henri de Brackeleer* (1923); *Méditations devant des images* (1929).—*Au temps du silence* (autobiog.; 1939).

A. Vierset, *G. V.* (1913). B.M.W. (J.C.D.)

**Vaptsarov, NIKOLA** (\*Bansko 24 XI 1909; †Sofia 23 VII 1942), Bulgarian poet. He left his native Pirin (of which he always wrote nostalgically) to train as a marine engineer in Varna and sail the Mediterranean, then worked as a factory hand and stoker. Like Botev\*, whose life he in some ways re-enacted, he wrote little but his poems caught the *Zeitgeist* with their honesty and virility. Influenced by Mayakovsky\*, he wrote forcefully, opposing the inhuman world of factory concrete and steel with his humane romanticism but never lived to see his Communist ideal applied to Bulgaria, being executed as a Partisan.

*Motorni pesni* (1940).—Coll. works (ed. E. Petrov, 1959).

*Sbornik V.* (1947); B. Vaptsarova, *Spomeni za V.* (1952); *N. V. spomeni* (1953); G. Tsanev, *Poetich-noto maystorstvo na V.* (1956). V.P.

**Vāras Shāh** (fl. 18th century A.D.), Punjabi poet of whose life little is known, but famous as the author of *Hir Rānjhā* (1766), a long verse romance of some 5,000 lines, which is certainly the greatest and by far the most popular work of Punjabi secular literature. Although frequently imitated, no poet has proved able to rival Vāras Shāh's distinctive style, particularly evident in the realistic colloquial speech of his characters.

*Hir and Ranjha* (tr. C. F. Usborne, repr. 1966). C.S.

**Varchi, BENEDETTO** (\*Florence 19 III 1503; †ibid. 18 XII 1565), Italian historian and critic. Imbued with ideals of classical republicanism, Varchi helped to drive the Medici from Florence in 1527 but later (1543) accepted employment under Duke Cosimo I at whose request he wrote his *Storia Fiorentina*. Although well documented and accurate, his history lacks the universal significance of those by Machiavelli\* and Guicciardini\* and is full of adulation of the new Duke. Educated partly at Padua, Varchi introduced the Aristotelian conception of poetry, prevalent there, into his lectures at Florence University. He also wrote Petrarchan sonnets and a defence of the vernacular *L'Ercolano* (1560) which derives from Bembo\* and Speroni\*.

*Sonnetti* (1555-57); *Lezioni sul Dante e Prose Varie* (ed. G. Aiazzi and L. Arbib, 1841); *Storia Fiorentina* (ed. G. Milanese, 1857).—*Opere* (1803); crit. ed. of V.'s *Lezione della maggioranza delle arti*, with artists' letters, in *Trattati d'arte del Cinquecento fra manierismo e Controriforma* (ed. P. Barocchi, 1960).

G. Manacorda, 'B. V., l'uomo, il poeta, il critico' in *Annali Scuola Norm. Sup. di Pisa*, XVII (1903); M. Lupo Gentile, 'Studi sulla storiografia fiorentina alla corte di Cosimo I', *ibid.*, XIX (1906); B. Croce, 'B. V.' in *Poeti e scrittori del pieno e del tardo Rinascimento*, III (1952). C.Dr. (J.G.-R.)

Varese, CARLO (\*Tortona 1792; †Rovezzano, Florence IX 1866), Italian historian and novelist. His first novel, *Sibilla Odaleta* (1827), reflects the influence of British novelists, particularly Sterne\* and Scott\*. A later novel, *Torriani e Visconti* (1839), is more in the tradition of Manzoni\*. His short story, *Ortobolan Pistrifrier Onagriuf*, said to be his best work, is again imitative of Sterne\*.

*I prigionieri di Pizzighettone* (1829); *Folchetto Malaspina* (1830); *Preziosa di Sanluri* (1830); *La fidanzata ligure* (1828); *Gerolimi* (1829); *Il proscritto* (1829).

A. Salaroli, *C. V. il vessillifero del romanzo storico e degli scottiani in Italia* (1927). N.K.W.

Vargas Llosa, MARIO (\*1936), Peruvian novelist. His first publication was a collection of short stories, *Los jefes* (1958). In 1962 he won the Biblioteca Breve prize in Barcelona with the novel *La ciudad y los perros* (1963); *The Time of the Heroes*, tr. L. Kemp, 1967). All his works are set in Peru: *La ciudad y los perros* in a military academy, *La casa verde* (1966; *The Green House*, tr. G. Rabassa, 1969) in the town of Piura and the jungles of the Marañón, *Los cachorros* (1967) and *Conversación en la Catedral* (1969) in the barrios of Lima. Except for *Los cachorros*, the structure of the novels is highly complex with overlapping planes of time which have the effect of presenting the characters in a web woven out of their personal conditioning as individuals and the social forces and moral codes of their society. J.F.

Varlaam (\*?; †1657), Metropolitan of Moldavia. He introduced the printing-press to Iași, capital of Moldavia, and in 1643 printed a collection of homilies *Cartea românească de învățătură*, translated from Slavonic. The preface to this work revealed his desire to see the creation of a literary standard. Two years later he wrote *Răspunsul împotriva catehismului calvinesc*, a reply to the Calvinist catechism printed at Alba Iulia in 1640, in an attempt to combat Calvinist efforts to convert Orthodox Rumanians in Transylvania.

I. Lupaș, *Mitropolitul V. al Moldovei* (Cluj,

1935); G. Dinca, *V. mitropolitul Moldovei* (1940); G. Ivașcu, *Istoria literaturii române*, I (1969). D.J.D.

Varnhagen von Ense, KARL AUGUST (\*Düsseldorf 21 II 1785; †1814 Rahel Levin; †Berlin 10 X 1858), German writer and diplomat. With his brilliant wife he was closely linked with the Romantics. Their *salon* was a centre of Berlin intellectual life and of the Goethe\* cult. His biographical style was smooth; his diary a mine of gossip.

*Briefwechsel mit Humboldt* (1860); *Ausgewählte Schriften* (19 vols, 1871-76).

C. Misch, *V. in Beruf und Politik* (1925); F. Römer, *V. als Romantiker* (diss., 1934).

H.A.P. (K.W.M.)

Värnlund, RUDOLF (\*Stockholm 6 II 1900; †Österskär 16 II 1945), Swedish novelist and dramatist. Prominent among the proletarian writers of the 1920s and 1930s. His works provide excellent character studies of working-class Swedes. He reveals an unresolved conflict, for in him the individualism of the artist is opposed to the demands of the collective. Värnlund's plays show the influence of German Expressionism and Constructivism.

*Skrifter i urval* (ed. S. Carlson, 6 vols, 1956).

T. Blom, *R. V. En arbetardiktars liv och dikt* (1946). I.S.

Varro, MARCUS TERENCE (\*Reate 116; †27 B.C.), the greatest of Roman antiquaries. After serving on Pompey's side in the Civil War he retired into private life to pursue antiquarian studies. Varro wrote about 70 works in over 600 books, covering every aspect of scholarship. Extant are three books *De re rustica*, written in his 80th year and Books 5-10 of the original 25 of *De lingua Latina*. His greatest work, the *Antiquitates rerum humanarum et divinarum*, has perished, although much information from it is preserved in Gellius\*, Servius\*, Macrobius\* and Augustine\*. Other major works were 76 dialogues on various subjects (*Logistoricon libri*) and a collection of Greek and Roman biographies (*Hebdomades*). Varro's *Novem disciplinae* was made the basis of the *De nuptiis Philologiae* of Martianus\* Capella. Of Varro's 150 Menippean satires 90 titles and many fragments remain, largely thanks to their preservation in Nonius\*. J.A.W.

*De re rustica* (ed. G. Goetz, 2nd ed. 1929; tr. [with Cato, *De agri cultura*] W. D. Hooper and H. B. Ash, 1934; *V. on Farming*, tr. with intro. and comm. L. Storr-Best, 1912); *De lingua Latina* (ed. G. Goetz and F. Schoell, 1910, repr. 1964; Book 5 ed. with Fr. tr. and comm. J. Collart, 1954); *Saturae Menippeae* in ed. of Petronius by F. Bücheler (6th ed. rev. W. Heraeus, 1922);



grammatical frags in H. Funaioli, *Grammaticae Romanae fragmenta* (1957; repr. 1964).

G. Boissier, *La vie et les ouvrages de M. T. Varron* (1861); J. Collart, *Varron grammairien latin* (1954); F. della Corte, *Varrone il terzo gran lume romano* (1954); *Varron: Six exposés et discussions* (Fondation Hardt: Entretiens, IX, 1963); J. E. Skydsgaard, *V. the Scholar: Studies in the First Book of V.'s De Re Rustica* (1968).

J.A.W. (J.D.)

Varro Atacinus, PUBLIUS TERENTIUS (\*82 B.C.), Roman poet, wrote an *Argonautica*, which was a free translation or adaptation of the *Argonautica* of Apollonius\* Rhodius, *Chorographia* on a geographical subject, *Bellum Segunicum* on the Gallic campaign of Caesar\* in 58, and satire.

W. Morel, *Fragmenta poetarum Latinorum* (1927).  
J.F.L.

Vasalis, pseud. of MARGARETHA LEENMANS (\*The Hague 13 II 1909; ∞ J. Droogleever Fortuyn), Dutch poet. Her first volume found an immediate and surprisingly large response. Her poems, written in a pellucid, colloquial style, show a sensitive and intelligent concern for the small things of life.

*Parken en woestijnen* (1940); *De vogel Phoenix* (1947); *Vergezichten en gezichten* (1954). J.J.O.

Vasari, GIORGIO (\*Arezzo 30 VII 1511; †Florence 1574), Italian painter, architect and art historian. At the age of 13 Vasari came to Florence to study under Michelangelo [Buonarrotti\*]. A rapid and facile painter, his frescoes are to be found all over Italy but he was employed chiefly by Duke Cosimo in Florence and Popes Julius III, Pius V and Gregory XIII in Rome. As an architect his most important work is the Uffizi Palace in Florence. A man of wide culture and influential connections and an indefatigable collector of facts and anecdotes, he is best remembered for his *Vite dei piu eccellenti pittori, scultori e architetti*. Begun in 1546 at the suggestion of Giovio\* and Cardinal Alessandro Farnese, they were published in 1550 and a second augmented edition in 1568. These unique biographies, in which, in spite of occasional bias and inaccuracy, the personality of each artist is depicted with unerring touch, still provide an inexhaustible fund of material for the art historian. But Vasari meant his work to be more than a series of biographies. He believed in the evolution of art towards the ideal of exact representation of nature, and distinguished various stages in this progress in the lives of his painters, childhood, youth and, with Michelangelo, maturity and perfection.

*Le vite* (ed. Sansoni, 1878–85; tr. A. B. Hinds, 1927; crit. ed. R. Bettarini of both the 1550 and 1568 eds, with accompanying vols of comm. by P. Barocchi, 1966–); *Il libro delle ricordanze*

di G. V. (ed. A. Del Vita, 1927); *Ragionamenti sopra le invenzioni da lui dipinte nel Palazzo delle Li Aliezze Serenissime, Il libro delle ricordanze* and letters (ed. K. D. Frey in *Der literarische Nachlass G. V.s*, 3 vols, 1923–40).—*Opere* (6 vols, 1822).

U. Scoti Bertinelli, 'G. V. scrittore' in *Annali Scuole Norm. di Pisa*, XIX (1906); R. W. Carden, *The Life of G. V.* (1910); see also the periodical *Il Vasari* (Florence, 1927 ff.); *Studi vasariani* (*Atti del Convegno per il IV Centenario delle Vite*) (1952).  
C.Dr. (J.G.-R.)

Vasconcelos, JORGE FERREIRA DE (\*c. 1515; †?1563), Portuguese playwright and novelist. He seems to have studied law at Coimbra and later entered the court, first in the service of Prince Duarte (†1540) and later as a secretary; he was replaced in the latter post in 1563. His works consist of a romance of chivalry (*Memorial das Proezas da Segunda Távola Redonda*, 1567; ed. 1867) and three long plays which are, in effect, novels in dialogue—a form that derives from the Spanish *Tragicomedia de Calixto y Melibea* (*Celestina*\*). The *Comedia Eufrosina* (1555), Vasconcelos' best work and one of the most interesting works of 16th-century Portugal, is indebted to the Spanish masterpiece in other respects—the procuress Philtra, for example, clearly descends from the famous *Celestina*—but the central love-story has a thoroughly Portuguese flavour. *Comedia Ulyssippo* (1618) has a more complex plot but the same theme: the triumph of true love, this time in a bourgeois setting. *Comedia Aulegrafia* (1619) deals exclusively with court life. Richly varied and full of ironic observation of social customs and human foibles, these three works present a critical portrayal of Portuguese life comparable with that made by Gil Vicente\* earlier in the century.

*Comédia Eufrosina* (ed. A. F. G. Bell, 1918; ed. E. Asensio, 1951, valuable pref.); *Comédia Aulegrafia* (ed. A. Machado Vilhena, 1968).

M. Menéndez y Pelayo, 'La "Celestina" en Portugal' in *Orígenes de la novela*, III (1910); J. M. Teixeira de Carvalho, *Comédia Eufrosina de J. F. de V.* (1922); Massaud Moisés, *A novela de cavalaria no quinhentismo português* (São Paulo, 1957).  
T.P.W.

Vasconcelos, JOSÉ (\*1882; †1959), Mexican politician and thinker, author of works on philosophy and aesthetics, notably *La raza cósmica* (1925), but, from a literary point of view, chiefly remarkable for his period in office as Minister of Education during the early years after the Revolution and for his vivid autobiography, *Ulises Criollo* (1935), with its picture of Mexico before, during and after the Revolution.

*Obras completas* (4 vols, Mexico, 1957–61).

J.F.

Vassilev, VLADIMIR (\*Sliven 4 XI 1883; †Sofia 27 XII 1963), Bulgarian critic. He inherited the mantle of Missul (Krustev\*) as doyen of 'individualist' writers, editing Zlatorog, the authoritative literary monthly of the time, throughout its long run (1920-44). Rejecting tendentious writing, he stimulated a variety of young talents by his constructive and scholarly criticism.

Many arts in Zlatorog, incl.: 'Teatralniyat chovek' (1928); 'Literatura i teatur' (1932); 'Novata literatura' (1937); 'Tvorchestvoto na Yovkov' (1938); 'Ot 1920 nassam' (series).

C. A. Moser, 'Zlatorog and modern Bulgarian letters' in Slavon. Rev. (1963). V.P.

Vātsyāyana (fl. c. 5th century A.D.), Sanskrit author of the *Kāmasūtra*, the Indian *Ars amatoria*. It had a great influence on writers of Sanskrit poetry.

Tr. Richard Burton and F. F. Arbuthnott (ed. W. G. Archer, 1963). H.G.R. (J.E.B.G.)

Vaugelas, CLAUDE FAVRE, BARON DE PÉROGES, SIEUR DE (\*Meximieu, Ain 6 I 1585; †Paris II 1650), French grammarian. His *Remarques sur la langue française* (1647) made Vaugelas the contemporary arbiter of correct French. His guide was the 'good usage' of the court rather than erudition or grammatical logic, but his condemnation of popular and provincial terms encouraged artificiality.

*Remarques* (ed. J. Streicher, 1934). G.B.

Vaughan, HENRY (\*Llansantffraed, Brec. 1621; †c. 1646 Catherine Wise, †c. 1655 Elizabeth Wise; †ibid. 23 IV 1695), Anglo-Welsh poet, who lived almost the whole of his life at Llansantffraed. According to Wood\*, he spent 'two years or more' at Oxford; then went (c. 1640) to London to read law. He was possibly in Colonel Price's Royalist company at Chester (IX 1645) and showed bitter opposition to the Puritan 'propagators' (1652). He seems to have practised as a physician in the last 20 years of his life. His twin brother, Thomas, was greatly interested in chemistry and Hermetic literature. Occasional references to the latter are to be found in Henry Vaughan's poetry, but mingled, as always, with his Christian outlook. In Vaughan, too, the beauty of nature is subordinated to its mystical significance. His early verse shows echoes of Cleveland\*, Habington\* and Francis Beaumont\*. His later work is strongly influenced by George Herbert\*. (For the effect of Welsh verse and language on Vaughan, see Hutchinson, in bibl., ch. XII.) Vaughan's poetic achievement is uneven, but the best of his work in *Silex Scintillans* is of great intensity and spiritual perception.

*Poems, with the tenth satire of Juvenal Englished* (1646); *Silex Scintillans: Sacred Poems and Private Ejaculations* (1650; 2nd ed. 1655; with

memoir by H. F. Lyte, 1847; ed. W. A. L. Bettany, 1905); *Olor Iscanus, Select Poems and Translations* ... (1651; reissued 1679); *The Mount of Olives: or, Solitary Devotions* ... (1652; ed. L. I. Guiney, 1902); *Thalia Rediviva: The Pass-Times and Diversions of a Country Muse* ... (1678).—*Works* (ed. L. C. Martin, 2 vols, 1914; 2nd ed. 1957); *Complete Works* (ed. A. B. Grosart, 4 vols, 1870-71); *Poems* (ed. E. K. Chambers, intro. H. C. Beeching, 2 vols, 1896); *Poems* (ed. I. Gollancz, 1900); *Poems* (ed. Ernest Rhys, Gregynog, Newtown, 1924); *Complete Poetry of H. V.* (ed. F. Fogle, New York, 1965).

A. B. Grosart, *Wales* (1894); K. M. Loudon, *Two Mystic Poets* (1922); L. R. Merrill, 'V.'s influence upon Wordsworth's poetry' in Mod. Lang. Notes, XXXVIII (1922); R. Sencourt, *Out-Flying Philosophy* (1925); E. Blunden, *On the Poems of H. V. With His Principal Latin Poems Translated Into English Verse* (1927); A. C. Judson, 'The sources of H. V.'s ideas concerning God in Nature' in Stud. in Philol., XXIV (1927) and 'H. V. as a nature poet' in Pub. Mod. Lang. Assoc., XLII (1927); L. C. Martin, 'V. and Cowper' in Mod. Lang. Rev., XXII (1927) and 'H. V. and the theme of infancy' in *17th Century Studies Presented to Sir Herbert Grierson* (1938); E. Holmes, *H. V. and the Hermetic Philosophy* (1932); W. O. Clough, 'H. V. and the Hermetic philosophy' in Pub. Mod. Lang. Assoc., XLVIII (1933); H. R. Walley, 'The strange case of *Olor Iscanus*' in Rev. Eng. Stud. (1942); E. L. Marilla, 'The significance of H. V.'s literary reputation' in Mod. Lang. Quart., (1944) and *A Comprehensive Bibliography of H. V.* (Alabama, 1948); F. E. Hutchinson, *H. V. A Life and Interpretation* (1947); R. Garner, *H. V.: Experience and the Tradition* (1959); E. C. Pettet, *Of Paradise and Light* (1960); M. Willy, *Three Metaphysical Poets* (1961); R. A. Durr, *On the Mystical Poetry of H. V.* (1962); Louis L. Martz, *The Paradise Within: Studies in V., Traherne and Milton* (1964). C.P. (M.W.T.)

Vauquelin de la Fresnaye, JEAN (\*?Caen 1535 or 1536; †Caen 1606), French poet. He drew on Theocritus\* and Virgil\* as well as on his French contemporaries of the PLÉIADE in his bucolic poems (*Foresteries*, 1555). His *Satires*, in themselves mediocre, established in France the medium of M. Régnier\* and Boileau\*. At Henri III's command he began c. 1574 the last *Art Poétique* of the 16th century (pub. 1605); Vauquelin's alone was written in verse (alexandrines). Broadly, it restated in confused form the doctrines of the Pléiade, though with more tolerance towards medieval literature. (See also B. Aneau\*; J. Du\* Bellay; J. Peletier\*; T. Sebillot\*.)

*Art Poétique* (1605; ed. G. Pellissier, 1885); *Poésies complètes* (1612; ed. J. Travers, 1869).

G.B.

Vauvenargues, LUC DE CLAPIERS, MARQUIS DE (\*Aix-en-Provence 6 VIII 1715; †Paris 28 V 1747), French moralist. Vauvenargues' short life was marked by physical suffering and disappointment. Half-crippled in the war of the Austrian Succession, in which he served as a captain, he contracted smallpox and failed in his efforts to obtain a diplomatic post. His writings are marked by a stoical morality derived from his youthful readings of Plutarch\* and Seneca\* and by a rare sympathy for, and faith in, human nature. His optimism contrasts with the cynicism of another great maxim-writer, La\* Rochefoucauld.

*Introduction à la connaissance de l'esprit humain, suivie de réflexions et maximes* (1746, 1747).—*Œuvres* (ed. P. Varillon, 3 vols, 1929; ed. H. Bounier, 2 vols, 1968); *Réflexions et Maximes* (ed. J. R. Charbonne, 1934).

G. Lanson, *Le Marquis de V.* (1930); F. Vial, *Une philosophie et une morale du sentiment: L. de C. Marquis de V.* (1938). G.B.

Vaux, THOMAS, 2ND BARON VAUX OF HARROWDEN (\*1510; ∞Elizabeth Cheney; †X 1556), English poet. Probably educated at Cambridge. His poems are mostly short lyrics which are marked by an affected tone of melancholy.

J.J.Y.L. (T.P.M.)

*The Poems of Lord V.* (ed. L. P. Vonalt, 1960); *Totiel's Miscellany*, II (ed. H. E. Rollins, 1965).

T.P.M.

Vazov, IVAN (\*Sopot [now Vazovgrad] 27 VI 1850; †Sofia 22 IX 1921), Bulgaria's 'national author'. Despite his precocious literary bent, his father had him trained for commerce. At 20, leaving for Rumania he joined the Bulgarian emigré revolutionaries in Braila, publishing his first poems there in *Periodicheskospisanie*. In 1879 he became a judge in Berkovitsa and from 1880 to 1885 was a leading figure in Plovdiv, capital of Eastern Rumelia, where he edited *Nauka* and other journals with Velichkov\*. Opposing S. Stambolov's *diktatura*, he went into exile (1886–89), composing in Odessa *Pod igoto* (1894; *Under the Yoke*, tr. E. Gosse, 1896), Bulgaria's 'national novel'. In this and his memoirs of the 1870s he, like Z. Stoyanov\*, fixed for all time the heroic legend of persons and events leading up to Bulgaria's independence in 1878. He returned to edit *Dennitsa* (1890–91) and became an M.P., then Minister of Education (1897–99), devoting himself thenceforth to his writing.

Vazov's works link the Bulgaria of the 19th-century renaissance with the successes and failures, events and moods in town and country of the new nation in its first four decades of independence. An old-fashioned patriot, he wrote too much for all to be vintage, but he explored a

range of language and genres unprecedented in Bulgarian literature and inestimably valuable to it. A warm admirer of Victor Hugo\* and Eugène Sue\*, he wrote with warmth, humour and sometimes deep feeling, regretting the extent to which devotion to his people excluded 'personal' writing. His personality is however effectively expressed in much of his verse, the memoirs and the travelogues. There have been more brilliant talents, but few would dispute his laureateship in Bulgarian literature.

VERSE: *Pryaporets i gusla* (Bucharest, 1876); *Tugite na Bulgaria* (1877); *Izbavlenie* (1878); *Polya i gori* (1884); *Slivitsa* (1886); *Zvukove* (1893); *Skitnishki pesni* (1899); *Legendi pri Tsarevets* (1910); *Pesni za Makedonia* (1916); *Novi ekove* (1917); *Ne shte zagine and Lyulyaka mi zamirisa* (1919).—LONGER POEMS: *Zagorka* (1883); *Epopeya na zabravenite* (1893); *Gramada* (1894).—NOVELS: *Mitrofan* (1882); *Chichovtsi* (1885); *Nova zemya* (1896); *Kazalarskata tsaritsa* (1903).—STORIES: *Razkazi* (1891); *Videno i chuto* (1891); *Draski i sharki* (2 vols, 1893–95); *Pustur syay* (1902).—PLAYS: *Ruska* (1883); *Hushove* (1894); *Slujbogontsi* (1903); *Borislav* (1909); *Kum propast* (1910).—MEMOIRS: *Neotdavna* (1881); *Nemili nedragi* (1883).—TRAVELOGUES: *Velika Rilska pustinya* (1904); *V nedrata na Rodopite* (1904).—Coll. works (ed. B. Vazov [brother], incl. notes, diaries, corresp. etc., 100 vols, 1926–37; 20 vols, 1955–57).

K. Krustev, *Edin portret* (1894); S. Romunski, *V.—Jivot i tvorcestvo* (1920); Y. Trifonov, *I. V.* (1920); K. Hristov, *I. V.* (1920); V. Vassilev, *Prirodna u V.* (1927); M. Nikolov, *I. V.* (1928); I. Shishmanov, *V.—spomeni i dokumenti* (1930); P. Christophorov, *La formation d'un écrivain bulgare* (Paris, 1938) and *Tvorcheskoto razvitiye na V.* (1944); M. Arnaudov, *I. V.* (1939–44) and *Iz jivota i poeziata na I. V.* (1958); M. Genov, *I. V.* (1946); N. S. Derjavin, *I. V.* (1950); S. Chilingirov, *I. V., spomeni* (1953); E. Konsulova-Yazova, *I. V.* (1958).—*Sbornik I. V.* (ed. S. Romunski, 1920); *Proslava na I. V.* (ed. S. Chilingirov, 1921); *I. V. Sbornik* (ed. N. Liliev, 1949); *I. V. Sbornik* (1950). V.P.

Vázquez de Mella, JUAN (\*Cangas de Onís, Asturias 1861; †Madrid 26 II 1928), Spanish orator and man of letters. He sat for 25 years in Parliament. A man of brilliant flamboyant oratory, he became the champion of the political school of *tradicionalismo*. Amongst his works stand out those on regionalism and social problems. R.M.N.

*Obras completas* (29 vols, 1928–32).

R. García y García de Castro, *V. de M. Sus ideas, su persona* (1940); F. Gutiérrez Lasanta, *J. V. de M. el verbo de la hispanidad* (1961).

R.M.N. (J.E.V.)

Vechters or Victorijn, JOAN (\*1590; †Amsterdam

1642), Dutch philologist. Brought up in the Amsterdam orphanage, he studied law, was friendly with Vondel\*, whom he urged to translate *Electra*, and belonged to the MUIDERKRING. He wrote a eulogy on Jan Vos\* *Aran en Titus* and a tragedy *Goliath* (1629; ed. with intro. and notes P. Minderaa, 1963).

G. C. de Waard, 'Het thema en de symboliek van Victorijns *Goliath*' in *De Nieuwe Taalgids*, LXIII (1970).  
A.M.B.W. (R.P.M.)

Vedel, ANDERS SØRENSEN (\*Vejle 9 XI 1542; ∞1577 Marine Hansdatter Svaning, ∞1581 Mette Hansdatter; †Ribe 13 II 1616), Danish historian. During his schooldays he was influenced by the new humanistic ideas, and in Copenhagen he made the acquaintance of the astronomer Tycho Brahe with whom he travelled on the Continent. In 1575 Vedel published his translation of Saxo's\* *Gesta Danorum*, and in 1591 the first printed collection of Danish ballads. He was commissioned to write a Danish history as a continuation of Saxo's work, but never went beyond the very thorough preparatory investigations.

*Saxos Danmarkskrønike* (1575); *It hundrede udvalde danske Viser* (1591); *Om den danske Krønike at beskrive* (1581).

C. F. Wegener, *Om A. S. V.* (1846); A. Karker, *A. S. V.* (1956); G. Albeck, *A. S. V.* (1959).

E.B.

Vedel, VALDEMAR (\*Copenhagen 9 XI 1865; ∞Simona Friboline Neukirch, ∞1941 Ellen Alfhiid Lykke; †Birkerød 16 II 1942), Danish literary scholar, originally a law student; Professor of comparative literature at Copenhagen 1911–33.

*Studier over Guldalderen i dansk Digtning* (1890); *Fra Italien* (1892); *Dante* (1892); *Svensk Romantik* (1894); *Holger Drachmann* (1909); *Middelalderlige Kulturidealer* (4 vols, 1901–11); *Barok i italiensk og spansk Aandsliv* (1918); *Menneskelighed* (1920); *Renæssancens Frembrud* (1922); *Firsernes Førere* (1923); *Højrenæssancen syd og nord for Alperne* (1923); *Corneille og hans Samtid* (1927); *Molière* (1929); *Racine* (1932); *Liv og Kunst* (2 vols, 1949).

*Festskrift til V. V.* (1935).

E.B.

Veen, ADRIAAN VAN DER (\*Venray 16 XII 1916), Dutch critic; at first a writer of surrealist short stories, then of outspokenly realistic, and finally autobiographical, though certainly not apologetic, novels and stories.

*Oefeningen* (1938); *Geld speelt de groote rol* (1938); *Wij hebben vleugels* (1946); *Zuster ter zee* (1949); *Het wilde feest* (1952); *The Intruder*, tr. J. S. Holmes and Hans van Marle, (1958); *Alibi voor het onvolkomen hart* (1953); *Spelen in het donker* (1955); *De man met de zilveren hoed*

(1957); *Doen alsof* (1960); *Make Believe*, tr. Roy Edwards, 1963; *De boze vrienden* (1962); *Kom mij niet te na* (1968); *Vriendelijke vreemdeling* (1969).

Marten Mooij, *A. van der V.* (1965). J.J.O.

Veen, JAN VAN DER (\*Haarlem; †Deventer 1659), Dutch poet and apothecary, published a collection of emblems, *Zinnebeelden oft Adams-Appel* (1642), a farce on the first Anglo-Dutch war, *Nikkerspraetje*, 162 *Raadtselen met berijmde antwoorden* (1653) and patriotic songs, *Zegezangen voor Frederik Hendrik* and *Verkeersspel* (1631).  
A.M.B.W.

Veer, GERRIT DE, Dutch seafarer, described his journeys to the North in 1594, 1595 and 1596–97 in *Waerachtighe beschryvinghe van de drie seylae-gien by Noorden* (1598; Eng. tr. W. Philipp, 1609).

Ed. S. P. L'Honoré Naber in Linschoten-Vereeniging, XIV, XV (1917); Eng. tr. repr. Ch. T. Beke (Hakluyt Soc., 1853). J.J.M.

Veer, HENDRIK DE, pseud. VESALIUS MOBACHUS (\*Sommelsdijk 23 XI 1829; ∞1855 Sara Tijl; †Rhenen 11 XII 1890), Dutch parson, writer and journalist. Without importance as a novelist, he was admired for his sketches, *Trouwingh voor 't jonge Holland* (2 vols, 1868–72) and *Kerstvertellingen* (1878).

NOVELS: *Van gelijke beweging als gij* (1859); *Frans Holster* (1871); *Malthusia* (1880).

J. te Winkel in *Vaderlandsche Letteroefeningen* (1869); E. J. Potgieter, *E. J. P.'s verspreide en nagelaten werken . . . Kritische Studiën*, III (ed. J. C. Zimmerman, 1875–77); J. ten Brink, *Geschiedenis der Noord Nederlandsche letteren in de 19e eeuw*, III (with biblio.; enlarged ed., 1887–89).  
J.W.W.

Vega, ALONSO DE LA (†before 1566), Spanish dramatist. He wrote three rather poor plays in prose. The best, *La Duquesa de la rosa*, derives ultimately from *Bandello*\*. Timoneda\* printed them in 1566.

*Tres comedias* (ed. M. Menéndez y Pelayo, Gesellschaft für romanische Literatur, Dresden, VI, 1905).

J. P. W. Crawford, *Spanish Drama Before Lope de Vega* (1937).  
E.M.W.

Vega, GARCILASO DE LA: see *Garcilaso de la Vega*.

Vega, VENTURA DE LA (\*Buenos Aires 14 VII 1807; ∞Manuela de Lema; †Madrid 29 XI 1865), Spanish poet and dramatist. He became teacher of Isabel II, director of the national theatre and an academician. The bulk of his poetical work is neo-classical in style. His best play, however,

*El hombre de mundo* (1845), is a good, witty portrayal of middle-class society, which foregrounds the technique of Ayala\* and Benavente\*. He wrote the libretto for Barbieri's\* *zarzuela*, *Jugar con fuego*.

*Obras poéticas* (Paris, 1866); *Obras escogidas* (1874).

Conde de Cheste, 'Elogio fúnebre' in *Memorias Acad. Esp.*, II (1866); N. Alonso Cortés, *Artículos historicoliterarios* (1935); J. K. Leslie, *V. de la V. and the Spanish Theatre, 1820-1865* (1940); J. Montero Alonso, *V. de la V., su vida y su tiempo* (1951). R.M.N. (J.E.V.)

Vega Carpio, LOPE FÉLIX DE (\*Madrid 1562; ∞1588 Isabel de Urbina [†1595], ∞1598 Juana de Guardo [†1613]; †*ibid.* 1635), Spanish dramatist, poet and novelist. After a precocious boyhood he entered the service of the Bishop of Ávila; later he served as a volunteer at the conquest of Terceira. His irregular love-affairs started early: María de Aragón (1578), Elena Osorio (†1583). He was banished from Madrid for his libels against Elena's family but returned to carry off his first wife; after marrying her, he served in the Armada. He lived for two years in Valencia and then became secretary to the Duke of Alba. After his return to Madrid (1595) he began an affair with Micaela de Luján, which lasted until 1607, when he began relations with Jerónima de Burgos. In 1605 he met the Duke of Sessa, who became his master and patron in 1607. During these years he was bitterly attacked by Góngora\* and by critics who favoured the classic type of drama. In 1614 he became a priest. Two years later he met Marta de Nevares, with whom he fell in love; his affair with her lasted until her death in 1632, although she was then blind and often mad. His last years were much saddened by the death of his son and the abduction of his daughter.

Lope's love-affairs directly influenced his writings. Elena Osorio appears in his early ballads and is the subject of his late novel, *La Dorotea*. Other reflections of his private life recur continually in plays, poems, novels. The range of his non-dramatic works is enormous: an epic about Drake (1598), long poems about St Isidro (1599) and Mary Queen of Scots (1627), a sequel to Ariosto\* and an imitation of Tasso\* (1604), a pastoral novel (1598), a religious pastoral novel about the shepherds of Bethlehem (1612), short stories, an imitation of Heliodorus\*, mythological poems, a burlesque epic about cats (1634), epistles, odes, sonnets and ballads. His more elaborate poems, though not completely successful, contain some very good writing; his lyrics are often exquisite. He knew how to recapture the spirit of popular lyricism and he had great literary skill. His religious lyrics and sonnets are among the finest in Spanish. *La Dorotea* (1632), a dialogue

novel in imitation of the *Celestina*\*, is a masterpiece.

Lope established the form of the Spanish *comedia*: three acts, a variety of metres, mixture of comic and tragic effects. The themes are usually concerned with love and honour, loyalty and religion; character is subordinated to plot; tragedy generally leads to a happy ending. His peasant plays are very good. His polymetrical technique closely resembles the moods of non-dramatic poetry, and ballads and traditional lyrics were easily assimilated. He claimed to have written more than 1,800 plays, but of the 500 surviving plays attributed to him, a good many are spurious or were revised by other hands. His best plays are carefully constructed and very well written. The following list will show the variety and excellence of his talent: *El acero de Madrid* (comedy; ?1610), *La buena guarda* (religious; 1610), *Peribáñez* (peasant honour; ?1610), *La dama boba* (comedy; 1613), *Fuente-Ovejuna* (peasant revolt; ?1613), *El caballero de Olmedo* (tragedy; ?1623), *El castigo sin venganza* (tragedy; 1631). E.M.W.

*Colección de las obras sueltas* (21 vols, 1776-79); Biblioteca de Aut. Esp., XXXVIII.—*L. de V. Studies 1937-62* (Toronto, 1964; crit. biblio.); R. L. Grismer, *Bibliography of L. de V.* (1965).—Facs. ed. of *La Circe* etc. (1935); *La Dorotea* (ed. A. Castro, n.d.); *Poesías líricas* (sel. ed. J. F. Montesinos, 2 vols, 1927-41 and 1968); *Jerusalén conquistada* (ed. J. de Entrambasaguas, 2 vols, 1935); *Epistolario* (ed. A. G. de Amezúa, 4 vols, 1935-43); *La Dorotea* (ed. E. S. Morby, 1958).—DRAMAS: Biblioteca de Aut. Esp., XXIV, XXXIV, XLI, LII and CLVII (22 vols, in progr.); *Obras* (ed. M. Menéndez y Pelayo, 15 vols, 1890-1913); *Obras* (ed. E. Cotarelo *et al.*, 13 vols, 1916-30).—*Five Plays* (tr. J. Booty, 1961).

R. Schevill, *The Dramatic Art of L. de V.* (Berkeley, 1918); H. A. Rennert and A. Castro, *La vida de L. de V. C.* (1919; repr. 1967); M. Menéndez y Pelayo, *Estudios sobre el teatro de L. de V.* (6 vols, 1919-27); J. F. Montesinos, *Teatro antiguo español*, IV-VII (1922-35); W. L. Fichter, *L. de V.'s El castigo del discreto Together With a Study of Conjugal Honor in His Theater* (1925); K. Vossler, *L. de V. y su tiempo* (1935; 2nd ed. 1940); R. Menéndez Pidal, *De Cervantes y L. de V.* (1935); S. G. Morley and C. Bruerton, *The Chronology of L. de V.'s Comedias* (1940; Span. tr. 1968); A. Zamora Vicente, *L. de V., su vida y su obra* (1961); N. Salomon, *Recherches sur le thème paysan dans la 'comedia' au temps de L. de V.* (1965); F. C. Hayes, *L. de V.* (New York, 1967). E.M.W. (J.E.V.)

Vega y Oreiro, RICARDO DE LA (\*Madrid 7 II 1841; †*ibid.* 22 VI 1910), Spanish playwright, son of Ventura de la Vega\*. He is the undisputed master of the *género chico*, short plays dealing

exclusively with Madrid popular types and customs. Never before were libretti so well combined with music to catch the carefree, colourful life of the city. Amongst his most famous, *La Verbena de la Paloma* (1894; music by Bretón) is a gem.

*El Señor Luis el Tumbón o despacho de huevos frescos* (1880); *La Canción de la Lola* (1880; music by Valverde y Chueca); *Pepa la Frescachona o el colegial desenvuelto* (1886).

E. de Benot, *Estudio sobre los sainetes de R. de la V.* (1910); M. Zurita, *Historia del Género Chico* (1920); J. Deleito y Piñuela, *Origen y apogeo del género chico* (1949); P. Lozano Guirao, *Vida y obras de R. de la V.* (1959).

R.M.N. (J.E.V.)

**Vegetius** (FLAVIUS V. RENATUS) (fl. c. A.D. 400), Roman military writer. His *Epitoma rei militaris* in four books is mainly a collection of excerpts from earlier historians and military writers. The work is devoid of literary merit, but contains a good deal of material not elsewhere extant. Vegetius also wrote on veterinary medicine.

J.A.W.

*Epitoma rei militaris* (ed. C. Lang, 2nd ed. 1885, repr. 1967; tr. J. Clarke in *Roots of Strategy: A Collection of Military Classics*, ed. T. R. Phillips, 1941); P. *Vegeti Renati digestorum artis mulomedicinae libri* (ed. F. Lommatzsch, 1903).

J.A.W. (J.D.)

**Vegio**, MAFFEO (\*Lodi 1407; †Rome 1458), Italian humanist. Chiefly remembered for his educational treatise *De educatione liberorum* (1445-48), one of the most Christian of the Renaissance works on education; he also wrote on archaeology and a 13th book for the *Aeneid*.

*De educatione liberorum* (Bks 1-3 ed. W. Fanning, Washington, 1933; Bks 4-6 ed. Sullivan, *ibid.*, 1936); *Opera* (1613).

A. Cox Brinton, *Maphaeus Vegius and His Thirteenth Book of the Aeneid* (1930); G. Saitta, *Il pensiero italiano nell'umanesimo e nel rinascimento*, I (1949).

C.Dr. (J.G.-R.)

**Veigelsberg**, HUGÓ: see *Ignotus*.

**Veinberg**, PETER ISAYEVICH: see *Weinberg*, PETER ISAYEVICH.

**Veldeke(n)**: see *Heinrich von Veldeke*.

**Velden**, WILLEM CORNELISZ. VAN (\*1601; ∞Elsje van Houweningen; †The Hague 1663), Dutch poet, secretary to Hugo de Groot\* during his imprisonment. He wrote a drama, *Reinherde Treurende* (1640), and a number of poems, some in good alexandrines.

*Versakinghe syns selfs* (1633); *Hoftapiit tot cieraedt van de nieuwe gewelfde staetzael in 't vrie Batavia* (1659).

A.M.B.W.

**Veslavín** (DANIEL ADAM Z VELESVAVÍNA) (\*Prague 31 VIII 1546; †*ibid.* 18 X 1599), Czech humanist. Veslavín is principally remembered as the characteristic representative of the 'golden age' of the Czech language, its final phase before the decadence of the 17th and 18th centuries. More important than Veslavín's original historical writings were his dictionaries, e.g. *Silva quadrilinguis* (1598).

M. Daniele Adama z *Veleslavína práce původní* (ed. J. Rozum, 1853).

H. Brauner, *Die tschechische Lexikographie des 16. Jh.* (1939); M. Kopecký, *D. A. z V.* (1962).  
R.A.

**Vélez de Guevara**, JUAN (\*Madrid 1611; ∞María López de Palacios; †*ibid.* 27 XI 1675), Spanish poet and dramatist, son of Luis Vélez\*. Juan wrote plays for the court theatre and occasional verse.

*Los celos hacen estrellas* (ed. J. E. Varey, N. D. Shergold and J. Sage, London, 1970; only ed. of 17th-cent. zarzuela which incl. text, music and contemporary illus. of décor).

J.E.V.

**Vélez de Guevara**, LUIS (\*Écija 1579; †Madrid 10 XI 1644), Spanish dramatist and novelist. He studied at the University of Osuna, was for a few years page to the Archbishop of Seville and later in the household of various nobles in Valladolid and Madrid. He was appointed usher to Prince Charles of England when he visited Madrid in 1623. Afterwards he obtained the same position in the palace of Philip IV. He married four times, and very often he suffered from poverty.

Vélez began to write for the theatre before 1614 and is said to have composed over 400 plays, of which about 80 survive. He copied the manner of Lope de Vega\*, whose plays he sometimes refurbished, and he collaborated with other dramatists such as Calderón\*, Rojas\* Zorrilla and Mira\* de Amescua. His best plays rival Lope's: *Reinar después de morir* is a pathetic play about Inés de Castro, wife of Prince Peter of Portugal; *La serrana de la Vera* is the lively story of a female bandit. His satirical fantasy in prose, *El diablo cojuelo*, written in imitation of Quevedo's\* *Sueños*, is the source of Lesage's\* *Le Diable boiteux*. In his own day he was famous for his conversational wit.

Biblioteca de Aut. Esp., XLV; *La serrana de la Vera* in *Teatro español antiguo*, I (1916); *El rey en su imaginación*, *ibid.*, III (1920); *El diablo cojuelo* (ed. F. Rodríguez Marín, 1918, 1922); *Reinar después de morir y El diablo está en Cantillana* (ed. M. Muñoz Cortés, 1948); *El embuste acreditado* (ed. A. G. Reichenberger, 1956).

E. Cotarelo y Mori, 'L. V. de G. y sus obras dramáticas' in *Boletín de la Real Acad. Esp.*, III, IV (1917); F. E. Spencer and R. Schevill,

*The Dramatic Works of L. V. de G.* (Berkeley, 1937). E.M.W. (J.E.V.)

**Velichkov, KONSTANTIN** (\*Pazarjik 1855; †Grenoble 3 XI 1907), Bulgarian writer and politician. Educated in France, he was a close friend of I. Vazov\*, with whom he collaborated on periodicals in Plovdiv (Nauka, 1881; Zora, 1885) and a literary anthology. He was Minister of Education in 1881 and 1895–97. Romantic and sensitive, he wrote fine verse as well as travelogues, essays and memoirs of Turkish imprisonment. He edited the journal *Letopisi* (1899–1903) and translated from Dante\* and Shakespeare\*.

*Tsarigradski soneti* (1880); *Tugi i radosti* (1881); *Bulgarska hristomatia* (1884); *Jertvi i otmushtenie* (1885); *Pisma ot Rim* (1895); *V temnitsa* (1899).—Coll. works (ed. I. Vazov, 9 vols, 1911–15); sel. works (ed. S. Vassilev, 1956).

N. Atanassov, *V. Pomennik* (1910); S. Vassilev, *K. V.* (1947) and *K. V. lit.-kriticheski ocherk* (1960). V.P.

**Velleius Paterculus, GAIUS** (\*c. 20 B.C.; †after A.D. 31), Roman historian, wrote a history of Rome in two books down to A.D. 30. For the civil wars Velleius claims to draw upon works of Hortensius\*, Cato\* and Augustus. The style is brilliant but over-rhetorical. His work has survived in one very corrupt MS. J.A.W.

Eds: C. Halm (2nd ed. rev. C. Stegmann von Pritzwald, 1933; repr. 1965; rev. with adds H. D. Blume, 1968); R. Ellis (1928); tr. F. W. Shipley (1924). J.D.

**Velluti, DONATO** (\*Florence 6 VII 1313; ∞1341 Bice Covoni; †*ibid.* 1 VII 1370), Italian chronicler. Of merchant stock, he studied law at Bologna (1329–38) and later entered Florentine public life; Prior (1341, 1342, 1356); gonfalonier of justice (1351, 1370). Velluti wrote (1367–70) a lively and colourful *Cronica domestica*, 'the history of his family in relation to the political fortunes of the city' (Russo), containing a notable historical account of the years 1342–70.

Crit. ed. I. Del Lungo and G. Volpi (1914); *Cronisti del Trecento* (ed. R. Palmarocchi, 1935). M.W.

**Velthem, LODEWIJK VAN** (fl. c. 1300), Dutch poet, vicar at Zichem near Diest in 1304, parish priest at Velthem near Louvain in 1312, chiefly known as the writer who continued Jacob van Maerlant's\* *Spiegel Historiael* and *Merlijn* (under the title *Coninc Arthur's boec*) and also as the author of a vast compilation of the Lancelot legends.

Continuation of *Spiegel Historiael* ed. I. le Long (1727) and H. van der Linden, W. de Vreese, P. de Keyser and A. van Loey (1906–38); *Merlijn*

(ed. J. van Vloten, 1880–82); the Lancelot-  
compilation ed. W. J. A. Jonckbloet (1846–49); *Lanceloet en het hert met de witte voet* (ed. M. Draak, 4th ed. 1970).

J. te Winkel, *Ontwikkelingsgang d. Nederl. Lett.*, I (2nd ed. 1922); F. L. Ganshof in *Album-Baur*, I (1948); M. Draak, *De Middelnederl. vertalingen van de Proza-Lancelot* (1954).

J.J.M. (A.v.E.)

**Vel'tman, ALEXANDER FOMICH** (\*St Petersburg 8 VII 1800; †2 II 1860), Russian author, historian and archaeologist of Swedish extraction. His historical and archaeological writings have no value nowadays, but his narratives are of great interest—partly because they reflect the influence of Laurence Sterne\* on Russian Romanticism of the 1830s. He was also a precursor of Dostoyevsky\*, though without his depth.

*Strannik* (1831); *Muromskie lesa* (1831); *Koshchey bessmertny* (1833); *Salomeya* (1848).—*Sobranie sochineniy* (9 vols, 1925–27); *Prikl'yucheniya* (1933).

L. Buchstab, 'Pervye romany Vel'tmana' in *Russkaya proza* (1926); Z. S. Efimova, 'A. F. V.' in *Russkiy romantizm* (ed. A. Beletsky, 1927); V. F. Pereverzev, *U istokov russkogo real'nogo romana* (1937). J.L.

**Vemana** (probably 15th century), Telugu poet. He composed a *śatakamu* (century) of mystical *advaita* poems that are widely quoted. J.R.M.

**Venantius Fortunatus**: see **Fortunatus, VENANTIUS HONORIUS CLEMENTIANUS**.

**Venegas del Busto, ALEJO** (\*Toledo ?1493; †after 1543), Spanish humanist and religious writer. He studied and taught in Toledo. His chief work is a treatise on death, but he also wrote works on orthography, on dialogues and on the natural world. His style was pure.

*Agonía del tránsito de la muerte* in Nueva Biblioteca de Aut. Esp., XVI. E.M.W.

**Venevitinov, DIMITRY VLADIMIROVICH** (\*Moscow 14 IX 1805; †St Petersburg 15 III 1827), Russian poet. Influenced by the German idealistic philosophy, he wrote in a metaphysical vein, but with a strong sense of reality. His poetic technique and diction were, in spite of his youth, at the high level typical of the 'golden age' of Russian poetry.

*Polnoye sobranie sochineniy* (1934).

A. P. Pyatkovsky, *Odoyevsky i V.* (3rd ed. 1901); P. N. Sakulin, *Iz istorii russkogo idealizma* (1913); S. Spitzer, 'Materialy dlya biografii Venevitinova' in *Golos minuvshogo*, I. J.L.

**Veneziano, ANTONIO** (\*Monreale 7 I 1543; †Palermo 19 VIII 1593), Sicilian poet. Bold, dashing and romantic, Veneziano led an adventurous life,

in and out of prison. He knew Cervantes\*, was captured by Algerian pirates (1578) and died when the prison at Castellamare was blown up. A prolific and facile writer, he enjoyed an immense reputation for his poetry in Sicilian dialect, especially *Celia*, a poem in octaves dedicated to his lady. He also composed biting epigrams and many types of *canzoni*. His work lacks personal feeling and is full of Petrarchan conceits but has a certain popular freshness and grace.

*Opere* (1861); *Ottave* (sel. with Ital. tr. A. Rigoli, intro. L. Sciascia, 1967); V. is also represented in *Lirici del Cinquecento* (ed. G. Davico Bonino, 2nd ed. 1968).

G. Pitre, 'A. V. nella leggenda popolare siciliana' in *Archivio storico siciliano*, new ser., XIX (1894); G. Millunzi, 'A. V.', *ibid.*; S. Vento, *Petrarchismo e concettismo in A. V.* (1917); F. Biondillo, *Saggi e ricerche* (1926).

C.Dr. (J.G.-R.)

Vengeance de Notre Seigneur Jésus-Christ sur les Juifs par Vespasien et Titus, two related French Mystery Plays. The first, of some 14,000 lines divided into three days, follows the Arras\* Passion in the same 15th-century MS and is signed by Marcadé\*. The second, anonymous, is known from early printed versions (1491 on) and contains some 22,000 lines also to be performed on three days. Both dwell gloatingly on the physical horrors suffered by the Jewish people as a punishment for crucifying Christ and link the New Testament story with Roman history. This striking example of late medieval anti-semitism had at least 12 known performances in various versions between 1396 and 1540. There is no modern edition.

J.-M. Richard, ed. of Arras Passion (1893); L. Petit de Julleville, *Les Mystères*, II (1880).

G.B.

Vengerov, SEMĖN AFANASYEVICH (\*1855; †1921), Russian literary historian and critic. Anxious to stress the importance of Russian literature in its social-ideological role, he published a number of monographs and two valuable reference works—both unfinished: *Kritiko-bibliograficheskiy slovar' russkikh pisateley i uchënykh* (6 vols, 1889–1904), and *Istochniki slovary russkikh pisateley* (2 vols, 1900, 1917). He edited several collected works, including those of Pushkin\*, and a Russian translation of Byron\*.

*Sobranie sochineniy* (5 vols, 1911–13). J.L.

Vennberg, KARL GUNNAR (\*Blädinge II IV 1910; †1938 Anna-Lisa Lindegren), Swedish poet and critic. Together with Erik Lindegren\* considered the leader of the modernistic 'Forties Group' (Fyrtialisterna). His work is sceptical, ironic, extremely pessimistic, intellectual and often deliberately obscure. Vennberg has greatly influ-

enced Swedish letters, introducing in his essays and translations T. S. Eliot\*, Kafka\*, Sartre\*, Malraux\* and W. Faulkner\*.

*Kritiskt 40-tal* (1948); *Dikter 1944–1960* (1962). K. E. Lagerlöf, *Den unge K. V.* (1967). I.S.

Venne, ADRIAEN VAN DE (\*Delft 1589; †The Hague 12 XI 1662), Dutch painter and poet, studied at Leiden, moved to Middelburg in 1619 and there co-operated with his brother, the publisher. He illustrated Cats\* *Sinne en Minne-beelden*, supplied drawings for *De Zeeuwsche Nachtegael*, in which appeared two of his poems, one psalm and *Meyclacht* (1623). Theoretically he was in favour of pure, clear Dutch, but in practice he is involved and artificial.

A.M.B.W.

*Tafereel van Sinne-mal* (1623); *Sinnevonck op den Hollandschen Turf* (1634); *Hollandsche Sinnedroom op het Nieuw Wijs-mal van den ouden Italiaansche Smit* (1634); *Tafereel van den belacchende Werelt* (1635).

D. Franken, *A. van de V.* (1878); A. Ising, 'Een schilder-dichter uit de XVIIde eeuw' in *De Gids*, LIII (1889). A.M.B.W. (R.P.M.)

Veragüe, PEDRO DE (15th century), Spanish poet. His *Doctrina de la discrición* (*Tractado de la doctrina*) combines a verse catechism with aphoristic moral advice, drawing heavily on the *Llibre de bons amonestaments* of Anselm Turmeda\*.

R. A. del Piero, *Dos escritores de la baja Edad Media castellana* (*P. de V. y el Arcipreste de Talavera . . .*) (1971); F. Rico, 'P. de V. y fra Anselm Turmeda' in *Bull. Hispanic Stud.*, XLIX (1972). A.D.D.

Verbitskaya, ANASTASIYA ALEKSEYEVNA (\*1861; †1928), Russian author. Her principal novel, *Klyuchi schastiya* (5 vols, 1909–13), was an outstanding success.

K. Chukovsky, *Kniga o sovremennykh pisatelyakh* (1914). J.L.

Vercors, pseud. of JEAN BRULLER (\*Paris 26 II 1902), French writer. Vercors has been a typographer and also an outstanding illustrator. During the German occupation of France he founded (1942) the clandestine Éditions de Minuit to which he contributed a long short story, *Le silence de la mer*, the story of a 'good German', which had a great influence on the French national conscience under Pétain. After the war he championed humanistic values in a series of philosophic tales.

*Le silence de la mer* (pub. secretly, 1942; 1st authorized ed. 1945; crit. stud. P. Hoy, 1967; *Put Out the Light*, tr. C. Connolly, 1944); *La marche à l'étoile* (pub. secretly 1943; 1st authorized



ed. 1945; *Guiding Star*, tr. E. Sutton, 1946); *Les armes de la nuit* (1947); *Le songe, Le sable du temps, Les mots* (1945-46); *Les yeux et la lumière* (1948); *Plus ou moins homme* (1950); *La puissance du jour* (1951); *Les animaux dénaturés* (1955); *Sur ce rivage*, I: *Le périple* (1958), II: *M. Prousthe* (1958); *La liberté de décembre* (1960); *Paths of Love*, tr. R. Barisse, 1961); *Sylva* (1961; Eng. tr. *idem*, 1962); *Zoo ou l'assassin philanthrope* (play; 1963); *Quota* (1966); *Le radeau de la Méduse* (1969).—*La bataille du silence* (autobiog.; 1967; Eng. tr. R. Barisse, 1968).

L. Parrot, *L'intelligence en guerre* (1945).

M.G.; J.P.R.

Verdaguer, JACINT (\*Folguerolas 1845; †1902), Catalan poet. Of peasant origin, he studied in Barcelona to become a priest. He was in constant conflict with his Bishop and was suspended for a time. To him is largely due the consolidation of the Catalan renaissance, perfecting and expanding the spirit of the Jocs Florals. His outstanding contribution was the renewal of the poetical language with a wealth of words and phrases used by the peasantry in connection with nature and country life, in contrast to the archaizing tendency previously. His best-known work is the great epic poem *L'Atlàntida* (1877), which tells the mythological story of the opening of the Straits of Gibraltar by Hercules and the sinking of the fabulous continent Atlantis. His other great epic poem, *Canigó* (1886), describes the reconquest of the Catalan Pyrenees from the Arabs. These works are notable more for their grandiose sweep and rhetorical force than for subtlety of expression, but Verdaguer had a genuine feeling for the geological and cosmic effects of nature. He was also remarkable for his mystical poems of simple Franciscan or folk-lore inspiration, such as his *Idil·lis i Cants místics* (1885), *Jesús Infant* (1896), *Flors del Calvari* (1896). He was a close friend of Mistral\* whose Provençal poem *Nerto* he translated into Catalan.

*Obres completes* (1905); *Antologia poètica* (sel.; intro. C. Riba, 1949). J.M.B. i R. (G.W.R.)

Verde, JOSÉ JOAQUIM CESÁRIO (\*Lisbon 1855; †1886), Portuguese poet. His work consists of a relatively small number of lyrics, collected posthumously in *O livro de Cesário Verde* (1887), a work that marks a welcome reaction against the pretentious rhetoric common to much 19th-century Portuguese verse. His fine sensibility, imaginative presentation of everyday reality and social awareness make him one of the most original and attractive figures in modern Portuguese poetry.

*Obra completa* (ed. J. Serrão, 1964).

J. Serrão, C. V.: *interpretação, poesias dispersas e cartas* (2nd ed. 1961).

T.P.W.

Verdugo y Castilla, ALFONSO, CONDE DE TORRE-PALMA (\*Alcalá la Real, Jaén 3 IX 1706; †Turin 1767), Spanish poet and diplomat. At first he followed the baroque intricacies of 17th-century poetry; later, 18th-century neo-classicism. His best work, however, is that in which he foreshadows the Romantic treatment of certain themes—ruins, death etc. In *El Deucalión* and in *El diluvio* there are passages of great expressive power.

*El Deucalión* in Biblioteca de Aut. Esp., XIX; *Poestas*, *ibid.*, LXI.

L. A. Cueto, 'Bosquejo históricocrítico de la poesía castellana en el siglo XVIII' in Biblioteca de Aut. Esp., LXI.

R.M.N. (J.E.V.)

Veresayev, V., pseud of VIKENTY VIKENTYEVICH SMIDOVICH (\*Tula 1867; †Moscow 1946), Russian author of Polish extraction. He began writing in the 1890s, became a Socialist and in most of his narratives tried to explore the mentality of perplexed intellectuals. A physician by profession, he published in 1901 his *Zapiski vracha* ('A Doctor's Sketches'). His Soviet novels—*V tupike* (1922; *The Deadlock*, tr. N. Wisotzky and C. Coventry, 1927), *Na povorote* (1927) and *Sestry* (1933)—were notable for their truthfulness and sincerity. Although a Marxist himself, he was objective enough to see the other side in its true light. Among his non-fiction works is a long (and not always reliable) study of Tolstoy\*, Dostoyevsky\* and Nietzsche\*, a book on Gogol\*, and a book on Pushkin\* as seen by those who had known him personally.

*Polnoye sobranie sochineniy* (11 vols, 1928-29); *Vospominaniya* (3rd ed. 1946).—*The Sisters* (tr. J. Soskice, 1934).

A. V. Lunacharsky, *Etyudy* (1922); S. Vrzosek, *Zhizn' i tvorchestvo Veresayeva* (1930). J.L.

Verga, GIOVANNI (\*Catania 2 IX 1840; †*ibid.* 27 I 1922), Italian gentleman writer. Foremost among the Italian school of realism (VERISMO), Verga was influenced by French Naturalism, through the agency of his friend Luigi Capuana\*. His early novels, however, *Una peccatrice* (1866), *Storia di una capinera* (1871), *Eva* (1873), *Tigre reale* (1873) and *Eros* (1875), fashionable stories of all-consuming, ill-fated passion, gave little indication of his future achievement as a realist. A short story, *Nedda* (1874), ushers in the Sicilian village and peasant life which is to be Verga's new subject-matter in the stories of *Vita dei campi* (1880) and *Novelle rusticane* (1883) and the novels *I Malavoglia* (1881) and *Mastro-Don Gesualdo* (1889); but these, like Verga's equally stark tales of low life in Milan, *Per le vie* (1883) and *Vagabondaggio* (1887), won scant or superficial attention from the narcissistic literary establishment and reading public.

Verga perfects a technique of rigorous impersonality, whereby the story seems to tell itself,

or the village community to tell its own story in a 'choral' polyphony of direct and indirect speech which, often despite first appearances, achieves effects of extraordinary concentration and power. Verga's style, quite unliterary, is thus the first, and still the most, successful medium for thoroughgoing realism in Italian literature, skilfully adapting the forms of standard Italian to convey the outlook of his vernacular speakers. Invariably tragic, his plots gradually evolve from catastrophes of dogged heroism to a long-drawn-out process of defeat, dishonour and despair. The two 'veristic' novels were conceived as part of a cycle describing the tragedies of individuals, drawn from each social level in turn, who come to grief, through social and economic stress, out of 'a desire to better themselves or a vague yearning for the unknown'. The cycle remained unfinished because of Verga's incapacity to present satisfactorily the psychology of more sophisticated characters.

Verga also tried some plays, but lapsed into almost total 'silence' for the last 20 years of his life. The story *Cavalleria rusticana*, recast as a play, was the basis of the opera by Mascagni.

*Amore e patria* (wr. 1856; unpub.); *I carbonari della montagna* (1861); *Sulle lagune* (1863); *Il marito di Elena* (1882); *Ricordi del capitano d'Arce* (1891); *Don Candeloro e c.* (1894).—*Teatro* (1962).

L. Russo, *G. V.* (1920; rev. 1947); A. Momigliano, *V. narratore* (1923); T. G. Bergin, *G. V.* (in Eng.; 1931); G. Cattaneo, *G. V.* (1963); G. Cecchetti, *Il V. maggiore* (1968).—G. Raya, *Un secolo di bibliografia vergiana* (1960); G. Santangelo, *Storia della critica vergiana* (1962). J.G.-R.

**Vergani, ORIO POLONIO** (\*Milan 6 II 1899; †*ibid.* 6 IV 1960), Italian novelist, short-story writer, playwright and journalist. Before the Second World War Vergani was for many years foreign correspondent of *Il Corriere della Sera*. His humanity and sympathy with the oppressed are evident in *Io povero negro* (1928) and *Levar del sole* (1933). *La via nera* (1938) describes his travels in Abyssinia.

*Un giorno della vita* (novel; 1942).—SHORT STORIES: *Soste del capogiro* (1927); *Domenica al mare* (1931); *Basso profondo e altre fantasie* (1939); *Udienza a porte chiuse* (1957).—*Il cammino sulle acque* (play; 1927). J.F.C. (B.M.)

**Vergil, POLYDOR** (\*Urbino c. 1470; †*ibid.* 18 IV 1555), Italian ecclesiastic who held appointments in England and anticipated Erasmus\* in his *Adagia Sacra*. Vergil is of importance in English literature for his *Anglica Historia*; through the virtual translation by Hall\* it influenced Shakespeare\*, and the Privy Council enacted that it should be read in schools (1582).

*The Anglica Historia of P. V., 1485–1537* (ed. and tr. D. Hay, Camden Soc., 1950).

D. Hay, *P. V.* (1952). B.L.J. (T.P.M.)

**Vergilius**: see *Virgil*.

**Verhaeren, ÉMILE ADOLPHE GUSTAVE** (\*St-Amand-lez-Puers 21 V 1855; †1891 Marthe Massin; †Rouen 26 XI 1916), Belgian poet, playwright and critic. Though called to the Bar, Verhaeren gave up law to become a prominent Jeune Belgique writer, expressing his exuberant Flemish temperament in French. A receptive imagination led him to experiment widely with style and metre. Frankly naturalistic in *Les flamandes* (1883), coldly Parnassian in *Les moines* (1886), morbidly introspective in *Les débâcles* (1888), he turned to Symbolism and free verse with *Les villages illusoires* (1895). Meanwhile, an idyllic marriage inspired the refreshing love-lyrics, *Les heures claires*.

*Les rythmes souverains* (1910) reveal him as an exalted epic poet, a fervent apostle of materialistic progress. The European counterpart of Whitman\*, he adds irregularities of versification and vocabulary. An indifferent playwright, he was a shrewd art critic. The influence of England, where he was a frequent visitor, is evident in much of his work. Albert I granted him his friendship, and his last significant volume, *Toute la Flandre* (1911), won for him the unofficial status of poet laureate.

VERSE: *Les soirs* (1888; Eng. tr. J. Murphy, New York, 1918); *Les campagnes hallucinées* (1893); *Les villes tentaculaires* (1895); *Les heures claires* (1896; Eng. tr. F. S. Flint, 1916); *Les forces tumultueuses* (1902); *Les heures d'après-midi* (1905; *The Sunlit Hours*, tr. C. Murphy, New York, 1917); *La multiple splendeur* (1906); *Les rythmes souverains* (1910); *Les heures du soir* (1911; Eng. tr. F. S. Flint, 1916); *Toute la Flandre* (1911); *La Belgique sanglante* (1915; *Belgium's Agony*, tr. M. Sadleir, 1915); *Les ailes rouges de la guerre* (1916); *Les flammes hautes* (1917).—PLAYS: *Les aubes* (1898; *The Dawn*, tr. A. Symons, 1898); *Le cloître* (1900; *The Cloister*, tr. Osman Edwards, 1915); *Hélène de Sparte* (1909; Eng. tr. J. Bithell, 1916); *Philippe II* (1910; Eng. tr. F. S. Flint, 1916).

P. Mansell-Jones, *E. V., A Study in the Development of His Art and Ideas* (1926); M. Sadleir, *Things Past* (1944). B.M.W. (J.C.D.)

**Verhagen, HANS** (\*Vlissingen 3 III 1939), Dutch poet, typical of the 1960s, writing an unpoetic type of poetry which oscillates between a cool report of painful personal experiences and Pop art.

*Rozen en motoren* (1963); *Sterren, cirkels, bellen* (1968). J.J.O.

**Verino (VIERI), UGOLINO** (\*Florence I 1438;

†*ibid.* 10 V 1516), Italian humanist and poet. He wrote Latin verse of religious inspiration and a collection of love elegies (*Flametta*, 1463). Best known is his history of Florence.

*De Illustratione urbis Florentinae* (Paris, 1583); *Poemata* (1679); *Flametta* (crit. ed. M. Men-caraglia, 1940).

A. Lazzari, *U. e Michele V.* (1897). C.Dr.

Veríssimo, ÉRICO (\*Cruz Alta, Rio Grande do Sul 17 XII 1905), Brazilian novelist. Initially his work is centred on the urban bourgeoisie of Southern Brazil. Success came early, though his relatively conformist views on politics and literature alienated the avant-garde. Wider recognition attended his trilogy *O tempo e o vento*, a vast and well-documented study of the members of the Terra-Cambará family, and constituting an intelligent and imaginative solution to the problem of writing a family saga.

*Clarissa* (1932); *Caminhos cruzados* (1935; trs: *Crossroads*, New York, 1943; *Crossroads and Destinies*, London, 1956); *Música ao longe* (1935); *Um lugar ao sol* (1936); *Olhai os lírios do campo* (1938; tr. *Consider the Lilies of the Field*, 1948); *Saga* (1940); *O resto é silêncio* (1943; tr. *The Rest is Silence*, 1946); *O tempo e o vento*, I: *O continente* (1949; tr. *Time and the Wind*, 1951), II: *O retrato* (1951), III: *O arquipélago* (1961); *Noite* (1954; trs: *The Night*, New York and London, 1956; *Evil in the Night*, New York, 1957); *O ataque* (1959); *O Senhor Embaixador* (1965).—*Ficção completa* (5 vols, 1966–67; incl. full biblio. and important crit. arts). J.T.B.

Verlaine, PAUL (\*Metz 30 III 1844; ∞1870 Mathilde Mauté [o/o1874]; †Paris 8 I 1896), French poet. The man who was to become the outstanding *poète maudit* of French literature was born of middle-class parents, worked as a municipal clerk in Paris, made literary connections and started to write in 1866. In 1870 he was married, but very soon left his wife, and in the company of Rimbaud\*—to whose influence he unreservedly surrendered—fled to Belgium and England. In the course of a quarrel, he wounded Rimbaud with a revolver shot, and was sentenced to two years' imprisonment (1873–75). On his release he earned his living as a schoolmaster in England and France. Finally, in spite of his religious convictions, he fell a victim to drink and debauchery, spent the last years of his life in hospital, and died destitute.

His earliest poetry, written under the influence of Baudelaire\*, stamped him as a PARNASSIAN (*Poèmes saturniens*, 1866; *Fêtes galantes*, 1869). He soon abandoned this manner and worked out a theory of poetry ('l'Art Poétique', 1871–73), to which he gave practical expression in his *Romances sans paroles* (1874). This new style—impressionistic, intensely musical, deliberately vague and

self-consciously simple—he used to suggest intricate shades and subtleties of feeling and vision. His mood varied with the events of his life. It could be melancholy or gay, as in his first poems, optimistic and sentimental (*La bonne chanson*, 1870), Catholic and unsophisticated (*Sagesse*, 1881), bawdy and licentious (*Parallèlement*, 1891; *Odes en son honneur*, 1893). Verlaine's work, life and legend profoundly influenced the writers of the Symbolist movement. Today his reputation stands rather less high.

VERSE: *Jadis et naguère* (1884); *Amour* (1888); *Bonheur* (1891); *Chansons pour elle* (1891); *Liturgies intimes* (1892); *Chair* (1896); *Invectives* (1896).—*Poems* (sel. and tr. A. Wingate, 1904).—VARIOUS: *Les poètes maudits* (1884); *Mémoires d'un veuf* (1886); *Mes hôpitaux* (1891); *Mes prisons* (1893); *Confessions* (1895); *Confessions of a Poet*, tr. J. Richardson, 1950).—*Œuvres complètes* (ed. A. Messein, 5 vols, 1898–1903); *Œuvres posthumes* (3 vols, 1911–29); *Œuvres oubliées* (1926, 1930).

E. Lepelletier, *P. V. et son œuvre* (1907); H. Nicolson, *P. V.* (1921); P. Martino, *V.* (1924); F. Porché, *V. tel qu'il fut* (1933); B. Roberts, *P. V.* (1937); V. P. Underwood, *V. et l'Angleterre* (1938); C. Morice, *V., poète maudit* (1947); A. Adam, *V. l'homme et l'œuvre* (1955); O. Nadal, *P. V.* (1961); C. Cuénot, *Le style de V.* (1963). M.G.; J.P.R.

Vermeylen, AUGUST (\*Brussels 12 V 1872; †Ukkel 10 XII 1945), Flemish writer. He was the leader of Van Nu en Straks, the magazine which in the 1890s raised Flemish literature to a higher level. He launched the slogan: 'We want to be Flemings in order to become Europeans'. The anarchist opinions which he defended in his youth and applied to the Flemish movement (*Kritiek der Vlaamsche Beweging*) were abandoned by 1900 when he became a Socialist. His essays influenced his generation, but in his criticism he failed to develop his talents fully. His novel *De wandelende Jood* (1906; *Le Juif errant*, tr. G. Vermeylen, 1925), in a style strongly influenced by Flaubert\*, is the symbolic account of man searching for truth and finding it on earth in an idealistic rationalism.

*Twee vrienden* (novel; 1943).—ESSAYS: *Verzamelde opstellen* (2 vols, 1904–05); *Beschouwingen* (1942); *De Vlaamse letteren van Gezelle tot heden* (4th ed. 1949).—ART HISTORY: *Van de catacomben tot Greco* (1946).—*Verzamelde werk* (6 vols, 1951–55).

R. Roemans, *Het werk van A. V. Analytische bibliografie* (1953); A. Westerlinck, *De wereld-beschouwing van A. V.* (1958); J. Venstermans, *A. V.* (1965). R.F.L.

Vermigli, PIETRO MARTIRE, known as PETER MARTYR (\*Florence 8 IX 1499; ∞1546 Catherine

Dammartin, ∞1559 Caterina Merenda; †Zürich 12 XI 1562), Italian theologian and Protestant Reformer whose writings influenced the course of the Reformation in the direction of a new scholasticism. From 1547 to 1553 he lived in England, where as Professor of divinity at Oxford he helped Cranmer\* shape the reformed Anglican liturgy and Articles of Religion. His *Defensio* (against Stephen Gardiner) is probably the weightiest treatise on the Eucharist of the entire Reformation.

*Defensio doctrinae de sacrosancto Eucharistiae sacramento* (1559); *Loci Communes* (1576; tr. A. Marten, 1583).

C. G. A. Schmidt, *Peter Martyr V.* (1858); J. C. McLelland, *The Visible Words of God* (1957). P.McN.

Verne, JULES (\*Nantes 8 II 1828; †Amiens 24 III 1905), French novelist. He began by writing opera libretti and collaborating with the younger Dumas\* in playwriting. In 1862, with the publication of *Cinq semaines en ballon*, he discovered his true gift—that of composing adventure stories set usually in the future. They reflected the novel fascination which science began to exert in the 1860s. But they are so ingeniously and freshly written that they have not yet lost their popularity with boys and girls.

*Voyage au centre de la terre* (1864; Eng. tr. F. A. Malleon, 1877); *Les enfants du Capitaine Grant* (1867); *A Voyage Round the World*, tr. anon., 1876; *Vingt mille lieues sous les mers* (1869; Eng. tr. H. Frith, 2 vols, 1876); *Le tour du monde en 80 jours* (1873; Eng. tr. G. M. Towle, 1874).

B. Frank, *J. V. et ses voyages* (1941); M. L. Allotte de la Fuye, *J. V. sa vie, son œuvre* (1955); Europe, special no. (April 1955); M. More, *Le très curieux J. V.* (1960); *Nouvelles explorations de J. V.* (1963); I. O. Evans, *J. V. and His Work* (1965); J. Chesnaux, *Une lecture politique de J. V.* (1971). M.G.; J.P.R.

Verney, LUÍS ANTÓNIO (\*Lisbon 23 VI 1713; †Rome 20 III 1792), Portuguese critic. In 1736 he settled in Italy; here he acquainted himself with modern European thought and spent the rest of his life advocating educational reforms to remedy the intellectual stagnation that afflicted 18th-century Portugal. His programme of reform, set forth in *Verdadeiro Método de Estudar*, aroused much bitter controversy. This work is a full-scale attack on scholastic modes of thought and archaic teaching methods, and makes Verney the major intellectual figure of the Portuguese enlightenment.

*Verdadeiro método de estudar* (2 vols, 1746; ed. A. Salgado Júnior, 5 vols, 1949–52); *Synopsis primi tentaminis pro litteratura scientiisque instaurandis apud lusitanos* (1762).

L. Cabral de Moncada, *Um iluminista português, L. A. V.* (1941); A. A. Andrade, *V. e a cultura do seu tempo* (1966). T.P.W.

Verri, ALESSANDRO, CONTE (\*Milan 9 XI 1741; †Rome 23 IX 1816), Italian novelist, younger brother of Pietro Verri\*, the economist. Apart from contributing to Pietro's periodical *Il Caffè*, he is known chiefly for *Le Notti romane al sepolcro degli Scipioni* (1792 and 1804; crit. ed. R. Negri, 1967), a didactic philosophic work in the form of imaginary conversations with the souls of ancient Romans. *Le avventure di Saffo* (1782), usually referred to as a historical romance, is in fact a light and amusing parody of the love story of Sappho\*. *La vita di Erostrato* (1815) is another pseudo-historical romance. His *Congiura di Milano* is an example of genuine pre-Romantic drama, violating the rule of the three unities, and deriving its plot from national history.

*Discorsi vari* (1818); *Tentativi drammatici* (pub. anon. 1799); *Lettere e scritti inediti di Pietro e A. V.* (ed. C. Casati, 4 vols, 1879–81).

A. Leprieri, *Studio biografico critico su A. V. e le "Notti romane"* (1900); U. Ucerra, *I romanzi di A. V. e l'influenza della letteratura francese e inglese su di essi* (1912); D. Chiomenti Vassalli, *I fratelli V.* (1960); R. Negri, *Gusto e poesia delle rovine in Italia fra il Sette e l'Ottocento* (1965); G. Trombatore, 'I "romanzi" del V.' in Belfagor, XXIII (1968). C.Dr. (J.G.-R.)

Verri, PIETRO, CONTE (\*Milan 12 XII 1728; †ibid. 28 VI 1797), Italian prose writer. Economist; soldier (1759); founder of the Società dei Pugni (1761)—an academy of Milanese noblemen imbued with the spirit of French encyclopaedism—and the director of its polemical organ *Il Caffè* (1764–66). An illuminist with a European outlook, Verri held important offices in the Milanese government; he aimed to revitalize commerce and was largely responsible for most of the administrative reforms in Lombardy under the Austrian régime. He wrote important treatises on economic questions (*Sulle leggi vincolanti il commercio dei grani*, 1769; *Sull' economia politica*, 1771), the *Osservazioni sulla tortura* (1777) and a *Storia di Milano* (2 vols, 1783–98). Other works include the *Discorso sull' indole del piacere e del dolore* (1773), an important correspondence (1766–97) with his brother and 38 articles for *Il Caffè*.

*Il Caffè* (ed. S. Romagnoli, 1960); *Discorso sull' indole del piacere e del dolore* (ed. N. Raffaelli, 1964); *Del piacere e del dolore ed altri scritti di filosofia ed economia* (ed. R. De Felice, 1964); *Considerazioni sul commercio dello Stato di Milano* (ed. C. A. Vianello, 1939); *Cronaca di Cola de li Picirilli* (ed. S. Sammarco, 1951); *Osservazioni sulla tortura* (ed. G. L. Barni, 1961); *Storia di Milano* (4 vols, 1824–25; ed. E. Ronconi, 2 vols, 1963); *Diario militare* (ed. G. Scalia, 1967);

*Meditazioni sulla economia politica* (ed. G. R. Carli et al., 1967).—*Carteggio di P. e A. V.* (ed. F. Novati et al., 12 vols, 1910–42); *Lettere inediti* (ed. M. Zolezzi, 1965).—*Scritti vari* (ed. G. Carcano, 2 vols, 1854); *Opere varie*, I (ed. N. Valeri, 1947– ).

N. Valeri, P. V. (1937; rev. ed. 1969).—A. Ottolini, P. V. *e i suoi tempi* (1921); C. A. Vianello, *La giovinezza di Parini, V. e Beccaria* (1933); M. R. Manfra, P. V. *e i problemi economici del suo tempo* (1940); L. Salvatorelli, *Il pensiero politico italiano dal 1700 al 1870* (1943); D. Chiomenti Vassalli, *I fratelli V.* (1960); M. Fubini, 'P. V. e il "Caffè"' and 'P. V. nel carteggio col fratello Alessandro' in *La cultura illuministica in Italia* (1964). M.W.

Verschaeve, CYRIEL (\*Ardooe 30 IV 1874; †Solbad Hall nr Innsbruck 8 XI 1949), Flemish author. An Augustinian character, he sought to encompass both his native land and eternity in a dream which begins and ends in God. A baroque artist, he was not free from a certain rhetorical strain, but his somewhat chaotic 'music of the spheres' is in keeping with his dynamism and fundamental unrest. As a poet he wrote symbolic philosophical lyrics. In his plays *Judas* (1917) and *Maria Magdalena* (1928) occur the deepest probings of the soul on the Flemish stage. His essays on great writers, painters, composers, thinkers and mystics are primarily confessions of self-introspection. He wrote a monumental life of Jesus.

VERSE: *Zeesymfonieën* (1911; *Meersimfonien*, tr. G. van Poppel, 1936); *Nocturnen* (1936).—PLAYS: *Jacob van Artevelde* (1911; Ger. tr. J. Decroos, 1939); *Ferdinand Verbiest* (1912); *Philips van Artevelde* (1913); *Elijah* (1936).—PROSE: *Passieverhaal* (1913); *La passion de N. S. Jésus-Christ*, 1919; *Jezus* (1940); *Jesus der Menschensohn*, tr. F. Fromme, 1957).—ESSAYS: *Uren bewondering voor groote kunstwerken* (6 vols, 1920–22); *Rubens. Vlaanderen's spectrum* (1938; Ger. tr. G. van Poppel, 1938); *Eeuwige gestalten* (1944); *Verzameld werk* (8 vols, 1954–61).

R. V. van den Bussche, C. V., *zijn levenshouding en zijn kunstenaarschap* (1942); K. de Jager, *Brieven over V.* (1951); D. Vansina, *V. getuigt* (1956); L. Vilsen, C. V. (1962). R.F.L.

Vershigora, PETRO (\*1910), Soviet author of *Lyudi s chistoy sovestyu* (1945)—a well-written documentary account of Partisan activities behind the German lines in Byelorussia and the Ukraine in 1941–42. The heroic exploits described here are based on actual facts. J.L.

Vervoort, FRANS (\*Malines, end 15th century; †ibid. 1555), Dutch mystic (motto: 'O Heere wanneer'), a typical representative of the late medieval Franciscan, almost baroque, pietistic brand of mysticism. He wrote many tracts in

Latin as well as in the vernacular; some 40 have been identified. His dependence on other mystics was clearly demonstrated by G. J. Peeters.

R. Hardeman in Bode van het H. Hart (1920–21); P. Verheyden in Hand. v. d. Mechelsen kring voor Oudheidkunde (1922) and *Passietooneelen uit F. V.'s Woestijne des Heeren* (1924); A. Ampe and A. Deblaere in *Ons Geestelijk Erf* (1945); St. Axters in *Album-Baur*, I (1948); G. J. Peeters, *F. V. en zijn afhankelijkheid* (1968); A. Ampe in *Versl. en Med. Vlaamse Akad.* (1968) and *Handelingen 28. Vlaams Filologencongres* (1969). J.J.M. (A.v.E.)

Verwey, ALBERT (\*Amsterdam 15 V 1865; †1890 Kitty van Vloten; †Noordwijk aan Zee 8 III 1937), Dutch poet, critic, playwright and scholar. Verwey, the eldest son of orthodox Protestant parents who both died young, developed rapidly, attaining poetic maturity with *Persephone* (1883). Though fundamentally religious, he broke away from dogmatic Christianity, rejecting dualism for a monistic faith in an immanent universal life which he afterwards found expressed in Spinoza\*. He took an active part in the *Beweging van 'Tachtig*, established his reputation as a lyrical poet and critic, but resigned his co-editorship of *De Nieuwe Gids* at the onset of its impressionist decline in 1889, the year before he married and settled at Noordwijk. After some years of intensive reading and reflection (Vondel\*, Shelley\*, Goethe\*, Spinoza) Verwey resumed his regular publications and gradually found a measure of recognition and a good deal of opposition. He was a personality of exceptional stature and integrity. His influence as a critic proved a powerful force in the change from exuberant impressionism to a restrained harmony of form and idea which was the main trend of the period 1895–1920. Verwey was co-editor (with L. van Deyssel\*) of the periodicals *Het Tweemaande-lijksch Tijdschrift* (1894–1902) and *De Twintigste Eeuw* (1902–05) and editor of *De Beweging* (1905–19); from 1925 to 1935 he was Professor of Dutch literature in the University of Leiden.

His early poetry, strongly influenced by Shelley and Keats\* and by his contemporary Kloos\*, was at once admired for its melodious spontaneity and its evocative qualities. The mature work, long decried as over-intellectual, harsh and unequal, has since found recognition as one of the major achievements of the age. Despite its undeniable inequality due to that very poetic integrity which ensured Verwey's lasting spontaneity and resilience, it achieves greatness by the combination of apparently disparate qualities: a strong power of graphic evocation, the gift of spontaneous expression in the short lyric, a marked tendency towards contemplative reflection, and an irresistible urge to build complex patterns of harmonious form. The works from *Het Blank Heelal* (1908)

onwards substantially realized their integration. Verwey's three poetic plays are outstanding examples of the Goethean drama of ideas. He was linked by a lifelong friendship, in spite of fundamental differences of outlook, with the German poet Stefan George\*, his best translator, and was himself a prominent translator, notably of the *Divina Commedia* (1923) and of Shakespeare's\* *Sonnets* (1933).

POEMS: *Persephone en andere gedichten* (1885); *Van het leven* (1888); *Verzamelde gedichten* (1889); *De Joden* (1892); *Spaansche reis* (1893); *Aarde* (1896); *De Nieuwe Tuin* (1898); *Het Brandende Braambosch* (1899); *Dagen en Daden* (1901); *De Kristaltwijg* (1903); *Uit de lage landen bij de zee* (1904); *Het Levensfeest* (1912); *Het Eigen Rijk* (1912); *Het Zichtbaar Geheim* (1915); *Het Zwaardjaar* (1916); *Goden en Grenzen* (1920); *De Weg van het Licht* (1922); *De Maker* (1924); *Rondom mijn Werk* (1925); *De Legende van de Ruimte* (1926); *De Getilde Last* (1927); *Vondel Herdacht* (1929); *De Figuren van de Sarkofaag* (1930); *De Ring van Leed en Geluk* (1932); *Het Lachende Raadsel* (1935); 'Songs of Ultimate Understanding', 12 poems tr. Th. Weevers in *Ger. Life and Letters*, new ser., VI, 1952; *In de Koorts van het Kortstondige* (1936); *De Dichter en het Derde Rijk* (1936); *Het Kind van het Land* (1936); *Amsterdam en Vondel* (1937).—*Verzamelde Gedichten* (3 vols, 1911–12); *Oorspronkelijk Dichtwerk* (2 vols, 1938).—PROSE: *Een inleiding tot Vondel* (1892); *Jonker Jan van der Noot* (1895); *Nederlandsche Dichters behalve Vondel* (1893–95); *Toen de Gids werd opgericht* (1897); *Stille Toernooien* (1901); *Luide Toernooien* (1903); *Oorlogsdaad of Oorlogsgevoel* (1903); *Het leven van Potgieter* (1903); *De Oude Strijd* (1905); *Inleiding tot de Nieuwe Nederlandsche Dichtkunst* (1905); *Droom en Tucht* (1908); *Gedroomd Paardrijden, het Testament van Potgieter* (1912); *Holland en de oorlog* (1916); *H. L. Spieghele* (1919); *Proza* (10 vols, 1921–23); *Van Jacques Perk tot nu* (1925); *Vondels Vers* (1927); *Ritme en Metrum* (1931); *Mijn Verhouding tot Stefan George* (1934); *Het lezen en schatten van gedichten* (1935); *Het lijden aan de tijd* (1936); *Onze taak in de tijd* (1937); *Vondel. Volledige dichtwerken*, ed. (1937); *Het leven van Frederik van Eeden* (1940); 'Mijn dichterlijk levensbedrijf' in *De Nieuwe Taalgids*, XLIV (1951); *Uiting en Vorming, rede t. Goethe's sterfslag* (1932; pub. in *Ad Interim*, 1949); 'Het kader van mijn levenswerk' in *Tijdschrift voor Nederl. Taal- en Letterkunde* (1954).—*DRAMA: Johan van Oldenbarnevelt* (1895); *Jacoba van Beieren* (1902); *Cola Rienzi* (1912; in *Verzamelde Gedichten*, III).

J. D. Bierens de Haan, 'V. en Spinoza' in *De Stem* (1937); A. van Duinkerken, 'Bij de dood van A. V.' in *De Gids*, II (1937); V. E. van Vriesland, 'A. V. als dramatisch dichter' in *De Stem* (1937); W. J. M. A. Asselbergs, 'A. V.' in *Geschiedenis*

*van de Letterkunde der Nederlanden*, IX (10 vols, 1939–53); S. Vestdijk, *A. V. en de Idee* (1940); A. W. C. Zuidema, 'De historische Spelen van A. V.' in *De Nieuwe Taalgids* (1941); M. Uyldert, *Over de Poëzie van A. V.* (1942); *De Jeugd van een Dichter* (1948); *Dichterlijke Strijdbaarheid* (1955) and *Naar de Voltooiing* (1959); J. J. Gielen, *De Dichter V.* (1946); P. N. van Eyck, *Verzamelde Werk*, IV, V, VI (1948–); C. A. Zaalberg, 'V. en het Kluizenaarschap' and *Het Lachende Raadsel* van A. V.' in *De Nieuwe Taalgids* (1949); J. C. Bloem, 'In Memoriam A. V.' in *Verzamelde beschouwingen* (1950); Th. Weevers, 'Het Blank Heelal van A. V. . . . ' in *Tijdschrift voor Nederl. Taal- en Letterkunde* (1951); 'De structuur van V.'s cyclus *Het Lachende Raadsel*', *ibid.* (1971); 'A. V.'s ultimate understanding of Stefan George' in *Mod. Lang. Rev.* (1955); *Poetry of the Netherlands in Its European Context* (1960); *Mythe en Vorm in de Gedichten van A. V.* (1965) and 'Over V.'s *De Legendes van de ene Weg*' in *De Nieuwe Taalgids* (1969); F. W. van Heerikhuizen, *A. V.* (1963); Klaas Heeroma, *Der Mensch in seiner Sprache* (1963); J.-M. Delcour, 'V. est-il un poète cérébral?' in *Études germaniques* (1964); M. Nijland-Verwey, *A. V. en Stefan George, De Documenten van hun Vriendschap* (1965); R. Pannwitz, *A. V. und Stefan George* (1965). Th.W.

Very, JONES (\*Salem, Mass. 28 VIII 1813; †Boston 8 V 1880), American poet. He remained at Harvard as tutor in Greek. An eccentric and a mystic, he insisted that his sonnets were 'communicated' by the Holy Ghost; Emerson\*, who edited his works, found him 'profoundly sane'.

*Essays and Poems* (ed. R. W. Emerson, 1839).

W. I. Bartlett, *J. V.: Emerson's 'Brave Saint'* (1942); E. Gittleman, *J. V.: The Effective Years 1833–40* (1967). H.L.C. (I.W.)

Vesaas, TARJEI (\*Vinje 20 VIII 1897; ∞1934 Halldis Moren; †Oslo 15 III 1970), Norwegian novelist. His family had owned for 300 years the farm where he was born, and as a young man he resolved he would also live his life in his native Vinje. His early reading included Kipling\*, Hamsun\* and Selma Lagerlöf\*, influences which were not fully assimilated in his earliest work, though even this has characteristic features. His real breakthrough came with the *Klas Dyregodt* trilogy, *Fars reise* (1930), *Sigrid Stallbrokk* (1931) and *Dei ukjende mennene* (1932), later completed with *Hjarta høyre sine heimlands-tonar* (1938). In the meantime he had published his most outstanding pre-war book, *Det store spelet* (1934; *The Great Cycle*, tr. E. Rokkan, 1967) and its sequel *Kvinnor ropar heim* (1935), in which the benefits of a life lived close to the soil are realistically and poetically portrayed, but where the positive and the fruitful are closely juxtaposed with the negative and the destructive.

His play *Ultimatum* (1934) presages the doom-laden atmosphere which haunts the novels *Kimen* (1940; *The Seed*, tr. K. G. Chapman, 1964) and *Huset i mørket* (1945), the latter an allegory of Norway during the Occupation. At the same time these works inaugurated a new phase in Vesaas's style, characterized by short, chiselled sentences, stylization of characters and milieu, and evocative symbolism; at times his work can be reminiscent of Kafka\* and Lagerkvist\*. Outstanding novels from this period are *Bleikeplassen* (1946), *Fuglane* (1957; *The Birds*, tr. T. Støverud and M. Barnes, 1968), and *Is-slottet* (1963; *The Ice Palace*, tr. E. Rokkan, 1966). He has also published many short stories (the collection *Vindane*, 1952, won him a European literary prize), some very good radio plays, and collections of verse. Vesaas writes in New Norwegian (*nynorsk*), but this has not prevented him from becoming the leading Norwegian writer of his generation. At his best the perspectives in his work are universal ones, though his settings are invariably highly localized. Though he is much concerned with the destructive possibilities of man, his work is always pervaded by a deep humanism, including a remarkable understanding of children and the under-privileged. Stylistically, he is a master of the implied, the unsaid, and the evocative.

VERSE: *Kjeldene* (1946); *Leiken og lynet* (1947); *Lykka for ferdesmenn* (1949); *Løynde eldars land* (1953); *Ver ny, vår draum* (1956).—*Dikt i samling* (1969).—PLAYS: *Guds bustader* (1925); *Morgonvinden* (1947).—NOVELS AND SHORT STORIES: *Menneskebonn* (1923); *Sendemann Huskuld* (1924); *Grindegard* (1925); *Grindekveld* (1926); *Dei svarte hestane* (1928); *Klokka i haugen* (1929); *Sandeltreet* (1933); *Leiret og hjulet* (1936); *Tårnet* (1948); *Signalen* (1950); *Vårnatt* (1954); *Spring Night*, tr. K. G. Chapman, 1964; *Brannen* (1961); *Bruene* (1966); *Båten om kvelden* (1968); *The Boat in the Evening*, tr. E. Rokkan, 1971).—*Noveller i samling* (1964).—R. Skrede, T. V. (1947); *Ei bok om T. V.* (ed. L. Mæhle, 1964); T. V. (ed. J. E. Vold, 1964); E. Beyer, 'T. V.' in *Scandinavica*, X (1964); T. V. (ed. *idem et al.*, 1967); K. Chapman, *Hovedlinjer i T. V.'s diktning* (1969). R.G.P.

Veselinović, JANKO (\*Salaš Crnobarski 1 V 1862; †Glogovac 14 VI 1905), Serbian writer of 'village' stories, many with themes from his experiences in the Mačva region, where he worked as journalist and teacher, and of a historical novel.

*Sluke iz seoskog života* (stories; 2 vols, 1886–88); *Stari poznanici* (stories; 1891); *Hajduk Stanko* (novel; 1896); *Pisma sa sela* (memoirs; 1900, 1904).—*Celokupna dela* (complete works, 9 vols, 1928–31); *Pripovetke* (sel. short stories; 1966).

K. Dimitrijević, *Pesnik Mačve* (1962); V. Milinčević, J. V. (1963). V.J.

Veselovsky, ALEXANDER NIKOLAYEVICH (\*Moscow

1835; †St Petersburg 1906), Russian literary historian and theoretician, concerned especially with Russian and Slav folk-lore and old literature.

*Iz istorii romana i povesti* (2 vols, 1886–88); *Sobranie sochineniy* (16 vols, 1897–1938); *Istoričeskaya poetika* (1940).

P. N. Simoni, *Bibliograficheskii spisok učēno-literaturnykh trudov Veselovskogo* (1921); V. Shishmoviev, A. V. i russkaya literatura (1946). J.L.

Veselovsky, ALEXEY NIKOLAYEVICH (\*1843; †1918), brother of Alexander Veselovsky\* and a literary scholar. He wrote extensively about Molière\*, Byron\*, Herzen\*, and especially about Western influences on Russian literature.

*Zapadnoe vliyanie v novoy russkoy literature* (1896).

P. N. Sakulin, 'A. N. V.' in *Nauchnye Izvestiya* (1922). J.L.

Vesëly, ARTĚM, pseud. of NIKOLAY IVANOVICH KOCHKUROV (\*1899), Soviet author of proletarian origin. His two novels about the Revolution, *Strana rodnaya* (1927) and *Rossiya krovyu omytaya* (1928), both show the influence of Bely\* and Pilnyak\*. His historical novel about the 17th-century adventurer and conqueror of Siberia, Yermak, *Gulyay, Volga* (1933), is written in an equally ornate and lyrical style. In several of his stories the skaz method of Remizov\* is noticeable.

P. Polonsky, 'Ob Andreye Vesëlom' in *Pechat' i Revolyutsiya*, V (1926). J.L.

Vespasiano da Bisticci (\*Florence 1421; †ibid. 1498), Italian bibliophile and biographer. His bookshop in Florence was a favourite haunt of scholars. His *Vite d'uomini illustri del secolo XV* was written after he had retired from business in 1480; he wrote also a similar work on women, *Libro delle lodi e commentazioni delle donne illustri*.

*Vite d'uomini* (ed. L. Frati, 3 vols, 1892–93; 1 vol. repr. 1938; *The Vespasian Memoirs*, tr. W. George and E. Waters, 1927, repr. 1963 as *Renaissance Princes, Popes and Prelates*); *Libro delle lodi* (ed. L. Sorrento, 1910).

E. Frizzi, 'Di V. da B.' in *Annali della scuola normale di Pisa* (1889); V. Rossi, *Il Quattrocento* (2nd ed. 1934). B.R.

Vestdijk, SIMON (\*Harlingen 17 X 1898; ∞1965 Adriana Catharina Maria van der Hoeven), Dutch poet, novelist and essayist. The work of this incredibly prolific writer forms a unique achievement in contemporary world literature. Highly personal in his viewpoint, yet objective in method, Vestdijk projects his vision of the world in novels, stories and poems which cover many periods and backgrounds. The unity of his

complex universe, not less remarkable than its diversity, is brought about by the recurrence of themes (archetypal patterns can, for instance, easily be discerned), and by his brilliant style, based on the synthesis of paradoxical elements. His essays, composed with the utmost care, show the same objectivity and reconciliation of superficial contradictions.

VERSE: *Verzen* (1932); *Berijmd palet* (1933); *Vrouwendienst* (1934); *Kind van stad en land* (1936); *Fabels met kleurkrijt* (1938); *Klimmende legenden* (1940); *Water in zicht* (1940); *De vliegende Hollander* (1941); *Simplicia* (1941); *De uiterste seconde* (1944); *Mnemosyne in de bergen* (1946); *Thanatos aan banden* (1948); *Gestelsche liederen* (1949); *Swordplay, wordplay* (with A. Roland Holst; 1950); *Rembrandt en de engelen* (1956); *Merlijn* (1957).—STORIES: *De dood betrapt* (1935); *De bruine vriend* (1935; Eng. tr. M. Duyvendak in *New Writers*, 1962); *Narcissus op vrijersvoeten* (1938); *Stomme getuigen* (1947); *De fantasia* (1949).—NOVELS: *Terug tot Ina Damman* (1934); *Else Böhler* (1935); *Meneer Visser's hellevaart* (1936); *Heden ik, morgen gij* (with H. Marsman, novel in letters; 1936); *Het vijfde zegel* (1937); *De nadagen van Pilatus* (1938); *Sint Sebastiaan* (1939); *De zwarte ruiter* (1940); *Rumeiland* (1940; Eng. tr. B. K. Bowes, 1963); *Aktaion onder de sterren* (1941); *Iersche nachten* (1946); *De overnachting* (with Jeanne van Schaik-Willing; 1947); *Puriteinen en piraten* (1947); *De vuuraanbidders* (1947); *Pastorale 1943* (1948); *De redding van Fré Bolderhey* (1948); *Surrogaten voor Murk Tuinstra* (1948); *Avontuur met Titia* (with Henriëtte van Eyk; 1949); *De andere school* (1949); *Bevrijdingsfeest* (1949); *De kellner en de levenden* (1949); *Les voyageurs*, tr. L. Roelandt, 1966); *De koperen tuin* (1950; *The Garden Where the Brass Band Played*, tr. A. Brotherton, 1964); *De vijf roeiers* (1951); *Ivoren wachters* (1951); *De dokter en het lichte meisje* (1951); *De verminkte Apollo* (1952); *Op afbetaling* (1952); *De schandalen* (1953); *Het glinsterend pantser* (1956); *De beker van de min* (1957); *Open boek* (1957); *De vrije vogel en zijn kooien* (1958); *De arme Heinrich* (1958); *De rimpels van Esther Ornstein* (1959); *De ziener* (1959); *De laatste kans* (1960); *Een moderne Antonius* (1960); *De filosoof en de sluipmoordenaar* (1961); *Een alpenroman* (1961); *De held van Temesa* (1962); *Het genadeschot* (1964); *Bericht uit het hiernamaals* (1964); *Zo de oude zongen. . .* (1965); *Juffrouw Lot* (1965); *De onmogelijke moord* (1966); *Het spook en de schaduw* (1966); *Een huisbewaarder* (1967); *De leeuw en zijn huid* (1967); *De filmheld en het gidsmeisje* (1968); *De hôteleur doet niet mee* (1968); *Het schandaal der blauwbaarden* (1968); *Vijf vadem diep* (1969); *Het verboden bacchanaal* (1969); *Het proces van Meester Eckhart* (1969).—ESSAYS: *Kunstenaar en oorlogspsychologie* (1937); *Lier en lancet* (1939); *Strijd en vlucht op papier*

(1939); *Albert Verwey en de Idee* (1940); *Muiterij tegen het etmaal* (2 vols, 1942, 1947); *De Poolsche ruiter* (1946); *Het eeuwige telaat* (1947); *De toekomst der religie* (1947); *Astrologie en wetenschap* (1949); *De glanzende kiemcel* (1950); *Essays in duodecimo* (1952); *Zuiverende kroniek* (1956); *Marionettenspel met de dood* (with S. Dresden; 1957); *Voor en na de explosie* (1960); *Gestalten tegenover mij* (memoirs; 1961); *De zieke mens in de romanliteratuur* (1964); *De leugen is onze moeder* (1965); *Gallische facetten* (1968); *Het wezen van de angst* (1968).

Menno ter Braak, *De duivelskunstenaar* (1943); Podium, special no. (Oct. 1948); Max Nord et al., *Over S. V.* (1948); F. Sierksma, *Tussen twee vuren* (1952); *Schrijvers prentenboek*, II (1958); Nol Gregoor, *S. V. en Lahringen* (1958); Th. Govaert, *S. V.* (1960); Kees Fens, *De eigenzinnigheid van de literatuur* (1964); Anne Wadman, *Handdruk en handgemeen* (1965); R. A. Cornets de Groot, *De chaos en de volheid* (1966); H. U. J. d'Oliveira in Merlyn, IV.3-4 (1966); Raster, special no. (Oct. 1968); J. J. Oversteegen, *Vorm of vent* (1969).—*V. in kaart* (biblio.; 1967); interview, Nol Gregoor, *In gesprek met S. V.* (1967); essay in Eng.: J. J. Oversteegen in *Writing in Holland and Flanders* (Mar. 1967). J.J.O.

Vetranović or Vetranić, MAVRO (\*Ragusa [Dubrovnik] 1482; †ibid. 1576), Ragusan poet. As a Benedictine monk he lived for some years in Italy. His wide erudition is seen in his prolific verse, principally pessimistic and moralizing. *Remeta*, describing his secluded life at the time of its writing, is chiefly interesting for its accounts of natural history. He treated Biblical subjects in dialogue form; his allegorical moralizing epic *Piligrin* is unfinished.

*Pjesme* (1871).

V.J.

Vialar, PAUL MARIE ERNEST (\*Saint-Denis 18 IX 1898), French novelist. After publishing some poetry, and producing some ten plays, Vialar devoted himself to a vast work of fiction intended as the saga of our time. Three great series of novels have occupied his entire career: *La mort est un commencement* (8 vols, 1945-50), *La chasse aux hommes* (10 vols, 1952-53), *Chronique française du XXème siècle* (10 vols, 1955-61). Many prefer his stirring hunting tales to these immense, realistic, somewhat laboured novels.

NOVELS: *La rose de la mer* (1939; Eng. tr. L. Alexander, 1951); *La grande meute* (1943); *La caille* (1945); *La tour aux amants* (1947); *L'éperon d'argent* (1951; Eng. tr. P. J. Stead, 1954); *Cinq hommes de ce monde* (1954); *Destination Berlin*, tr. idem, 1956); *Tournez jolies gosses* (1955; *Tune for a Star*, tr. idem, 1957); *Les Robes Noires* (1955; tr. idem, 1958); *Le petit garçon de l'ascenseur* (1957); *Le roman des oiseaux et des bêtes de chasse* (1964); *La jeunesse du monde*



(1966); *La cravache d'or* (1967); *Safari vérité* (1970).—PLAYS: *Pothu, brave homme* (1920); *L'âge de raison* (1922); *Les hommes* (1931).

M.G.

Vian, BORIS (\*Ville-d'Avray 10 III 1920; †Paris 23 IV 1959), French poet, novelist and playwright. Vian was 'King of St Germain-des-Prés' in the post-war years of EXISTENTIALISM, when he abandoned his work as an engineer and devoted himself to jazz, the cinema, and song. A practical joker of genius, he started writing under the name of VERNON SULLIVAN, an imaginary American author whose work he claimed to have translated. A more serious side is revealed, however, in *L'écume des jours* (1947; *Froth on the Daydream*, tr. S. Chapman, 1967); and the play *Les bâtisseurs d'empire* (1959) subtly shows his joy and sadness in living, loving, writing and dreaming.

VERSE: *Barnum's Digest* (1948); *Cantilènes en gelée* (1950); *Je voudrais pas crever* (1959).—NOVELS: *J'irai cracher sur vos tombes* (1946); *Vercoquin et le plancton* (1946); *L'automne à Pékin* (1947); *Les fourmis* (1949); *L'herbe rouge* (1950); *L'arrache-cœur* (1953; *Heartsnatcher*, tr. S. Chapman, 1968); *Troubles dans les Andains* (1966).—PLAYS: *L'équarrissage pour tous* (1950); *Le goûter des généraux* (1962).—*En avant la zizique...* (essay; 1958).

D. Noakes, *B. V.* (1964); J. Clouzet, *B. V.* (1966); H. Baudin, *B. V. La poursuite de la vie totale* (1966); Bizarre, special no. (1966); M. Rybalka, *B. V. Essai d'interprétation* (1969).

M.G.

Viana, JAVIER DE (\*Canelones 1872; †1925), Uruguayan short-story writer. His stories were a variation on the *gaucho* theme: he depicted the Uruguayan cowboy, no longer as heroic but as bereft of all vigour. He combined the *cuadro de costumbres* (local sketch) method with realist theories. He applied this to one long novel, a study in abnormal feminine psychology, *Gaucha* (1899).

*Campo* (1896); *Guri* (1901); *Yuyos* (1912); *Macachines, cuentos camperos* (1920).

E.Sa. (J.F.)

Vianu, TUDOR (\*Giurgiu 1898; †Bucharest 1964), Rumanian critic, literary historian and aesthetician, whose wide culture and high intellectual standards helped to reinforce the links between Rumanian literature and the general European tradition.

The following is only a sel. list of his pubs: *Fragmente moderne* (1925); *Filozofia culturii* (1929); *Poezia lui Eminescu* (1930); *Arta și frumosul* (1931); *Idealul clasic al omului* (1934); *Ion Barbu* (1935); *Arta prozatorilor români* (1941); *Studii de literatură comparată și universală* (1960); *Jurnal* (1961).

Ion Biberi, *T. V.* (1966); *Bio-bibliografie* (ed. M. Tomescu, 1967).

F.J.B.

Viau, THÉOPHILE DE (\*Clairac, nr Agen 1590; †Chantilly 25 IX 1626), French poet. After a wandering youth, he entered the service of the rakish Comte de Candale, then of the Duc de Montmorency, was banished and later (VIII 1623) sentenced by the Parlement de Paris to be burned for the alleged impiety of his verse. Montmorency saved him from this, but a long period of rigorous imprisonment proved fatal to his health.

The greatest of the *libertin* (free-thinking) poets, he wrote free and sincere verse on love and nature, which he felt more directly than other poets of his age. He resisted an over-strict application of the doctrines of Malherbe\*. Relatively free from affectation, he was the most considerable non-religious French lyric poet of his century. His *Pyrame et Thisbé* (pub. 1623; crit. ed. G. Saba, Naples, 1967) contributed to the development of French classical tragedy.

*Œuvres* (Paris and Rouen, 1621–27); *Œuvres complètes* (ed. C. Alleaume, 2 vols, 1856); *Œuvres poétiques choisies* (ed. L. R. Lefèvre, 1926); *Œuvres poétiques* (ed. J. Streicher, 2 vols, Geneva, 1951–58).

F. Lachèvre, *Le procès de T. de V.* (2 vols, 1909); A. Adam, *T. de V. et la libre-pensée française en 1620* (1936) and *Histoire de la littérature française au XVIIe siècle*, I (1949). G.B.

Vicente, GIL (\*?1465; †?1537), Portuguese playwright and poet. His plays were performed at the courts of Manuel I and John III between 1502 and 1536, but little is known of his life. He is sometimes identified with the Gil Vicente who was goldsmith to Queen Lianor (1458–1525); perhaps under her patronage, he made his first attempts at drama and so laid the foundation of a Portuguese theatre. Vicente wrote during the most brilliant period of Portuguese history, when the wealth of the East had begun to flood into the country, making the court of King Manuel the most opulent in Europe, and before fanaticism and economic incompetence had set the country in decline. He became organizer of court entertainments for which he wrote his own plays, mostly short, witty and entirely unpredictable. In these he exercises an almost unlimited freedom of comment and presents with incomparable verve a panoramic view of the life, foibles, abuses and social upheavals of an age of change.

Vicente's work consists, apart from some minor compositions, of 44 plays written in verse. Most of these have come down to us in a text edited by his son some 25 years after the poet's death; 17 are in Portuguese and 11 in Spanish; both languages are used in 15 'bilingual' plays and one (*Auto da Fama*) makes comic use of French and Italian as well.

Gil Vicente began his literary activity in 1502 with a dramatic monologue, followed soon after by a series of short plays in the pastoral manner of Encina\* and Lucas Fernández\*, written for performance at Christmas. Allegory first appears in the *Auto da Fé* and Vicente soon developed a highly original type of MORALITY—the first known instance of this form in the Spanish peninsula—of which the finest examples are *Auto da Sibila Cassandra*, *Auto da Barca do Inferno*, *Auto da Alma*, *Breve Sumário da História de Deus*, *Auto da Feira*, *Auto da Cananeia* and *Auto da Mofina Mendes*. Apart from their novel treatment of religious themes these—and indeed all Vicente's plays—contain a wealth of songs and lyrical passages unsurpassed for their beauty and freshness; they also contain much social satire and outspoken criticism of ecclesiastical abuses, a feature which later caused many of the plays to be banned or severely censored by order of the Inquisition.

Brilliant character sketches, witty dialogue and comic situations abound in the farces *Quem tem farelos?*, *Auto da Índia*, *Inês Pereira*, and *O Velho da Horta*; and in others without any well-defined plot (*Farsa dos Almoçreves*, *O Juiz da Beira* etc.), more in the nature of a modern revue than conforming to any strict conception of genre.

Vicente treated the romantic comedy on various occasions, though nowhere with such success as in *Don Duardos*, based on an episode from a romance of chivalry; written in Spanish, this is Vicente's longest play—and, for its subtle development and sustained lyricism, perhaps his finest. For the celebration of court festivities Gil Vicente devised a curious type of dramatic fantasy in which various heterogeneous elements—farce, satire, lyrics, music, dancing—are linked by a central allegorical motif (*Frágua de Amor*, *Nau de Amores*, *Triunfo do Inverno* etc.); in the 1562 edition of his works this type of composition generally receives the name *tragicomédia*.

Vicente's literary antecedents were entirely medieval and he was innocent of neo-classical concepts of style and construction. But if approached without preconceptions it will be seen that his style is always adequate to his purpose, and even where use is made of the revue technique, each of the loosely connected scenes makes its impact and is brought to life by Vicente's poetic genius, his Brechtian satirical edge, and the dramatic instinct of a born man of the theatre.

Vicente also ranks as a major figure in the literature of Spain.

PLAYS (the order followed is that of the 1st ed., 1562; for chronol., in many cases doubtful, see below: A. Braancamp Freire, *Vida e Obras de G. V.*): OBRAS DE DEVAÇÃO: *Monólogo do Vaqueiro (Auto da Visitação)* (1502); *Auto Pastoril Castelhana* (1502); *Auto dos Reis Magos* (1503);

*Auto da Sibila Cassandra* (1513); *Auto da Fé* (1510); *Auto dos Quatro Tempos* (1511); *Auto da Mofina Mendes* (1534); *Auto em Pastoril Português* (1523); *Auto da Feira* (1528); *Auto da Alma* (1518); *Auto da Barca do Inferno* (1516); *Segundo Auto das Barcas (Purgatório)* (1518); *Auto da Barca da Glória* (1519); *Breve Sumário da História de Deus* (1526); *Diálogo da Ressurreição* (1526); *Auto da Cananeia* (1534); *Auto de S. Martinho* (1504).—COMÉDIAS: *Comédia de Rubena* (1521); *Comédia do Viuvo* (1514); *Comédia sobre a Divisa de Coimbra* (1527); *Floresta de Enganos* (1536).—TRAGICOMÉDIAS: *Dom Duardos* (1525); *Amadis de Gaula* (1533); *Nau de Amores* (1527); *Frágua de Amor* (1524); *Exortação da Guerra* (1513); *Templo de Apolo* (1526); *Cortes de Júpiter* (1521); *Tragicomédia Pastoril da Serra da Estrela Triunfo do Inverno* (1529); *Romagem de Agravados* (1533).—FARSAS: *Quem tem farelos?* (1509); *Auto da Índia* (1509); *Auto da Fama* (1515); *O Velho da Horta* (1512); *Auto das Fadas* (1511); *Farsa de Inês Pereira* (1523); *O Juiz da Beira* (1526); *Auto das Ciganas* (1525); *Farsa dos Almoçreves* (1527); *O Clérigo da Beira* (1530); *Auto da Lusitânia* (1532); *Farsa dos Físicos* (1512); *Auto da Festa* (1525).—*Copilaçam de todas as Obras de G. V.* (1562; facs. repro., *Obras completas de G. V.*, Bibl. Nac. de Lisboa, 1928); *Obras completas* (ed. Marques Braga; 6 vols, 1942–44); *Obras* (complete; 1965); *Obras dramáticas castellanas* (Madrid, 1962).—Plays attrib. to G. V.: *Obra da Geração Humana*; *Auto de Deus Padre e Justiça e Misericórdia* (ed. I. S. Révah, *Deux Autos méconnus de G. V.*, 1948); I. S. Révah, *Deux 'Autos' de G. V. restitués à leur auteur* (1949).—TRANSLATIONS: *Four Plays of G. V.* (1920); *Lyrics of G. V.* (2nd ed. 1921; both ed. and tr. A. F. G. Bell).

*Bibliografia vicentina* (ed. L. M. de Castro e Azevedo, 1942); A. Braancamp Freire, *Vida e obras de G. V.*, 'trovador, mestre de balança' (2nd ed. 1944); C. Michaëlis de Vasconcelos, *Notas vicentinas* (2nd ed. 1949) and *Autos portugueses de G. V. y de la escuela vicentina* (Madrid, 1922); O. de Pratt, *G. V. Notas e comentários* (1931); D. Alonso, 'Problemas del castellano vicentino' in *Tragicomedia de Don Duardos* (Madrid, 1942); I. S. Révah, *Recherches sur les œuvres de G. V.*, I (1951); A. J. Saraiva, *História da cultura em Portugal*, II (1955) and *G. V. e o fim do teatro medieval* (2nd ed. 1965); T. P. Waldron, intro. to *G. V.: Amadis de Gaula* (Manchester, 1959); L. Keats, *The Court Theatre of G. V.* (Lisbon, 1962). T.P.W.

Vico, GIAMBATTISTA (\*Naples 23 VI 1668; ∞1699 Teresa Caterina Destito; †ibid. 23 I 1744), Italian philosopher, historian, jurist, literary critic, poet; 'Laufilo Terio' in the *Arcadia* (1710). Son of a poor bookseller, largely self-taught, he took a law degree at Naples (?1694) while employed as tutor to the Marchesi Rocca at

Vatolla, Salerno. In 1698 he became Professor of rhetoric at his own University, with a miserably small salary; and later (1723) bore stoically the bitter disappointment of not obtaining the more suitable, better-paid Professorship of law. He was broken in health when Charles III made him Historiographer Royal (1735).

Vico's philosophy is anticipated in seven Latin inaugural lectures, particularly in *De nostri temporis studiorum ratione* (1708). A first stage in the arrangement of his thought is the treatise *De antiquissima Italorum sapientia* (1710); a second, the *Diritto universale* (1720–21); and the final consolidation of his ideas, the *Scienza nuova prima* (1725), rewritten as *Scienza nuova seconda* (1730) and finally revised in 1744. Non-philosophical writings, Italian and Latin, include 'occasional' verse and prose—epithalamia, panegyrics, commemorations; and historical and literary essays: interesting is the *Giudizio su Dante* (?1728), emphasizing Dante's\* imaginative side. The *Autobiografia* (1725) with *Aggiunta* (1731) reveal the heroic struggle of a great mind searching for clear exposition of tortured, tumultuous thought.

Continuing the Renaissance Neo-Platonist tradition and influenced by, though opposed to, Cartesianism, Vico is a precursor of 19th-century 'historicism' and the new science: aesthetics. Many original ideas in his philosophy of history, with its laws of recurring cycles, anticipate modern historiography. His most important contribution to modern thought is, however, his study and definition of the imaginative faculty, leading to theories on the nature of poetry, the origin of speech and the 'discovery of the true Homer'. His style is difficult and involved: solemn, elevated, heroic, baroque. He founded no school and his work was not fully appreciated until nearly a century after his death. Michelet's\* translation of the *Scienza nuova* into French (1827) marks the beginning of an ever-growing interest, until Croce's\* fundamental study (1947) proclaimed him one of the greatest of Italian philosophers, and his international reputation was firmly established during the tercentenary celebrations (1968).

*Opere* (crit. ed. F. Nicolini, B. Croce and G. Gentile, 8 vols, 1914–42).—*La scienza nuova* (annotated ed. F. Nicolini, repr. 1968; ed. with Eng. notes T. G. Bergin and M. H. Fisch, 1949; *The New Science of G. V.*, tr. *idem*, 1961); *Autobiografia* (ed. M. Fubini, with sel. letters, orations, verse, 1965; Eng. tr. Bergin and Fisch, Cornell, 1944).—ANTHOLOGIES: *G. V., Opere* (ed. F. Nicolini, 1954); *Il pensiero di G. V.* (ed. P. Rossi, 1958).

BIBLIOGRAPHIES: B. Croce and F. Nicolini, *Bibliografia vichiana* (1947–48); E. Gianturco, 'A selective bibliography of V. scholarship' in *Forum Italicum*, supp. (1968).

H. P. Adams, *The Life and Writings of G. B. V.*

(1935); F. Amerio, *Introduzione allo studio di G. B. V.* (1946); B. Croce, *La filosofia di G. B. V.* (4th ed. 1947; Eng. tr. R. G. Collingwood, 1913); F. Nicolini, *Saggi vichiani* (1954) and *V. storico* (ed. F. Tessitore, 1967); I. Berlin, 'The philosophical ideas of G. B. V.' in *Art and Ideas in 18th Century Italy* (1959); M. Fubini, *Stile e umanità di G. B. V.* (new ed. 1965); G. Gentile, *Studi vichiani* (3rd ed. rev. V. Bellezza, 1968).—'Omaggio a V.' in *Collezione di filosofia*, X (1968); *G. V.: An International Symposium* (ed. G. Tagliacozzo, 1969); F. Tessitore *et al.*, *G. B. V. nel terzo centenario della nascita* (1969). K.S.

Victorijn: see Vechters, JOAN.

Vida, MARCO GIROLAMO (\*Cremona ?1485; †Alba 27 IX 1566), Italian humanist and poet, Bishop of Alba. A zealous Church reformer, he played an active part in the Council of Trent. His writings were much appreciated, especially the *Christias*, a Latin epic of the redemption modelled on the *Aeneid*; *Ars Poetica*, which advocated the imitation of Virgil\* and Cicero\*; and two Latin poems, on chess, *Scacchia ludus*, and silkworms, *Bombyx*. His importance lies in his attempt to fuse Christian and Latin culture in an epic rather than in his poetic qualities. His works were freely translated and were popular in England in the 18th century.

*De arte Poetica* (1520; tr. C. Pitt, 1725); *Christiados libri sex* (1535; tr. J. Cranwell, 1768); *Opera* (1550); *Poemata omnia cum dialogis* (1731).

F. Novati, 'Sedici lettere inedite di M. G. V.' in *Archivio storico lombardo* (1898, 1899); V. Cicchitelli, *Sulle opere poetiche di M. G. V.* (1904) and *Sulle opere in prosa di M. G. V.* (1909); G. Toffanin, *L'Umanesimo al Concilio di Trento* (with app. of Ital. trs of *De rei publicae dignitate* by A. Altamura; 1955); M. A. di Cesare, *V.'s 'Christiad' and Virgilian Epic* (1964).

C.Dr. (J.G.-R.)

Vidaković, MILOVAN (\*Nemenikuće 1780; †Budapest 28 X 1841), Serbian writer, a pioneer among his people as a novelist. His romantic moralizing stories were popular reading although not written in the vernacular.

NOVELS: *Usamljeni junosha* (1810); *Velimir i Bosiljka* (1811); *Ljubomir u Elisiumu* (1814); *Silvan i Milena* (1829). V.J.

Vidal, GORE (\*West Point, N.Y. 3 X 1925), American novelist. His *Myra Breckinridge* (1968) was a best-seller because of its stylistic inventiveness, bizarre sexuality and tough-minded nostalgia for Hollywood in the great days.

*Williwaw* (1946); *In a Yellow Wood* (1947); *The City and the Pillar* (1948); *Julian* (1964).

L. White, *G. V.* (1968). D.E.Mo.

**Vidalín, JÓN ÞORKELSSON** (\*Garðar, Álftanes 21 III 1666; ∞1699 Sigríður Jónsdóttir; †Skálholt 30 VIII 1720), Icelandic divine and homilist. After education and military service in Denmark he worked for Bishop Þórður Þorláksson, whom he finally succeeded as Bishop of Skálholt in 1697. He is chiefly famous for his sermons, which remained household reading until modern times. His message is severe, his style baroque, a forceful and colourful eloquence mixing the high-flown and the homely.

*Hvss-Postilla* (2 vols, 1718–20; 14th ed., *Vidalinspostilla*, ed. P. Þorleifsson and B. Sigfússon, 1945).

A. Møller, *J. V. og hans Postil* (1929).

P.G.F.

**Vidas, FEDOR** (\*Bakar 13 I 1924), Croatian prose writer. A law graduate of Zagreb University, Vidas has worked as a journalist and an editor of various journals. He writes mainly in the novella style, short episodic sketches with detailed settings and very often an overriding atmosphere of nostalgic melancholy.

STORIES: *Popodne kad sam sretan* (1954); *Ponedjeljak ili utorak* (1961); *Novele* (1965).

B.J.

**Vidmar, JOSIP** (\*Ljubljana 14 X 1895), Slovene critic. For him the 'essential elements of art' are the artist's commitment to life and his freedom of concept and composition. From this Goethean point of departure he has, starting with his review *Kritika* (1925–27), assessed current literary work and the productions of the National Theatre, Ljubljana, and written critical judgements on problems of literary history from the same standpoint. During the fight for national freedom he was a leading political figure, but after 1945 he remained faithful to his pre-war aesthetic concepts and has defended the artist's right to imaginative and creative freedom against both political dogmatism and the modernizing avant-garde. He has translated Goethe\*, Molière\*, Griboyedov\*, Dostoyevsky\* and other classics. Since 1952 he has been President of the Slovene Academy of Science and Art.

*Kulturni problemi slovenstva* (1932); *Oton Župančič* (1935); *Literarne kritike* (1951); *Meditacije* (1954); *Polemike* (1963); *Literarne eseji* (1966); *Dnevniki* (1968); *Gledališke kritike* (1968).  
A.S. (tr. H.Le.)

**Vidrić, VLADIMIR** (\*Zagreb 30 IV 1875; †Stenjevec, nr Zagreb 29 IX 1909), Croatian lyric poet. He wrote little, but is recognized as a poet of 'inspired spontaneity' and of the joy of life. Themes from Greek mythology and the past of the Slavs are vehicles for the expression of his own emotions.

*Pjesme* (1907).—A. Barac, *V.* (1940). V.J.

**Vieira, ANTÓNIO** (\*Lisbon 6 II 1608; †Baía 18 VI 1697), Portuguese writer. A Jesuit who achieved renown as a preacher of unusual power, he influenced the policy of John IV (acclaimed King in 1640) during the critical period after Portugal had regained her independence from Spain, and undertook important diplomatic missions abroad. He is also noted for his missionary work in Brazil where his advocacy of the Amerindians aroused the enmity of the colonists, though his compassionate soul did not rebel against the enslavement of the Negroes. Fine passages abound in Vieira's sermons, though the style is often florid and the thought naïve; more interesting are his numerous letters, indispensable for a knowledge of the complex political history of the period. Not the least intriguing of the many roles Vieira filled during his long life was that of messianic visionary. In *História do Futuro* (pub. 1718) and *Clavis Prophetarum* (still incomplete at the time of his death) he foresees the establishment of God's kingdom on earth by Portuguese arms and the creation of a universal monarchy under the Portuguese Crown.

*Obras escolhidas* (ed. A. Sérgio and H. Cidade, 12 vols, 1951–54).—*Sermões* (18 vols, 1679–1748; ed. Gonçalves Alves, 15 vols, 1945–48); *Cartas do Padre A. V.* (ed. J. L. de Azevedo, 3 vols, 1925–28).

J. L. de Azevedo, *História de A. V.* (2nd ed., 2 vols, 1931); R. Cantel, *Prophétisme et Messianisme dans l'œuvre d'A. V.* (1960) and *Les sermons de V., étude du style* (1959); H. Cidade, *Padre A. V.* (1964).  
T.P.W.

**Viélé-Griffin, FRANCIS** (\*Norfolk, U.S.A. 26 V 1864; †Bergerac 12 XI 1937), French poet. He was brought to France at the age of eight and lived there for the rest of his life, dividing his time between Paris and Touraine. His early poetry was conventional in form but later he advocated and practised the *vers libre*. He applied a musical, flowing prosody to simple, intimate themes. He was among the most gifted and optimistic of the Symbolist poets.

*Poèmes et poésies 1886–1893* (1895); *La clarté de la vie* (1897); *Phocas le jardinier* (1898); *La partenza* (1899); *La légende ailée de Wieland le forgeron* (1900); *L'amour sacré* (1903); *Voix d'Ionie* (1904); *La sagesse d'Ulysse* (1925).

J. de Cours, *F. V.-G.* (1930); H. Nicolas, *La vie passionnée d'un poète symboliste: F. V.-G.* (1959).  
M.G.; J.P.R.

**Viereck, GEORGE SYLVESTER** (\*Munich 31 XII 1884; ∞30 IX 1915 Margaret Hein; †Holyoke, Mass. 20 III 1962), German-American author. He started with precocious German poems, but soon used English exclusively. He was the leading pro-German propagandist during the two World Wars. As a poet he followed Baudelaire\* and Swinburne\*.

VERSE: *Gedichte* (1904; with intro. by Eduard Engel, 1922); *Ninive* (1906; as *Nineveh*, 1908); *The Candle and the Flame* (1912); *Songs of Armageddon* (1916).—NOVELS: *The House of the Vampire* (1907); with Paul Eldridge: *My First Two Thousand Years* (1929); *Salome, the Wandering Jewess* (1930).—VARIOUS: *Spreading Germs of Hate* (1931); *The Strangest Friendship in History* (1932); *The Kaiser on Trial* (1937); *The Seven Against Man* (1941); *Men Into Beasts* (1952).—Ed. (with Louis Viereck, his father): *Der deutsche Vorkämpfer* (1907–11); *The Fatherland* (1914–27).  
E.R.

Vieusseux, GIAMPIETRO (\*Oneglia 29 IX 1779; †Florence 28 IV 1863), Italian scholar, of Swiss origin, founder, with Gino Capponi\*, of the periodical *Antologia*. He also instituted the *Gabinetto di lettura*, a literary club and library in Florence, and in 1827 founded the *Giornale agrario toscano* and *La Guida dell'educatore* and in 1842 *L'Archivio storico*.  
C.Dr.

N. Tommaseo, *Di G. V. e dell'andamento della civiltà italiana* (1863); R. Ciampini, *G. P. V. I suoi viaggi, i suoi giornali, i suoi amici* (1953); I. Mazzei, 'Il Gabinetto V.' in *Firenze*, IX (1940).  
C.Dr. (J.G.-R.)

Vignay: see Jean de Vignai.

Vigneault, GILLES (\*Natashquan, Quebec 13 X 1928; ∞1955 Rachele Cloutier), Canadian poet and story writer who has achieved international fame as a 'chansonnier-poète'. He began singing in 1960, after ten years in the teaching profession, and gained immediate success. In 1959 he had founded *Éditions de l'Arc*, a small publishing house which continues to release his works. His brief stories have a mystical quality and make use of rich symbolism and imagery; his poetry and songs have a simplicity, vigour and earthiness which seem to capture the mystique of French Canada.

*Étraves* (1954); *Balises* (1964); *Avec les vieux mots* (1965); *Pour une soirée de chansons* (1965); *Quand les bateaux s'en vont* (1965); *Les gens de mon pays* (1967); *Tam ti delam* (1967).—STORIES: *Contes sur la pointe des pieds* (1961); *Contes du coin de l'œil* (1966).

A. Robitaille, *G. V.* (1968).

R.Su.

Vigny, ALFRED VICTOR, COMTE DE (\*Loches 27 III 1797; ∞3 III 1825 Lydia Bunbury [†XII 1862]; †Paris 17 IX 1863), French poet, novelist and playwright. Vigny's frustrated career opened with service (1814–27) in the royal guards, from which he resigned in despair of seeing active service. His marriage was a source of distress—his wife became a permanent invalid—and his liaison (1831–37) with the actress Marie Dorval ended unhappily. After 1840 he lived in relative

isolation in Paris or at his country house at Le Maine-Giraud. Elected to the Académie Française in 1845, he stood twice unsuccessfully for Parliament in 1848 and 1849.

His poems fall chronologically into two main groups, the first including *Éloa* (1824), *Moïse* and *Le Cor* (1826); the second, *La Colère de Samson* (1839), *La Mort du loup*, *La Maison du berger*, *Le Mont des Oliviers* (1843–44). Claiming that 'all the great problems of humanity can be discussed in verse', he examines those problems pessimistically, often through Biblical symbols, and recommends a stoical endurance of suffering. His arduous and dignified style has given a few poems unsurpassed in French. In prose, he recalled the unhappy destiny of three young poets (Chénier\*, Chatterton\* and Gilbert\*) in *Stello*, and the tribulations of the soldier in *Servitude et grandeur militaires*. He translated three Shakespearean plays, but his only dramatic success was his own *Chatterton*.

VERSE: *Poèmes* (1822); *Éloa, ou La Sœur des anges* (1824); *Poèmes antiques et modernes* (1826, 1829, 1837; crit. ed. E. Estève, 1914); *Les Destinées* (1864; crit. ed. V. L. Saulnier, 1947).—PLAYS: *La Maréchale d'Ancre* (1831); *Chatterton* (1835).—TRANSLATIONS: *Roméo et Juliette* (1828); *Othello* (1829); *Shylock, le Marchand de Venise* (1829).—NOVELS AND VARIOUS: *Cinq-Mars* (1826); *Stello* (1832); *Servitude et grandeur militaires* (1835); *The Military Necessity*, tr. H. Hare, (1953); *Journal d'un poète* (1867; crit. ed. P. Flottes, 1949); *Correspondance, 1816–63* (ed. E. Sakellarides, 1905).—*Œuvres complètes* (ed. F. Baldensperger, 2 vols, 1948–49); *Les consultations du docteur Noir* (ed. F. Germain, 1970).

E. Dupuy, *A. de V., la vie et l'œuvre* (1913); E. Estève, *A. de V., sa pensée et son art* (1923); P. Flottes, *La pensée politique et sociale de V.* (1927); F. Baldensperger, *A. de V.* (1933); A. Whitridge, *A. de V.* (1933); G. Bonnefoy, *La pensée religieuse et morale d'A. de V.* (1946); F. Germain, *L'imagination d'A. de V.* (1962).  
G.B.

Viktorin Kornel ze Všehrd: see Všehrd.

Vilakazi, BENEDICT WALLET: see AFRICA (SUB-SAHARAN): *Southern African Languages*.

Vilanova, ARNAU DE (\*Valencia ?1240; †at sea off Italy 1311), Catalan physician, alchemist and theologian. He taught medicine at Montpellier and exercised great influence over James II of Aragon and Frederick III of Sicily. Much attacked for religious arrogance, his *De adventu Antichristi et fine mundi* and his *Confessió de Barcelona*, in Catalan, reveal his main obsession. He denounced ecclesiastical corruption and advocated a vernacular Bible. His opinions were condemned as heretical in 1316.

*Obres catalanes* (ed. M. Batllori and J. Carreras Artau, 2 vols, 1947).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, II (1947).—B. H[auréau] in *Histoire littéraire de la France*, XXVIII (1881); P. Diepgen, *A. von V. als Politiker und Laien-theologe* (1909). G.W.R.

Vilde, EDUARD (\*Pudivere manor, Virumaa 4 III 1865; †Tallinn 26 XII 1933), Estonian novelist, short-story writer and playwright. After an early education, which gave him a knowledge of German, Vilde worked on various Estonian and German newspapers, married twice, travelled widely in Europe and the United States, was Estonian minister in Berlin, and from 1920 onwards lived as an author at home. While engaged in journalism in the 1880s Vilde wrote many light novels and stories, which made him very popular. His literary importance dates from the 1890s with the influx of critical realism into Estonian literature. His work of the middle period culminated in a historical trilogy (1902–08) giving a cross-section of Estonian material and spiritual development in the middle of the 19th century. The influence of journalism pervades his use of language till c. 1912, when he was able to devote more care to its perfection. From then till his death Vilde wrote his aesthetically most satisfying novels (e.g. *Mäeküla piimamees*, 'The Dairyman of Mäeküla', 1916) and plays (e.g. *Pisuhänd*, 'The Hobgoblin', 1913). Like Tammisaare\*, Vilde is a distinguished representative of the Estonian novel.

NOVELS: *Karikas kihvti* (1893); *'Linda' aktsiad* (1894); *Kümale maale* (1896); *Mahtsa sõda* (1902); *Aufbruch in Machtra*, 1952; *Kui Anija mehed Tallinnas käisid* (1903); *Prohvet Maltisvet* (1905–08).—SHORT STORIES: *Kuhu päike ei paista* (1887); *Jutused* (1912); *Muiged* (1913).—PLAYS: *Tabamaata ime* (1912); *Side* (1922).—*Kogutud teosed* (coll. works; 33 vols, 1923–34).

M. Sillaots, *E. V. naistüüb* (1925); D. Palgi, *E. V. 'Mäeküla piimamehe' stiil* (1929); K. Mihkla, *E. V.* (1935); H. Salu, *E. V. n historiallisest romaanist* (1964); V. Alttoa, *E. V.* (1965); A. Hint, *E. V. sammu . . .* (1965). W.K.M. (M.A.B.)

Vildrac, CHARLES, pseud. of CHARLES MESSENGER (\*Paris 23 XI 1882; †Saint-Tropez 25 VI 1971), French poet and dramatist. One of the 'unanimist' group of poets, Vildrac excels as a dramatist in the delicate portrayal of simple, sensitive humanity. The production of his *Paquebot Tenacity* (1920) is a landmark in the theatrical movement initiated by Jacques Copeau at the Vieux Colombier theatre. He also wrote essays and travel memoirs.

VERSE: *Livre d'amour* (1914; Eng. tr. W. Bynner, New York, 1923); *Chants du désespéré* (1920).—PLAYS: *Michel Auclair* (1922); *Madame Béliard* (1926); *La brouille* (1931); *L'air du temps* (1938);

*Trois mois de prison* (1942); *Le jardinier de Samos* (1947); *L'absence* (1952); *Théâtre I, II* (1942, 1948); *Théâtre pour la jeunesse: Les jouets du Père Noël* (1952).

Art Libre (special no., Mar. 1921); L. Savitzky, 'C. V. et le théâtre contemporain' in *Mercur de France*, CLXIII (1923); M. L. Bidal, *Les écrivains de l'Abbaye* (1938); G. Bouquet and P. Menanteau, *C. V.* (1959). T.W. (M.G.)

Vilenkin, NIKOLAY MAXIMOVICH: see Minsky, N.

Villaespesa, FRANCISCO (\*Laujar, Almería 14 X 1877; †Madrid 9 IV 1936), Spanish poet and dramatist. In 1897 he was already leading the new poetical movement started by Rubén Darío\*. He carried it triumphantly on to the stage with *El alcázar de las perlas* (1911). To him is chiefly due the rapid popularization of this MODERNISM. He adapted it to Romantic themes: Orientalism, past glories of Spain, the passing of youth, etc. Up to the 1920s he enjoyed an excessive popularity, but now he has fallen into undeserved oblivion. His brilliant, facile poetry is not always exempt from vulgarities, but the more intimate, less flamboyant poems are as good as the best of the period.

*Obras completas* (12 vols, 1927); *Poesías completas* (ed. F. de Mendizábal, 2 vols, 1954).—'After Las Ánimas' and 'The Hesperides' (tr. T. Walsh in *Hispanic Anthology*, 1920); 'Worn Gold' (tr. H. Eldredge Fish in *Translations From Hispanic Poets*, 1938).

J. Montero y Alonso, 'Prólogo' in *Sus mejores poesías* (1928); J. Álvarez Sierra, *F. V.* (1949).

R.M.N. (J.E.V.)

Villalón, CRISTÓBAL DE (fl. mid-16th century), Spanish humanist. He wrote a comparison between the ancient and modern, an imitation of Castiglione\* called *El scholástico*, and a treatise on usury. He did not write the *Viaje de Turquía* (Laguna\*), and it is almost certain that the *Crotalón*—a curious Erasmian novel—is not his work.

*Ingeniosa comparación entre lo antiguo y lo presente* (ed. M. Serrano y Sanz, 1898); *El Scholástico*, I (ed. R. J. A. Kerr, 1967); *El Crotalón* in *Nueva Biblioteca de Aut. Esp.*, VII; *Viaje de Turquía*, *ibid.*, II.

A. Farinelli, *Dos excéntricos: C. de V. y el Dr Juan Huarte* (1936); M. Bataillon, *Érasme et l'Espagne* (1937; Span. tr. Mexico, 1950).

E.M.W. (J.E.V.)

Villalonga, LLORENÇ (\*Palma de Mallorca 1897), Catalan novelist. His first novel, *Mort de dama* (1931), a pitiless satire of the decadent Majorcan aristocracy, provoked a social scandal, but since the war his writing (especially *Bearn*, 1961) has been on the contrary an elegy of the semi-feudal

Majorca recently destroyed by the touristic boom. His novels are quite conventional from a technical point of view, but possess some of the psychological perception of Proust\*, combined with the irony of Voltaire\* (the two writers he admires most). He has succeeded in creating a very personal literary world.

*Obres completes*, I: *El mite de Bearn* (1966; intro. J. Molas). J.L.M.

**Villamediana**, DON JUAN DE TASSIS Y PERALTA, CONDE DE (\*Lisbon 1582; ∞1601 Ana de Mendoza de la Cerda; †Madrid 1622), Spanish poet. He led a debauched life at the Spanish court, fought in Naples and Lombardy, returned to Madrid, was banished from the capital, and returned there on the death of Philip III. He composed a chivalric play for court performance; three months later he was mysteriously murdered. He wrote five poetical fables in imitation of Góngora's\* *Polifemo*, some magnificent love poems and innumerable political and personal lampoons. He was a friend to and a patron of Góngora.

Biblioteca de Aut. Esp., XLII (sel. only); *Poesías de Juan de Tassis, Conde de V.* (ed. L. R. C., 1944; excludes fables, play and lampoons); *Cancionero de Mendes Britto* (ed. J. M. Rozas, 1963); *Poesías* (ed. *idem*, 1969).

E. Cotarelo, *El Conde de V.* (1886); N. Alonso Cortés, *La muerte del Conde de V.* (1928); J. M. Rozas, *El Conde de V.* (1964). E.M.W. (J.E.V.)

**Villani**, FILIPPO (\*1345; †1405), Italian chronicler. Chancellor of the *comune* of Perugia; public reader of Dante\* in Florence (1401); a scholar and humanist, he composed the *Vite di illustri Fiorentini* and a Latin commentary on the first canto of the *Divina Commedia*. On the death of his father, Matteo Villani\*, he added one book (42 chapters) to the *Cronica* and continued the account of what seemed 'worthy of remembrance' in Florentine affairs until the establishment of peace with Pisa (1364).

*Cronica* (ed. I. Moutier and F. Gherardi Dragomanni, 1846); *Cronisti del Trecento* (ed. R. Palmarocchi, 1935).—*Il commento al primo canto dell'Inferno* (ed. G. Cugnoni, 1896).

M.W.

**Villani**, GIOVANNI (\*Florence ?1276; ∞Madonna Sobilia, ∞Monna de' Pazzi; †*ibid.* 1348), Italian chronicler. Florentine merchant; consul of the Arte di Calimala. Politically opposed to both the *Grandi* and the White Guelfs, he occupied responsible offices in the Florentine *comune*; Prior (1316, 1317, 1321). Villani wrote the most important Florentine *Cronica* of the 14th century. He reviewed in 12 books the history of events which led from the destruction of the Tower of Babel to the Florence of his day. Books 1-6 are a conventional medieval compilation of fables, legends

and Biblical stories, but with regard to the true history of Florence he is very accurate; and Books 7-12 comprise an invaluable though artless account of the social, political and economic life of Florence (1265-1348) drawn largely from contemporary documents and personal evidence.

*Cronica* (ed. I. Moutier and F. Gherardi Dragomanni, 4 vols, 1845); *Cronisti del Trecento* (ed. R. Palmarocchi, 1935).—*Villani's Chronicle, Being Selections From the First Nine Books* (ed. P. H. Wicksteed, tr. R. E. Selfe, 1906).

R. Palmarocchi, *I V.* (1937).

M.W.

**Villani**, MATTEO (\*Florence ?1295; †*ibid.* 12 VII 1363), Italian chronicler. On the death of his brother Giovanni, he continued the *Cronica* with a well-ordered, day-to-day account of Italian affairs from the time of the plague (1348) to the death of Piero Farnese (1363). These ten books constitute a valuable link in the series of 14th-century Florentine chronicles.

*Cronica* (ed. I. Moutier and F. Gherardi Dragomanni, 2 vols, 1846); *Cronisti del Trecento* (ed. R. Palmarocchi, 1935).

M.W.

**Villari**, PASQUALE (\*Naples 3 X 1826; †Florence 17 XII 1917), Italian historian and patriot. His best-known works are *Storia di Gerolamo Savonarola e dei suoi tempi* (1859-61) and *Niccolo Machiavelli e i suoi tempi* (1877-82). He was a friend of De\* Sanctis and took part with him in the Neapolitan rising of 1848.

*Saggi storici e critici* (1890); *I primi due secoli della storia di Firenze* (1893-94); *Il Savonarola e la critica tedesca* (1900); *L'Italia da Carlo Magno ad Arrigo VII* (1910).—*L'Italia e la civiltà* (ed. G. Bonacci, 1916).

P. C. Falletti Fossati, *La personalità storico-morale di P. V.* (1919); E. Garin, *La cultura italiana fra Otto e Novecento* (1962).

N.K.W. (J.G.-R.)

**Villasandino**, ALFONSO ÁLVAREZ DE (†c. 1424), Spanish poet, a court versifier for Henry II and John I of Castile. He began (c. 1370) by writing in Galician but, sensitive to changes of fashion, turned to Castilian. His verse is by turns mercenary, religious, satirical and amorous. He is an unequal poet, but has technical skill and, occasionally, real charm. Some poems speak, seemingly with great candour, of his personal life.

G. Caravaggi, 'V. et les derniers troubadours de Castille' in *Mélanges offerts à Rita Lejeune*, I (Gembloux, 1969); see also Baena\*.

E.M.W. (A.D.D.)

**Villaurrutia**, XAVIER (\*1903; †1950), Mexican poet and dramatist who was associated with the influential magazine *Contemporáneos* (1928-31).

His best-known collection of poems, *Nostalgia de la muerte* (1939), include some very fine examples of meditative, oneiric verse, remarkable for precision of language. He was also a dramatist.

PLAYS: *El ausente* (1937); *La hiedra* (1941); *El yerro candente* (1944); *Invitación a la muerte* (1940).—*Obras* (intro. Ali Chumacero, Mexico, 1966). J.F.

**Villaverde, CIRILO** (\*1812; †1894), Cuban novelist and patriot. He spent many years in exile and his novel *Cecilia Valdés* (tr. S. G. Gest, 1962), begun as early as 1839, was not published in its final form until 1882. The novel is a sensitive study of race relations in Cuba, the heroine being a mulatto, the unacknowledged illegitimate daughter of a wealthy Spanish slave trader, who falls in love with her own half-brother. This conventionally romantic plot is however only the scaffolding of a novel which is rich in scenes of life on the plantations and in Havana in the early years of the 19th century. J.F.

**Villaviciosa, JOSÉ DE** (\*Sigüenza 1589; †Cuenca 1658), Spanish poet. He was a Doctor of Laws, an Inquisitor and a canon at Cuenca. His burlesque epic, *La mosquée* (1615), was an imitation of Folengo's\* *Moschaea*. It has some ingenuity and humour, but the joke is rather prolix.

Biblioteca de Aut. Esp., XVII.

J. P. W. Crawford, 'Teófilo Folengo's *Moschaea* and J. de V.'s *La Mosquée*' in *Pub. Mod. Lang. Assoc.*, XXVII (1912). E.M.W.

**Villegas, ANTONIO DE** (fl. mid-16th century), Spanish novelist and poet. His *Inventario* (licensed 1551; pub. 1565) contains an early text of the novel *El Abencerraje*\* (of which he was probably not the original author) and a pastoral episode which probably precedes Montemayor's\* *Diana*. The verses included in the *Inventario* are sometimes agreeable.

H. Mérimée, 'El Abencerraje d'après l'*Inventario* et la *Diana*' in *Bull. Hispanique*, XXI (1919); F. López Estrada and J. E. Keller, *A. de V.'s 'El Abencerraje'* (1964; incl. tr.).

E.M.W. (J.E.V.)

**Villegas, ESTEBAN MANUEL DE** (\*Matute, nr Nájera 1589; †Nájera 1669), Spanish poet and translator. He held a provincial post and spent much time in litigation. The Inquisition disapproved of his ideas about free will and confiscated some of his writings. His *Anacreontics* (1618) were often imitated in the 18th century. He wrote two or three anthology pieces, but his work is on the whole disappointing. In his old age he translated Boethius\*.

*Las Eróticas y traducción de Boecio* (2 vols, 1797); *Poesías* in *Biblioteca de Aut. Esp.*, XLII;

*Eróticas o amorosas* (ed. N. Alonso Cortés, 1913).

M. Menéndez y Pelayo, *Historia de los heterodoxos españoles*, V, app. VI. E.M.W.

**Villehardouin, GEOFFROY DE**, Marshal of Champagne (†?1212), French chronicler. As one of the most influential advisers to the leaders of the Fourth Crusade, he became Marshal of Romania after the fall of Constantinople (1204), was granted a fief in Macedonia and appears never to have returned to France.

His unfinished *Conquête de Constantinople*, which describes events from 1198 to 1207, was written with the object of justifying the diversion of the Fourth Crusade to Constantinople. Though biased, it gives a more complete and accurate picture of the expedition than does Robert de Clari\*, and it is far superior as a literary work. Villehardouin is the first great master of French prose, and his style is characterized by its clarity and terseness.

*Conquête de Constantinople* (ed. and mod. Fr. tr. E. Faral, 2 vols, 1938–39); *Historiens et chroniqueurs du moyen âge* (ed. A. Pauphilet and E. Pognon, 1952); Eng. tr. M. R. B. Shaw (1963).

C. A. Sainte-Beuve, *Causeries du Lundi*, IX (1886); H. Moeser, *G. von V. und der Lateinerzug gegen Byzanz* (1897); A. Pauphilet, 'Robert de Clari et V.' in *Mélanges A. Jeanroy* (1928); E. Faral, 'G. de V.' in *Rev. hist.*, CLXXVII (1936). A.H.D.

**Villena, ENRIQUE DE** (\*1384; ∞ María de Albornoz; †Madrid 1434), Spanish translator and miscellaneous writer. He allowed his wife to become mistress to Henry III of Castile in his endeavours to become Marquis of Villena. He was interested in all kinds of learning, including magic (he wrote a treatise on the evil eye); after his death John II ordered his books to be destroyed. The *Arte de trovar*, a treatise on poetry and language, shows the influence of Catalan and Provençal literature. He translated into prose the *Aeneid* and the *Divine Comedy*. He also wrote an interpretation of the labours of Hercules (first in Catalan, then in Spanish), an essay on carving, and medical, astrological and religious treatises.

E.M.W. (A.D.D.)

*Arte de trovar* (ed. F. J. Sánchez Cantón, 1923); *Arte cisorio* (ed. F. Sainz de Robles, 1967); 'Tres tratados' in *Rev. Hispanique*, XLI (1917); *Los doze trabajos de Hércules* (ed. M. Morreale, 1958).

E. Cotarelo y Mori, *Don E. de V., su vida y obras* (1896); L. F. Sachs, 'E. de V.: portrait of the magician as outsider' in *Stud. in Philol.*, LXIV (1967). A.D.D.

**Villiers de L'Isle-Adam, PHILIPPE-AUGUSTE-MATHIAS** (\*Saint-Brieuc 28 II 1838; †Paris 19



VIII 1889), French writer. Villiers came of a noble and ancient family and spent a dreamy youth in his native Brittany. Most of his adult life was spent in Paris, where he lived in conditions of appalling poverty, though with his pride unbroken. His work expressed an idealism at once Romantic and Symbolist. It drew its inspiration from Hoffmann\*, Hegel\*, Baudelaire\*, Poe\* and still more from his concern with spiritualism and the occult sciences. His stories, beginning with the *Contes cruels* (1883, 1889; Eng. tr. R. Baldick, 1963), are remarkable as satirical fantasies. His poetic drama, *Axel* (1890), is a magnificent refusal to come to terms with the outer world and is the best expression of his lyrical idealism.

*Premières poésies* (1856–58); *Isis* (1862); *Elen* (1866); *Morgane* (1866); *La révolte* (1870); *The Revolt and the Escape*, tr. T. Barclay, 1898); *Le nouveau monde* (1880); *L'Ève future* (1886); *Tribulat Bonhommet* (1887); *Le secret de l'échafaud* (1888).—*Œuvres complètes* (10 vols, 1914–29).

H. Chapoutot, *V. de L'I.-A.* (1908); M. Daireaux, *V. de L'I.-A., l'homme et l'œuvre* (1936); G. Michaud, *Le message poétique du symbolisme* (1947); R. L. Doyon, *Le Bestiaire de V. de L'I.-A.* (1957); A. W. Raitt, *V. de L'I.-A. et le mouvement symboliste* (1965). M.G.; J.P.R.

Villon, FRANÇOIS, alias DE MONTCORBIER OF DES LOGES (\*1431), French poet. A Master of Arts of Paris (1452), he killed a priest in a brawl on Corpus Christi Day, 1455, and participated in a robbery at the College of Navarre around Christmas 1456. From then until 1461 he seems to have led a wandering life, visiting the courts of Charles d'Orléans\* and of Jean II of Bourbon. Late in 1462 he was condemned to death for his part in a quarrel outside the booth of a Papal protonotary in Paris, the sentence being commuted on appeal (5 I 1463) to perpetual banishment from Paris. His subsequent history is completely unknown.

Villon's work consists of two long poems (*Le Lais*, 1456; *Le Testament*, 1461), cast in the form of comic wills, and a number of shorter pieces. The *Lais* is immature work and its humour is largely verbal in character. The *Testament*, on which his fame chiefly rests, contains, beside comic bequests, long passages of moral reflection and includes a number of celebrated *ballades*. Villon is a deeply personal and intimate poet, and earlier scholars tried to relate his work to his tragic and criminal life, regarding his acrid humour, deep cynicism and unabashed obscenity on the one hand and his genuine religious feeling and moral perspicacity on the other as true reflections of a complex personality. But he himself clearly recognizes that he is writing on two levels: that of the literary clown and parodist and that of the orthodox moralist. Although the shifts from jest to earnest are frequently disconcerting, many of his serious themes are common-

places of the period, to which by his art he was able to give perfect and enduring expression. The personal and the highly conventional are mingled in his powerful but narrow treatment of the theme of death, the great leveller and the grim witness to the impermanence of the joys and beauties of this mortal world.

Eds: L. Thausne (3 vols, 1923); A. Longnon (rev. L. Foulet, 1967).—Eng. trs: A. Bonner (1960); Beram Saklatvala (intro. John Fox, 1968).

General studies: P. Champion (2 vols, 1913); D. B. Wyndham Lewis (1928); I. Siciliano (1934); F. Desonay (1947); John Fox (1962); J. P. Th. Deroy (1967); P. Le Gentil (1967).—W. H. Rice, *The European Ancestry of V.'s Satirical Testaments* (1941). F.W.

Vincent of Beauvais (\*c. 1190; †1264), joined the Dominican Order and came to the notice of Louis IX and his Queen, for whom he wrote a treatise *De eruditione filiorum regalium*. He is famous for his *Speculum maius*, a vast encyclopaedia of universal knowledge. It consists, in its final form, of three parts, *Speculum naturale*, *Speculum doctrinale* and *Speculum historiale*. It was a standard work, much copied and, later, printed. F.J.E.R.

Ed. Strasbourg (1473–76), Douai (1624; repr. Graz, 1964–); *Speculum historiale* (part ed. O. Holder-Egger in *Monumenta Germaniae historica*, XXIV, 1879).

B. L. Ullman, 'A project for a new edition of V. of B.' in *Speculum*, VIII (1933); A. Steiner, 'Guillaume Perrault and V. of B.', *ibid.*; A. Gábel, *The Educational Ideas of V. of B.* (1956). F.J.E.R. (Tor.)

Vinci, LEONARDO DA: see Leonardo da Vinci.

Vinciguerra, ANTONIO (\*Venice 1440–46?; †Zovon, Padua 9 XII 1503), Italian poet, secretary to the Venetian republic. One of the first writers of satire in *terza rima*, his work is inspired by moral sentiment and medieval asceticism.

*Opera nuova* (1527).

A. Della Torre, *Di A. V. e delle sue satire* (1902); P. L. Rambaldi, 'Di A. V.' in *Nuovo archivio veneto* (1905). C.Dr.

Vinet, ALEXANDRE (\*Ouchy 17 VI 1797; †Clarens 4 V 1847), Swiss Protestant theologian, philosopher and critic. He taught French literature in Basle (1817–37) and theology at the Académie de Lausanne (1837–46). A noble and single-minded Christian personality, his thought was emancipated from traditional Protestantism and inspired by the religious revival of the *Réveil*. Perhaps the greatest figure in 19th-century French Protestantism, he was a powerful defender of tolerance and

freedom of conscience. His literary criticism, penetrating and subtle, won him the esteem of the greatest writers and critics of the day.

*Mémoire sur la liberté des cultes* (1826); *Essai sur la manifestation des convictions religieuses et sur la séparation de l'Église et de l'État* (1839); *Études sur Pascal* (1848).—*Œuvres* (ed. Société . . . Vinet, 1910 ff.); *Lettres* (4 vols, 1947–49).

Henri Clavier, *La pensée religieuse de V.* (1938); G. G. Baardman, *L'œuvre pédagogique de V.* (1939); Philippe Bridel, *La pensée de V.* (1944); *V. vivant* (coll. speeches on the centenary of V.'s death; 1947). J.P.I. (G.G.)

Vinje, AASMUND OLAVSSON (\*Vinje 6 IV 1818; ∞1869 Rosa Kjeldseth; †Gran, Hadeland 30 VII 1870), Norwegian poet and essayist. Born of a peasant family in the poorest circumstances, Vinje eventually took a law degree in 1856. For some years he was a journalist, and in 1858, having decided that he would henceforth only use New Norwegian, he started a paper of his own in that language, *Dølen* ('The Dalesman'). In 1861 appeared his first book *Ferdaminni*, an account of a journey he made to Trondheim in 1860 for the coronation of Charles XV. Here Vinje discourses on a variety of topics, revealing a sensitive feeling for nature and a realism which was quite alien to the current national Romanticism. His poems are often marked by a mild melancholy and a longing for the scenes of childhood; most important of them is the epic poem *Storegut* (1866). Vinje is chiefly memorable today as one of the outstanding pioneers of New Norwegian in Norway.

*Diktsamling* (verse; 1864).—PROSE: *Ferdaminni fraa Sumaren* 1860 (2 vols, 1861); *A Norseman's Views of Britain and the British* (Edinburgh, 1863); *Om Schweigaard* (1870).—*Skrifter i samling* (ed. O. Midttun, 5 vols, 1916–21).

V. Visle, *Aa. V.* (1929); S. Skard, *Aa. O. V. og antikken* (1938); A. Bergsgård, *Aa. V.* (1940); D. Grønset, *I V.s fotspor* (1960); O. Midttun, *Aa. O. V.* (rev. ed. 1966). R.G.P.

Vinogradov, ANATOLY KORNELEYEVICH (\*1888), Soviet author. His *Tri tsveta vremeni* (1930; *Three Colours of Time*, tr. G. Selley, 1946) is about Stendhal\*, while *Chërny konsul* (1931; *The Black Consul*, tr. E. Burns, 1934) deals with Toussaint L'Ouverture's rising in Haiti, and *Povest' o brat'yakh Turgenyevykh* (1932) with the Russian freemasonry. The hero of another of his novels is Paganini, and of another the famous Russian scientist Mendeleev. They are all well told and well documented. As a literary historian, however, he is less reliable.

*The Condemnation of Paganini* (tr. S. Garry, 1946). J.L.

Vinogradov, VIKTOR VLADIMIROVICH (\*1894),

Soviet literary critic. He made valuable investigations into the works of Pushkin\*, Gogol\*, Tolstoy\*, Avvakum\* etc.

*Etyudy o stile Gogolya* (1926); *Evolutsiya russkogo naturalizma* (1929); *Yazyk Pushkina* (1935); *O yazyke Tolstogo* (1935); *Ocherki po istorii russkogo literaturnogo yazyka* (1949).

J.L.

Virgil (PUBLIUS VERGILIUS MARO) (\*nr Mantua 15 X 70; †Brundisium 21 IX 19 B.C.), the greatest of the Latin poets. Though of humble birth, Virgil received a liberal education at Cremona, Milan and Rome. In 41 his paternal estate was confiscated but restored on the intercession of influential friends. The poems of the *Appendix Vergiliana*, traditionally believed to have been early works, are not now generally regarded as Virgilian; his earliest certain work is the *Eclogues* (*Bucolics*), 42–37 B.C. Most of these ten poems are influenced by the Greek pastorals of Theocritus\*, but have an artificial admixture of contemporary persons (e.g. Pollio\* in 4), sometimes concealed (e.g. Tityrus in 1 is Virgil himself), and contemporary events (e.g. the confiscated farm) with idealized shepherds in an imaginary setting. They remain very difficult to interpret.

Virgil was by 37 B.C. a close friend of Maecenas, and at his suggestion composed the *Georgics*, a treatise on agriculture in four books. He claims to be the Roman Hesiod\* but was much more, for, as Lucretius\* had raised didactic poetry to a level never attained by the Greeks, so Virgil created a masterpiece in which the subject is treated with such evident love and sympathy that a didactic theme is transformed into inspiring poetry (see especially the praises of Italy, ii, 135 ff.).

His last years were devoted to the *Aeneid*, which was unfinished at his death: his last request for it to be destroyed was countermanded, Augustus ordering it to be edited without additions. Virgil's aim was to glorify the rise of Rome to her destiny under Augustus and to make the reader feel by what toil and self-sacrifice Roman greatness was made possible. The 12 books record the history of Trojan Aeneas after the sack of Troy—his adventures and travels before reaching Italy (1–6), his battles to found a new city there (7–12). The underlying theme of Rome's heaven-sent mission as a civilizing and lawgiving power is introduced at the outset and is brought into prominence by a number of passages woven skilfully into the main structure.

In the *Aeneid*, Virgil is indebted in outward form, and from time to time in episode, to Homer\* and other Greek writers from the tragic poets to the Alexandrines. Among his Latin predecessors he owes an especial debt to Ennius\*. But whatever is utilized is transformed by his own master-touch. The *Aeneid* is the greatest work of Latin literature. Virgil treated a lofty and national

## VIRGILIUS MARO GRAMMATICUS [700]

theme with masterly poetic diction, narrative and descriptive power, and with a perfection of metrical technique. Yet side by side with the Roman note he reveals a tender humanity which could feel the pathos of the tragedy of a Dido or a Turnus or of any sufferer, and a poetic insight which can turn from the particular to find the universal.

*Appendix Vergiliana* (ed. W. V. Clausen *et al.*, 1966); *Catalepton* (ed. with comm. R. E. H. Westendorp-Boerma, 2 vols, 1949–63); *Bucolics and Georgics* (ed. T. E. Page, 1898); *Georgics* (ed. W. Richter, 1957); *Aeneid* (ed. with comm. J. W. Mackail, 1930; eds with comm.: Bk 1: R. G. Austin, 1971; Bk 2: *idem*, 1964; Bk 3: R. D. Williams, 1962; Bk 4: A. S. Pease, 1935, repr. 1967; R. G. Austin, 1955; Bk 5: R. D. Williams, 1960; Bk 6: E. Norden, 4th ed. 1957).—*Opera omnia* (ed. R. A. B. Mynors, 1969; ed. with comm. J. Conington, H. Nettleship and F. Haverfield, reprs of latest eds 1966–).—Tr. H. R. Fairclough (2 vols, 1916–34).

W. Y. Sellar, *V.* (3rd ed. 1897); T. R. Glover, *V.* (7th ed. 1942); H. J. Rose, *The Eclogues of V.* (1942); K. Büchner, *P. V. M.* (1961; repr. from Pauly-Wissowa art.); F. Klingner, *V.* (1967); K. Quinn, *V.'s Aeneid* (1968); W. A. Camps, *An Introduction to the Aeneid* (1969); L. P. Wilkinson, *The Georgics of V.* (1970). A.J.D.

**Virgilius Maro Grammaticus** (fl. late 6th century), a grammarian of Toulouse, who wrote in a bizarre Latin 15 *epitomae* and eight letters, purporting to deal with grammatical questions, in which the real and the purely fantastic and improbable are mingled. He was taken seriously by Irish and Anglo-Saxon writers.

*Virgillii Maronis grammatici opera* (ed. J. Huemer, 1886); D. Tardi, *Les Epitomae de Virgile de Toulouse* (1928; Fr. tr.). F.J.E.R.

**Vir Singh** (\*1872; †1957), scholar, journalist, novelist and poet, almost solely responsible for the early development of modern Punjabi literature. While his trilogy of historical novels dealing with an idealized Sikh past, and his epic poem, *Rāṇā Sūrat Singh*, are noteworthy, it is as a lyric poet that he is most highly regarded today.

*Nargas, Songs of a Sikh* (tr. Puran Singh, 1924). C.S.

**Virtá, Nikolay Evgenyevich** (\*Tambov 1906), Soviet author whose novel, *Odinochestvo* (1936), won the Stalin prize.

*Zakonomernost'* (novel; 1937); *Zagovor obrechennykh* (play; 1949); *Vecherniy Zvon* (novel; 2 vols, 1951). J.L.

**Virués, Cristóbal de** (\*Valencia ?1550; †?1610), Spanish dramatist and poet. As an army captain he fought at Lepanto and campaigned in Italy.

His epic poem *El Monserrate* (1588; rev. 1602) is a readable version of a pious legend. His five tragedies, written before 1590, are bloody, rhetorical and Senecan. The tragedy of *Elisa Dido* was an attempt to write according to 'the rules'; the others are in three acts and have no chorus. His shorter poems are unjustly neglected.

*Obras trágicas y líricas* (1609); *El Monserrate* in Biblioteca de Aut. Esp., XVII; *Poetas dramáticos valencianos*, I (ed. E. Juliá Martínez, 1926); *Poesía heroica del Imperio*, I (ed. L. Rosales and L. F. Vivanco, 1940).

H. Mérimée, *L'art dramatique à Valencia* (Toulouse, 1913); C. V. Sargent, *A Study of the Dramatic Works of C. de V.* (1930). E.M.W.

**Virza, Edvarts**, pseud. of E. Lieknis (\*Emburga canton 27 XII 1883; †1921 Elza Stērste; †Rīga 1 IV 1940), Latvian poet. He began to publish verse in 1906. The First World War brought tragedy to his father's family, and he himself was evacuated to St Petersburg. On his return to an independent Latvia he married a Latvian authoress and received a diplomatic appointment in Paris, where he became a lifelong admirer of French literature. Back home in 1920, Virza divided his time between journalism and authorship, distinguishing himself as an eloquent and formally disciplined patriotic poet in verse and prose (cf. *Straumēni*, 1935) and as a translator of French Renaissance poetry. He associated himself wholeheartedly with Ulmanis' authoritarian régime in 1934 and became its poet laureate and apologist. Death spared him the sight of its fall.

VERSE: *Biķeris* (1907); *Dievišķīgās rotaļas* (1919); *Laikmets un lira* (1923); *Poēmas* (1924); *Skaidriba* (1927); *Lauku balsis* (1927); *Dzejas un poēmas* (1933); *Hercogs Jēkabs* (1937).—MISCELLANEOUS PROSE: *Zem karoga* (1935); *Kārlis Ulmanis* (1935); *Jauņa junda* (1936).—Verse tr. in W. K. Matthews, *Tricolour Sun* (1936). W.K.M.

**Viśākhadatta** (fl. c. A.D. 800), author of the Sanskrit drama *Mudrārākṣasa* ('The Signet of Rākṣasa'), a historical play dealing with the plot by which Cāṇakya wins over Rākṣasa, the minister of the Nanda king of Pāṭaliputra (Patna), to betray his master and replace him by the usurper Chandragupta Maurya, the founder of the Maurya empire in 325 B.C. H.G.R. (J.E.B.G.)

**Vischer, Friedrich Theodor** (\*Ludwigsburg 30 VI 1807; †Gmünden 14 IX 1887), German writer. He studied at the Tübinger College but proved unsuitable, entered the Church, and was finally Professor of aesthetics at Tübingen (1837), Zürich (1855), returning to Tübingen in 1866. He made valuable contributions to aesthetics but his *Faust Part III* (1862) was judged in doubtful taste. The novel *Auch Einer* shows Vischer's best

qualities—tragi-comical, philosophic and truculent.

*Über das Erhabene und Komische* (1837); *Kritische Gänge* (2 vols, 1844; 6 vols, 1860–73); *Ästhetik oder Wissenschaft des Schönen* (3 vols, 1846–57); *Auch Einer* (2 vols, 1879; sel. tr. H. Müller-Casenow in *The Humour of Germany*, 1892); *Briefwechsel mit Mörike* (ed. R. Vischer, 1926); *Dichterische Werke* (5 vols, 1917).

H. Glockner, *V. und das 19. Jahrhundert* (1931); W. Oelmüller, *F. T. V. und das Problem der nachhegelschen Ästhetik* (1959); F. Schlawe, *F. T. V.* (1959). H.A.P. (K.W.M.)

Vishnevsky, VSEVOLOD (1910–51), Soviet dramatist whose *Pervaya konnaya* (1929), a dramatized chronicle about the formation of the victorious Budyonny cavalry force during the Civil War, was highly successful.

*Dramaticheskie proizvedeniya* (1934); *Sobranie sochineniy* (5 vols, 1954–).—‘An Optimistic Tragedy’ (tr. H. C. Scott and R. Carr in *Four Soviet Plays*, 1937). J.L.

Visio Philiberti: see Alma y el Cuerpo, DISPUTA DEL.

Visnapuu, HENRIK (\*Leebiku canton 2 I 1890; †Long Island 3 IV 1951), Estonian poet. Visnapuu had a chequered career, which included teaching, study at Tartu and Berlin Universities, free-lancing in Tartu, and work in the Estonian civil service. He spent his last years in refugee camps in Germany and died soon after arriving in the U.S.A.

Visnapuu began as a member of the Siuru group and made his name with the sensual verse of *Amores* (1917), which Igor Severyanin\* translated into Russian. The book was followed by many other collections of lyric and narrative poetry showing a notable variety of theme, technical brilliance and unflagging vitality. With *Ränikivi* (‘Flint’; 1925) patriotic themes become frequent and they culminate in his latest work. Visnapuu is a poet of considerable originality and depth of emotion.

VERSE: *Jumalaga, Enel* (1918); *Talihari* (1920); *Hõbedased kuljudes* (1920); *Käoorvik* (1920); *Parsilai* (1924); *Maarjamaa laulud* (1927); *Jehoova surm* (1927); *Puuslikud* (1929); *Tuulesõel* (1931); *Päike ja jõgi* (1932); *Üle kodumäe* (1934); *Saatana vari* (1937); *Põhjalvalgus* (1938); *Kaks algust* (1940); *Tuule ema* (1942); *Esivanemate haud* (1946); *Tuuline teekond* (1946); *Mare Balticum* (1948); *Linnutee* (1951).—PLAYS: *Meie küla poisid* (1932); *Madaam Sohk ja Pojad* (1933).—*Vanad ja vasted poeetid* (essays; 1921).—Verse tr. in W. K. Matthews, *Anthology of Modern Estonian Poetry* (1953).

A. Mägi, ‘H. V.’ in *Estonian Literature* (1968); E. Nirk, ‘H. V.’ in *Estonian Literature* (1970).

W.K.M. (M.A.B.)

Visscher, ANNA ROEMERS (\*Amsterdam 1583; ∞Boot van Wesel; †Alkmaar 6 XII 1651), Dutch poet, daughter of Roemer Visscher\*. At an early age she met many Amsterdam poets at the ‘Saligh Roemershuis’—‘blessed house of Roemers’—writes Vondel\*. In 1622 she visited Cats\* at Middelburg, inspiring many poets in Zeeland to eulogies, collected in *De Zeeuwsche Nachtegaal* (1623), which includes some poems of Anna’s. Her talent was particularly suited to the emblematic genre. She wrote legends to Roemer Visscher’s *Sinnepoppen* (1619). A.M.B.W.

Poetic works (complete ed. N. Beets, 1881).

J. Scheltema, *Anna en Maria Tesselschade* (1808); J. H. W. Unger, ‘A. R.’ in *Oud-Holland*, III (1884); F. Kossmann, *Gedichten van A. R. V.* (1925); H. Hardenberg, ‘A. R. V.’ in *Spiegel der historie*, I (1966). A.M.B.W. (R.P.M.)

Visscher, MARIA: see Tesselschade, MARIA VISSCHER.

Visscher, ROEMER (\*Amsterdam 1547; ∞1583 Aefgen van Campen; †*ibid.* 1620), Dutch poet and prose writer; sponsor and leader of the great 17th-century poets. He himself wrote a number of small poems in the new tone, but in the popular spirit, collected in *Brabbelingh*, full of worldly wisdom, wholesome humour and constructive criticism; also the first emblematic poetry in Dutch literature in *Sinnepoppen* (1614).

N. van der Laan, *Uit R. V.’s Brabbelingh* (2 vols, 1918–23) and in *Tijdschr. v. Nederl. Taal- en Letterk.*, XLII (1923); *Sinnepoppen* (ed. L. Brummel, 1949).

J. C. Arens in *Tijdschr. v. Nederl. Taal- en Letterk.*, LXXXII (1966) and *Spiegel d. Lett.*, IX (1965–66); R. Foncke in *Versl. en Med. Vlaamse Acad.* (1966). J.J.M. (A.v.E.)

Visser, ANDRIES GERHARDUS (\*Fraserburg, Cape Colony 1 III 1878; ∞Lettie Conradie, ∞1927 Marie de Villiers; †10 VI 1929), Afrikaans poet. The best of his verse is love poetry: the moving elegiac poems on his first wife, the playful, vivacious poems by which he sought to win his second wife. With a good ear for music he uses conventional forms and motifs in a graceful, personal way.

*Gedigte* (1925); *Rose van Herinnering* (1927); *Die purper Iris* (1930); *Uit ons prille Jeug* (1930). G.D. (N.D.C.)

Vital, CHAIM BEN JOSEPH, CALABRESE (\*Safed 1543; †Damascus 6 V 1620), Palestinian Hebrew mystical writer. Rabbi in Jerusalem 1584–94, he was the chief disciple of Isaac Luria\*, whose oral teachings he recorded in many writings (coll. as *‘Etz Chayim*, Korzec, 1785).

*Hoq le-Yisrael* (devotional sels; Cairo, 1740).

S. Schechter, 'Safed in the 16th century' in *Studies in Judaism*, II (1908); G. G. Scholem, *Major Trends of Jewish Mysticism* (2nd ed. 1946). C.R.

Vitalis: see Sjöberg, ERIK.

Vitalis of Blois (fl. 1175), author of the *Amphitryio* or *Geta* and the *Aulularia*, versified tales in Latin elegiacs and described as *comoediae*. The *Amphitryio* is based on Plautus\*, probably at second hand, and the *Aulularia* on the late Latin *Querolus*.

G. Cohen, *La 'Comédie' latine en France au XIIe siècle* (2 vols, 1931). F.J.E.R.

Vitoria, FRAY FRANCISCO DE (\*?Burgos ?1483; †Salamanca 1546), Spanish theologian and jurist. He was a Dominican Friar who methodically reformed the teaching of theology at Salamanca after he had studied at Paris. His treatises on the Indies and on the just war are important for the history of international law.

*Relectiones XII theologicae* (Lyons, 1557; Salamanca, 1565; Antwerp, 1604; Span. tr. *Relecciones teológicas*, 3 vols, 1917).

L. Alonso Getino, *El Maestro Fr. F. de V.* (1930); V. Beltrán de Heredia, *F. de V.* (1939); Ricardo G. Villoslada, *Fr. F. de V., fundador del derecho internacional* (1946). E.M.W.

Vitrac, ROGER (\*Puisac 17 XI 1899; †Paris 22 I 1952), French poet and playwright. A follower of Dada and the Surrealist movement, Vitrac avoided total involvement, and in the tradition of Jarry\* and under the influence of Antonin Artaud\* wrote brilliantly, irreverently and in an often cynical and mordant style mainly adapted to the theatre. *Victor ou les enfants au pouvoir* (1928) still retains its explosive power due to its crudely farcical language.

VERSE: *Cruautés de la nuit* (1927); *Connaissance de la mort* (1927; reissued as *Deslyre*, 1965).—

PLAYS: *Les mystères de l'amour* (1930); *Le coup de Trafalgar* (1934); *Le camelot* (1936); *Les demoiselles du large* (1938); *Loup-garou* (1939); *Le sabre de mon père* (1951).

H. Béhar, *R. V.* (1966).

M.G.

Vitruvius Pollio, Roman engineer, compiled, probably between 25 and 23 B.C., a work entitled *De architectura* in ten books. The sources are mainly Greek, together with practical experience. Neither his method nor his style deserves high praise, but his work is of the greatest value as the only extant ancient work upon architecture.

J.A.W.

Eds: A. Choisy (with comm. and tr.; 1909); F. Krohn (1912); trs: M. H. Morgan (1914; repr. 1960); F. Granger (2 vols, 1931–34).

L. Sontheimer, *V. und seine Zeit* (1908); E. Stuerzenacker, *V. über die Baukunst* (1938); A. Boethius, 'V. and the Roman architecture of his age' in *Acta Instituti Romani regni Sueciae*, 2nd ser., I (1939). J.A.W. (J.D.)

Vittorini, ELIO (\*Syracuse 23 VII 1908; †12 II 1967), Italian novelist. He contributed to the review *Solaria* short stories later published under the title *Piccola borghesia* (1931) and the novel *Il garofano rosso* (1933–34; in book form with important pref., 1948; *The Red Carnation*, tr. A. Bower, 1953). In the latter work one can see Vittorini's preoccupation with the themes of happiness and social justice, which he dealt with most memorably in *Conversazione in Sicilia* (1941; *Conversation in Sicily*, tr. W. David, 1948), his most successful work. His anthology *Americana* (1941) played an important part in introducing American literature into Fascist Italy. *Uomini e no* (1945) deals with the Resistance in Milan and also with the rôle of culture in the face of Fascism, a subject discussed vigorously in Vittorini's periodical *Il politecnico* (pub. 1945–47). In later novels he relates his earlier themes to the post-war social scene.

Vittorini's status as a writer is the subject of much debate. The quality of his writing is uneven, and he is at his best in a stylized, lyrical manner, although he continually experiments. Some critics maintain that he is important as a 'man of culture', for his influence, rather than as a creative writer. This seems an inadequate assessment of one of the most vital and active writers of the pre- and post-war years.

FICTION: *Il Sempione strizza l'occhio al Fréjus* (1947; *Tune for an Elephant*, tr. E. Mosbacher, 1955); *Le donne di Messina* (1949; rev. ed. 1964).—VARIOUS: *Diario in pubblico* (1957); *Le due tensioni. Appunti per una ideologia della letteratura* (1967; posth.).

S. Pautasso, *E. V.* (1967); special nos of *Il Menabò* (X, 1967) and *Il Ponte* (April 1968) are devoted to V. B.M.

Vittorino da Feltre: see Rambaldoni, VITTORINO DE'.

Vivanco, LUIS FELIPE (\*San Lorenzo del Escorial 1907), Spanish poet and literary critic, translator of Jammes\* and, in collaboration with Luis Rosales\*, dramatist.

*Cantos de primavera* (1936); *Tiempo de dolor* (1940); *Continuación de la vida* (1948); *El descampado* (1957); *Memoria de la plata* (1958); *Lecciones para el hijo* (1961). J.E.V.

Vivekananda (\*1863; †1902), Indian monk, known as NARENDRA until he became a *sanyasi*. A graduate of Calcutta University, he became the chief disciple of Ramakrishna Paramahansa, and

attended the Parliament of Religions in Chicago. He aspired to make Vedantic truths 'run like fire', to make them 'living, poetic in everyday life', and yet used the 'principles and methods of science' at a time when, in the West, Darwin\* had shaken faith in religion and God. He is best read in selections, which should include some of his verse.

*The Complete Works of Swami V.* (8 vols, 1957). C.D.N.

**Vives, JUAN LUIS** (\*Valencia 1492; ∞1524 Margarita Valldaura; †Bruges 1540), Spanish humanist. His ancestry was probably Jewish. He studied in Paris, settled in Bruges in 1512 and later became a Professor at Louvain. He went to England, obtained a fellowship at Corpus Christi College, Oxford, but his support of Catherine of Aragon involved his return to Bruges in 1527. He was a friend of Budé\*, Erasmus\* and Thomas More\*. As a philosopher, Vives criticized the extremes of scholasticism and advocated a more critical approach. In certain respects he was a precursor of Bacon\* and Descartes\*. He was much interested in psychology, and his treatise *De anima et vita* was influential. His commentary on St Augustine's\* *City of God* (Basle, 1522) was put on the Index after his death, but his other religious writings circulated freely. He wrote an interesting treatise on the education of women and a charming set of Latin dialogues for use in schools. In his political writings he showed himself a pacifist. He was the greatest Spanish figure in the humanistic movement of the Renaissance, and his *Defensio fidei christianae* is a fervent Christian apology. All his writings are in Latin. E.M.W.

*Opera* (Basle, 1555); *Opera omnia* (ed. G. Mayans y Siscar, 8 vols, 1782; Span. tr. *Obras completas*, 2 vols, 1947).—Eng. trs: *The instruction of a Christian woman* (tr. R. Hyrde, 1540); *An introduction to wysedome* (tr. R. Morysone, 1540); *The office and dutie of an husband* (tr. T. Paynell, 1550); *St Augustine of the Citie of God, with the learned comments of J. L. V.* (tr. J. Healey, 1610).

A. Bonilla y San Martín, *L. V. y la filosofía del renacimiento* (1903); Foster Watson, *Les relations de J. L. V. amb els anglesos i amb l'Angleterra*, I (no more pub.; Barcelona, 1919); H. de Vocht, 'V. and his visits to England' in *Monumenta Humanistica Lovaniensia* (1934); J. Gomis, *Criterio social de L. V.* (1946); E. Cassirer, *Petrarca, Valla, Ficino, Pico, Pomponazzi, V.: The Renaissance Philosophy of Man* (1948); B. G. Monsegú, *Filosofía del humanismo en J. L. V.* (1961); A. M. Salazar, *El escudo de armas de J. L. V.* (London, 1967). E.M.W. (J.E.V.)

**Vladimir, MONOMAKH, PRINCE OF KIEV** (reigned 1113–25), one of the most enlightened rulers of his time. He spoke six languages and the famous

'Testament' (*Pouchenie*) which he wrote in 1125 for his children is an autobiography recording his wars, political activities, travels and hunting expeditions.

K. Bestuzhev-Ryumin, *Knyaz' V. S. M.* (1865); A. S. Orlov, *V. M.* (with tr. of his works into mod. Russ.; 1946). J.L.

**Vlahuță, ALEXANDRU** (\*Pleșești 1858; †Bucharest 1919), Rumanian poet and novelist. A former teacher and lawyer, from 1893 to 1896 he edited the review *Viața* and in 1901, with Cosbuc\*, founded *Sămănătorul*. As a poet he was often accused of imitating Eminescu\* but this can hardly be said of such poems as 1907 and *Dreptate*, based on the peasant revolt of 1907. The writer and Rumanian society is the theme of his novel *Dan* (1893), the inspiration for which came largely from his own life.

*Scrieri alese* (ed. V. Ripeanu, 1963).

V. Ripeanu, *V. și epoca sa* (1966); G. Călinescu, *Istoria literaturii române, compendiu* (3rd ed. 1968). D.J.D.

**Vlaming, PIETER** (\*Amsterdam 29 III 1686; ∞1709 Wijnanda Calkoen; †Hogerwoerd, Haarlem 2 II 1733), Dutch man of letters and poet; jurist, clerk of the Dutch East India company. In addition to his own evenly descriptive verse he edited the writings of Spiegel\*, Schermer\* and van Hoogstraten\* and translated Sannazaro's\* *Arcadia* (1730).

*Dichtlievende uitspanningen* (with J. B. Wellekens; 1711); *Alcides* (1714).

J. Wagenaar in *Amsterdam*, III (1788); M. M. Prinsen, *De idylle in de 18de eeuw* (1934).

J.W.W.

**Vlaykov, TODOR** (pseud. VESSELIN) (\*Pirdop 13 II 1865; †Sofia 28 IV 1943), Bulgarian genre-writer. Under Russian and Ukrainian influence he resolved in the 1890s to devote himself, with H. Maksimov, to improving the peasants' lot by education and other initiatives. His stories reflect the traditional culture of village life challenged and contaminated by urban ways and the involvement of the narodnik schoolteacher in this. From 1900 to 1925 he was engaged in politics as a Radical leader, and in editing *Demokraticheski pregled*, but he returned to literature on retirement with memorable portraits of peasant women and autobiographical accounts of childhood, youth and the difficult conflict of his aesthetic and civic ideals.

*Za dyadovata Slavchova unuka* (1889); *Lelya Gena* (1890); *Ratay* (1892); *Uchitel Milenkov* (1894); *Strina Venkovitsa* (1925); *Jitieto na edna mayka* (1925); *Chinovnichestvo i vlastnitsi* (1934); *Zavoi* (1935); *Prejivyanoto* (3 vols, 1934–41).—Coll. works (6 vols, 1925–31).

*Yubileen sbornik*, T. G. V. (1935); V. Pinto,

'Civic and aesthetic ideals' in *Slavon. Rev.* (1954) and 'T. V. (1865-1943)', *ibid.* (1958). V.P.

**Vloten, JOHANNES VAN** (\*Kampen 18 I 1818; ∞ Johanna E. C. van Gennep; † Haarlem 21 IX 1883), Dutch man of letters, historian, critic and journalist; Professor at the Athenaeum, Deventer (1854-67), editor of *De Levensbode* (12 vols, 1865-81; subsequently continued as *De Humanist*, 3 vols, 1881-83). He wrote numerous studies and articles on contemporary and earlier Dutch civilization, but because of their aggressiveness and slipshod writing they had less influence than they deserved. He was an exponent of Modern Christianity and later of Spinozism. He edited texts and anthologies and rediscovered much lost beauty.

*Nederlandsche geschiedzangen* (2 vols, 1852); *Passchier de Fijne* (1853); *Het Nederlandsch kluchtspel* (2 vols, 1854); *Brieven van P. C. Hooft* (4 vols, 1855-58); *Nederlands opstand* (3 vols, 1858-60); *Nederlandsch dicht en onacht der 19de eeuw* (2 vols, 1861-65); *Baruch d'Espinoza* (1862); *Aesthetika* (1863); *Eerlijke wenschen omtrent hooger en middelbaar onderwijs* (1867); *Schets van de Geschiedenis der Nederl. letteren* (1871); *Nederlandsche baker- en kinderrijmen* (1872); *Nederlandsche schilderkunst* (1873); *Onkruid onder de tarwe* (1875); *Bellamy* (1877); *Spinoza* (1880); *Benedictus de Spinoza* (1882); *Spinoza, Opera omnia* (with J. P. N. Land; 2 vols, 1882-83).

J. A. Bientjes, 'J. van V. herdacht' in *De Nieuwe Gids*, XXX (1915); M. Mees-Verwey, *De betekenis van J. van V.* (1928); A. van Duinkerken, 'J. van V.' in *Achter de Vuurlijn* (1930).

J.W.W.

**Vodnik, VALENTIN** (\*Ljubljana 3 II 1758; † *ibid.* 8 I 1819), Slovene poet, philologist and journalist. After classical beginnings he wrote poetry in various genres, patriotic and pre-Romantic in the spirit of the classical Enlightenment and to the measures of Slovene Alpine dancing songs. He also renewed Slovene popular prose by drawing on the speech of the people.

*V. V. izbrani spisi* (sel. works; ed. F. Wiesthaler, 1890).—*Izbrane pesmi* (sel. poems; ed. with comm. and notes A. Gspan, 1958).—*Zadovoljni Kranjec* (1781); *Velika pratika* (1795-97); *Ljubljanske novice* (1797-1800); *Pesmi za pokušino* (1806); *Ilirija oživljena* (1811); *V. Pesmi* (ed. F. Levstik, 1869).

F. Levstik, *Zbrano delo*, VI (1935).

A.S. (tr. H.Le.)

**Vogt, NILS COLLETT** (\*Kristiania 24 IX 1864; ∞ 1894 Siri Thysehus; † Lillehammer 23 XII 1937), Norwegian poet, novelist and playwright. Vogt, who can be reckoned amongst the foremost Norwegian lyric poets, was a rebellious spirit from a conservative upper-class home. His

impetuous enthusiasm for the radicalism of the 1880s set its mark on his early work and continued to colour, in reflective and sometimes melancholy tones, his later production. Visits to Italy enhanced his intense response to the seasons in Norway (especially the spring) and his appreciation of the natural beauty of the country, and this is reflected in many of his poems. Profound patriotism, manly fortitude and a fund of deep compassion coupled with a vigorous and forthright style characterize the work of his maturity.

VERSE: *Digte* (1887); *Fra Vaar til Høst* (1894; rev. ed. 1904); *Musik og Vaar* (1896); *Det dyre Brød* (1900); *Fra Kristiania* (1904); *Septemberbrand* (1907); *Kantate ved Norges jubilæumsstilling* (1914); *Hjemkomst* (1917); *Ned fra bjerget* (1924); *Vind og bølge* (1927).—PLAYS: *Spændte sind. To skuespil* (1910); *Moren* (1913); *Therese* (1914); *De skadeskudte* (1916; rev. version of 'Ingrid' in *Spændte sind*); *Karneval* (1920); *Forbi er forbi* (1929).—NOVELS AND VARIOUS: *Familiens sorg* (1889); *Harriet Blich* (1902); *Mennesker* (1903); *Smaa breve fra Finmarken* (1918); *Levende og døde* (1922); *Et liv i dikt* (1930); *Fra gutt til mann* (1932); *Oplevelser* (1934). K. Elster in *Fra tid til anden* (1920). R.G.P.

**Voiculescu, VASILE** (\*Pîrscov, nr Ploiești 1884; † 1964), Rumanian author. A doctor by profession, he was at first influenced by Vlahuță\*, but he later adopted a number of different styles and eventually became a member of the Gîndirea circle. He deliberately introduced into his poems words collected from country folk, sometimes with discordant effect. After 1944 he underwent an astonishing final development in which he produced his 'feigned translations of an imaginary last sonnet sequence by Shakespeare', a host of stories, many not yet published, and an unpublished novel, *Zahei orbul*. The achievements of this last period, which came to an abrupt end with his arrest in 1958, have led some critics to place him in the first rank of Rumanian writers.

*Poezii* (1916); *Din țara zimbrului* (1918); *Pîrgă* (1921); *Poeme cu îngeri* (1927); *Destin* (1933); *Urcuș* (1937); *Intezăriri* (1939).—*Poezii* (sel. from later poems, incl. the entire sequence *Ultimele sonete închipuite ale lui Shakespeare în traducere imaginară*; 2 vols, intro. A. Rău, 1968); *Povestiri* (sel. stories; 2 vols, intro. V. Streinu, 1966). F.J.B.

**Voigt, RUDOLF** (\*Frankenberg, Saxony 21 XI 1899; † Milwaukee 1956), German-American poet. Emigrated to the U.S.A. (1924) and taught at the University of Illinois, Northwestern University and Wisconsin University.

*Die Frühlingsfackel* (1917); *Blutende Sehnsucht* (1918); *Der Tanz um die Liebe* (1919); *Gedichte* (1934); *Das sehnsüchtige Herz* (1953). E.R.

**Voiture, VINCENT** (\*Amiens 24 II 1597; †Paris 26 V 1648), French poet. The son of a wine merchant, Voiture attained high appointments at court and achieved social success as *el rey chiquito* ('the little king') of Mme de Rambouillet's *salon*. The foremost *précieux* poet, he shows great technical skill in his echoes of Marini\* and of the Spanish baroque poets. He practised the sonnet and madrigal and revived the medieval *rondeau* and *ballade*. Contemporaries admired his *Lettres* for their easy wit. He died as the result of a duel.

*Œuvres* (1649 and 1658; ed. A. Ubicini, 2 vols, 1855); *Choix de poésies* (ed. A. Arnoux, 1907).

C. A. Sainte-Beuve, *Causeries du lundi*, XII (1867); E. Magne, *V. et l'Hôtel de Rambouillet* (2 vols, 1929–30). G.B.

**Vojnović, Ivo** (\*Dubrovnik 1 X 1857; †Belgrade 30 VIII 1929), Croatian poet and dramatist. His dramas, influenced by Western European Symbolism, and outstanding by reason of their aesthetic value and psychological studies, are principally concerned with the decline of the Ragusan aristocratic tradition.

*Ekvinocij* (1895); *Dubrovačka trilogija* (1902); *Smrt Majke Jugovića* (1907); *Gospodja sa sunco-kretom* (1912).—*Trilogia ragusea* (Ital. tr. I. V. and C. Cronia, 1955).

R. V. Jovanović, *I. V.* (1964).

V.J.

**Volen, ILIYA** (\*Uglen 13 IX 1905), Bulgarian story-writer. From close observation he has, like Karaslavov\*, depicted the harsh, often primitive and basic realities of peasant life. His child studies in this setting are particularly striking.

*Cherni ugari* (1928); *Krustsi* (1931); *Boji hora* (1937); *Divi dushi* (1954); *Vulchi vremena* (play; 1956); *Mejdu dva svyata* (1958); *Zlatanovata mechtia* (1960).—Sel. works (2 vols, 1962). V.P.

**Vollenhove, JOHAN VAN** (\*Vollenhove 1631; ∞Gesina Hake [†1681], ∞Katharina Roozeboom; †14 III 1708), Dutch poet, parson at Zwolle and The Hague. Appreciated by Vondel\* (especially his *Kruisström*), he imitated Vondel to the extent of writing in the 'language of Parnassus', but inspiration is rare. He wrote devotional and commemorative poetry and gradually tended towards classicism. In his poem *Aan de Nederduitsche Schrijvers* (1678) he recommended a purist approach to language. Oxford presented him with an honorary degree. The main body of his poetry was published in 1686 in *Poëzy*; his devotional poems were collected in 1750.

A. L. Lesturgeon, *Bloemlezing uit van V.* (1865) and *Levensschets van van V.* (1865); E. J. Posthumus Meyjes, 'J. V.' in *Die Haghe* (1921).

A.M.B.W. (R.P.M.)

**Voloshin, MAXIMILIAN ALEXANDROVICH** (\*1877;

†Crimea 1932), Russian poet. An aesthete by nature, he became (under the impact of the Revolution) a kind of mystical patriot, and some of his best verses are about Russia's destiny, expressed in a quasi-religious spirit.

*Stikhotvoreniya* (1910); *Liki tvorchestva* (1914); *Anno mundi ardentis* (1916); *Demony glukhonemye* (1920); *Stikhi o terrore* (1923).

E. Lann, *Pisatel'skaya sud'ba Voloshina* (1927). J.L.

**Volpi, GIOVANNI ANTONIO**, known as GIAN-NANTONIO (\*Padua 10 XI 1686; †ibid. 25 X 1766), Italian scholar; Professor of philosophy (1727–36) and humanities (1736–60) at Padua University; co-editor, with his younger brother GAETANO (1689–1761), of a celebrated collection of classics in annotated editions published by the Stamperia Cominiana. He wrote also Latin and Italian poems, and Latin treatises on classical subjects.

G. Natali, *Il Settecento* (1936).

P.T.

**Volsungasaga**: see NIBELUNGENLIED, text and biblio.; SAGAS.

**Voltaire**, pseud. of FRANÇOIS-MARIE AROUET (\*Paris 21 XI 1694; †ibid. 30 V 1778), French writer. The fifth child of a prosperous notary, he was educated at the Jesuit College of Louis le Grand, studied law, but soon turned to literature. His first tragedy *Oedipe*, written during his first imprisonment in the Bastille, was performed on 18 XI 1718 with great success. The *Henriade*, published surreptitiously at Rouen under the title of the *Ligue* (1723), increased his reputation, but a quarrel with a courtier sent him again to the Bastille, from which he was however allowed to go to England.

Voltaire's stay in England (1726–29) had a profound effect upon him. He obtained command of the English language, became acquainted with Shakespeare's\* plays and learned to appreciate English political institutions. On his return to France he completed *Charles XII* (1731) and the *Lettres sur les Anglais* (authorized Eng. version 1733; Fr. ed. 1734), and continued to write plays, among them being *Brutus* (1730) and *Zaïre* (1732), his best and one of the best classical French tragedies.

To escape arrest for his satire on contemporary letters, *Le Temple du Goût* (1733), he fled to Cirey in Lorraine, home of Gabrielle Émilie, Marquise du Châtelet, the 'divine Emily' (1706–49). Through the influence of Mme de Pompadour he was appointed Historiographer Royal and a Gentleman of the Bedchamber (1745), and in 1746 was elected to the Academy. This happy phase ended in 1749 when Mme du Châtelet died bearing a child by Saint-Lambert\*. In 1751 Voltaire accepted an invitation from King Frederick\* II of Prussia, with whom he had cor-



responded since 1736, and spent three years in Berlin.

Here he published the *Siècle de Louis XIV* (1751) and began the *Dictionnaire Philosophique*. His incessant quarrels, chiefly with Maupertuis, the President of the Berlin Academy, against whom he directed his bitterest lampoon (*Diatribes du Docteur Akakia*, 1752), led to his dismissal (1753).

A wealthy man through successful financial speculations, Voltaire now settled for the rest of his life near Geneva, first at Les Délices, and from 1758 in Ferney, just on French soil. In 1755 he published the *Pucelle*, began 20 years earlier. In the same year occurred the disastrous earthquake at Lisbon which caused Voltaire to reject the philosophical theory of optimism (supported by Rousseau\*) and to write *Candide* (1759) as a satire upon it. To the last 20 years of his life belong most of the cases in which he attacked oppression and miscarriage of justice—the Calas and Sirven cases being the best known. His letters of this period bear his famous motto 'Écrasez l'Infâme'—'l'Infâme' being not Christ or the Church, as has been erroneously suggested, but entrenched and unthinking privilege, wheresoever encountered.

In 1778 Voltaire completed his last play, *Irène*, and took it to Paris, where he was received as a national hero; it was produced on 16 III. The general excitement and constant stream of visitors proved too much for him; he became seriously ill and died.

Voltaire's appearance is well known; he was always thin, and in later years skeletal. Never married, he was looked after for many years by his niece, Mme Denis. Needing little exercise or sleep, his output of work was prodigious. In addition to the vast canon of his writings, his correspondence amounts to 14,000 known letters. Many of his larger works are now out of fashion, but as Saintsbury has written: 'Not the most elaborate work of Voltaire is of much value for matter; but not the very slightest work of Voltaire is devoid of value in form. In literary craftsmanship, at once versatile and accomplished, he has no superior and scarcely a rival'.

Of his writings, his tales or short novels are incomparably the most important; although *Candide* is the most famous, there is not one which will not amply reward its reader by the beauty of the prose and clarity of thought with which he points what, behind the airiness of the tale, is generally a serious moral. Hence, deliciously readable today, he was a master at conveying to the light-minded an important message which they would not have assimilated in heavier form. His plays today are mainly forgotten, although two or three of the best still retain their place in the canon of the great classical French drama. As a poet he is brilliant, again, in his short pieces: his epics are generally respected but seldom read.

Of his histories, *Charles XII* stands above all the others: it is still a genuinely exciting book. Next to his tales, his correspondence probably takes pride of place—constantly grumbling, frequently deceitful, always intelligent, his letters vastly repay reading; and there is hardly the shortest note which does not give pleasure by the grace and purity of its style, and the ever-present sense that the writer knew exactly what he was doing.

Yet the man himself was greater than his works, for his inquiring mind, his tolerance and insistence on the rights of man made him the leader of a new chapter in the history of mankind.

COLLECTED WORKS: Ed. P. A. Caron de Beaumarchais, M. J. A. N. Caritat, Marquis de Condorcet, L. P. Decroix and Letellier (70 vols 8vo and 92 vols 12mo, Kehl, 1785–89; a vast amount was pub. for the 1st time in this famous ed.); ed. A. J. Q. Beuchot (72 vols, Paris, 1829–40; 1st sound crit. ed.); ed. L. Moland (50 vols, Paris, 1877–83; *Table générale et analytique*, 2 vols, 1885); coll. ed. correspondence, fully annotated (ed. T. Besterman, c. 100 vols, Les Délices, Switzerland, 1953 ff.); *Œuvres complètes de V.* (ed. T. Besterman, W. H. Barber, J. Ehrard, R. Pomeau, O. Taylor and S. Taylor, 1968 ff.). —SEPARATE WORKS: V. pub. over 2,000 books and pamphlets. In addition to those mentioned in the text, the following titles are worth enumerating. Mod. eds mentioned are crit. eds which may be consulted with advantage; of works not listed below the best crit. ed. of *Candide* is by A. Morize (1913) and of *Temple du Goût* by E. Carcassonne (1938). —PLAYS: *Hérode et Mariamne* (1725); *Mort de César* (1735); *Alzire* (1736); *Mahomet* (1742); *Mérope* (1743); *Princesse de Navarre* (1745; comedy ballet set to music by Rameau); *Sémiramis* (1748; ed. J. Olivier, 1946); *Nanine* (1749); *Oreste* (1750); *Rome Sauvée* (1752); *Tancrède* (1760); *Olympie* (1763); *Loix de Minos* (1772). —POEMS: *Discours en vers sur l'Homme* (1738); *Bataille de Fontenoy* (1745); *Poèmes sur le désastre de Lisbonne et sur la Loi Naturelle* (1756; ed. F. J. Crowley, Berkeley, Cal., 1938); *Contes de Guillaume Vadé* (1764). —HISTORICAL WORKS: *Essay upon the Civil Wars of France* (1727; wr. in Eng.); *Essai sur l'histoire générale et sur les mœurs et l'esprit des Nations* (1756); *Histoire de l'Empire de Russie sous Pierre le Grand* (1759–63); *Histoire du Parlement de Paris* (1769). —TALES: *Zadig* (1747; ed. Verdun L. Saulnier, 1946); *Le Monde comme il va* (1748); *Micromégas* (1752); *L'Ingénu* (otherwise known as *Le Huron*; 1767; ed. W. R. Jones, 1936); *L'Homme aux 40 écus* (1768); *La Princesse de Babilone* (1768); *Le Taureau Blanc* (1774). —MISCELLANEA: *Letters Concerning the English* (1733; Eng. tr., precedes pub. in Fr.); *Lettres Philosophiques* (otherwise known as *Lettres sur les Anglais*; 1734; ed. R. Naves, 1939); *Éléments de la philosophie de Newton* (1738); *Vie de Molière* (1739); *Pièces originales*

concernant la Mort des Sieurs Calas (1762); *Traité sur la Tolérance* (1763); *Théâtre de Pierre Corneille avec des commentaires* (1764); *Relation de la Mort du Chevalier de la Barre* (1766[1768]); *Défense de mon Oncle* (1767); *Singularités de la Nature* (1768); *Droits des Hommes* (1768); *Fragments sur l'Inde et sur le Général Lalli* (1773); *Prix de la Justice et de l'Humanité* (1777).—*Voltaire's England* (ed. D. Flower, 1950).

BIBLIOGRAPHIES: J. M. Quérard, *Bibliographie Voltairienne* (1842); G. Bengesco, *Bibliographie des Œuvres de V.* (4 vols, 1882–90; not as sound as Quérard); M. H. Barr, *Bibliography of Writings on V., 1825–1925* (1926) and *Bibliographical Data on V. From 1926 to 1930* (1933).—BIOGRAPHIES: S. G. Tallentyre, *Life of V.* (2 vols, 1903); R. Aldington, *V.* (1925); G. M. C. Brandes, *V.* (1930); H. N. Brailsford, *V.* (1935; the best short life in any lang.); A. Noyes, *V.* (1936; has strong Catholic views); J. Charpentier, *V.* (1938); T. Besterman, *V.* (1969).—SPECIALIZED STUDIES: J. C. Collins, *V., Montesquieu and Rousseau in England* (1908); C. B. Chase, *The Young V.* (1926); R. Naves, *Le goût de V.* (1938), *V. et l'Encyclopédie* (1938) and *V. l'homme et l'œuvre* (1942); I. O. Wade, *Studies on V.* (1947) and *V. and Mme du Châtelet* (1941); *Studs on V. and the 18th Century* (ed. T. Besterman, Geneva, 1955 ff.). D.F.

Volynsky, AKIM L'VOVICH, pseud. of A. L. FLEKSER (\*1863; †1926), Russian essayist, critic, and champion of an idealistic conception of thought and culture. His books on Dostoyevsky\*, beginning with *Tsarstvo Karamazovykh* (1901), were partly responsible for the Dostoyevsky cult among the intellectuals of that period.

*Russkie kritiki* (1896); *Leskov* (1898); *Bor'ba za idealism* (1900); *Kniga velikogo gneva* (1904); *Dostoyevsky* (1906); *Leonardo da Vinci* (1909); *Lev Tolstoy* (1910).

N. G. Molostvov, *V. i noveyshe idealisty* (1905); *Pamyati Volynskogo* (ed. P. Medvedov, 1928). J.L.

Vondel, JOOST VAN DEN (\*Cologne 17 XI 1587; ∞1610 Maaik de Wolf [†1635]; †Amsterdam 5 II 1679), Dutch poet, playwright and prose writer, son of Mennonite parents, who had to flee from Antwerp. Although he became a passionately loyal citizen of Amsterdam, yet his love for his native town remained, as is evident from *Olyftack aan Gustaaf Adolf* and other poems. He was a member, later deacon, of the Mennonite Brotherhood, member of the Brabant Chamber, *Het wit Lavendel*, which in later years he left for the Egelantier. Until c. 1620 it was from the Mennonites and the Brabanters that Vondel chose his friends and, as his education was limited, his horizon was circumscribed. He knew French and was influenced by Du\* Bartas. He developed

late and slowly, rooted as he was in the Middle Ages and the tradition of the REDERIJERS.

His first play, *Pascha* (1612), was still close to Rederijker drama. Loosely constructed and linguistically ornate, it describes the deliverance of the Jews from Egypt, with unmistakable references to the liberation of the Dutch from Spain. In the years that followed, Vondel made a thorough study of Latin literature, especially of the work of Seneca\*, who became a strong influence on his own dramatic work. With Hooft\* and some others he translated Seneca's *Troades*. His circle of friends widened and included Visscher\*, Hooft, Heinsius\*, Vossius\*, de Groot\*, Reael\* and Coster\*. His next play, *Palamedes* (1625), dealt ostensibly with the feud between Palamedes and Ulysses, but at the same time made a scathing attack on the Stadtholder Maurits for his part in the trial and execution of Oldenbarneveld in 1619. Vondel was taken to court and fined three hundred guilders. For some years he concentrated on satirical poetry with a political bias. The best of these poems is *Roskam* (1630) in which he assailed the corruption of modern magistrates and praised the father of P. C. Hooft, a former burgomaster of Amsterdam. In other satires, known as *hekel-dichten*, he attacked some bigoted ministers of the Church and the dogma of Predestination. In 1637 he wrote his best-known play, *Gijsbrecht van Aemstel*, which was intended for the inauguration of the new theatre in Amsterdam. The performance was held up for a few days because of suspected Roman Catholic features. Vondel was gradually moving away from Protestantism and became a Roman Catholic in 1641. His religious zeal led to a conflict with Hooft which was never resolved. After his conversion he wrote *Maria Stuart* (1646), a drama containing a sharp attack on Queen Elizabeth\*. He celebrated the end of the Eighty Years' War with a pastoral play *Leeuwendalers* (1647). In his later plays Vondel adopted a new approach to drama: the innocent (epic) hero as in *Palamedes*, *Gijsbrecht van Aemstel* and *Maria Stuart* made way for a guilty hero, a man neither wholly good nor wholly bad, but often weak and wavering. *Lucifer* (1654), a drama on the same theme as Milton's\* *Paradise Lost*, was one of the first plays in the new manner. It is Vondel's most baroque play, written in a very exuberant style. It was severely criticized, especially by the Calvinist ministers, and to silence his critics Vondel wrote *Jeptha* (1659), which he regarded as his best play because of its compliance with the Aristotelian unities and other rules laid down by Horace\*, Scaliger\*, Ronsard\* and several others. In his last plays, such as *Adam in Ballinschap* (1664) and *Noah* (1667), Vondel took Sophocles\* as his guide and allowed more lyricism into his drama. Apart from being the most important dramatist of his time, Vondel was also a prolific lyric poet who wrote odes, sonnets, elegies, religious poems, occasional verse. His

Biblical epic poem *Joannes de Boetgezant* (1662) had a long-lasting influence. As a prose-writer he is known for his excellent *Aanleidinge ter Nederduitse Dichtkunst* (1650).

PLAYS: *Hierusalem verwoest* (1620); *Maegden* (1639); *Gebroeders* (1639); *Joseph in Dothan* (1640); *Joseph in Egypten* (1640); *Peter en Paulus* (1641); *Salomon* (1648); *Lucifer* (1654; Eng. tr. L. C. van Noppen, 1898, 1917); *Salmoneus* (1654); *Samson* (1660); *Koning David in Ballingschap* (1660); *Koning David Herstelt* (1660); *Adonias* (1661); *Batavische Gebroeders* (1663); *Faeton* (1663); *Zungchin* (1667).—DIDACTIC VERSE: *Altaargeheimenissen* (1645); *Bespiegelingen van Godt en godtsdienst* (1662); *De Heerlyckheit der Kerke* (1663).—LYRICAL VERSE: *Poëzy* (1647); *Poëzy of Verscheide gedichten* (pub. posth., 1682).—Trs of poems in: A. J. Barnouw, *Coming After* (1948); Th. Weevers, *Poetry of the Netherlands in Its European Context* (1960); F. J. Warnke, *European Metaphysical Poetry* (1961).—*De werken van V.* (10 vols, 1927–37, index 1940; known as *Wereldbibliotheek* editie, chronol. with biblio., biog. and comm.); *Volledige dichtwerken en oorspronkelijk proza* (ed. A. Verwey, in modern spelling with excellent intro., 1937).

J. H. W. Unger, *Bibliographie van V.'s werken* (1888).—BIOGRAPHIES: G. Brandt, *Het Leven van J. van den V.* (1682; new ed. P. Leendertz Jr, 1932); G. Kalff in *Nederlandsche dichters der 17e eeuw* (1901); P. Leendertz Jr (1910); H. C. Diferee (1912); A. J. Barnouw, *V.* (1925; best Eng. biog.); J. F. M. Sterck (1926); B. H. Molkenboer, *De jonge V.* (1950); J. Melles, *J. van den V., de geschiedenis van zijn leven* (1957).—G. Brom, *V.'s Beking* (1907) and *V.'s Geloof* (1935); J. Noë, *De religieuze bezieling van V.'s werk* (1952).—On V.'s verse: A. Verwey, *Een inleiding tot V.* (1892) and *V.'s vers* (1927); J. Koopman, 'V. als Christen-symbolist' in *Letterkundige Studiën* (1906); W. A. P. Smit, 'V. en het epos' in *De Nieuwe Taalgids*, LIX (1966).—On drama: J. G. Bomhoff, *Bijdrage tot de waardering van V.'s drama's* (1950); W. A. P. Smit, *Van Pascha tot Noah* (3 vols, 1956–62) and 'The emblematic aspect of V.'s tragedies as the key to their interpretation' in *Mod. Lang. Rev.*, LII (1957); P. King, 'The sacramental thought in V.'s drama' in *Mod. Lang. Rev.*, LI (1956) and 'V. tussen imitatio en imitatio Christi' in *De Nieuwe Taalgids*, LVIII (1965); L. C. Michels, *Stoffen uit V.'s werk* (1961); J. Poulssen, 'Tragiek van V.'s glans' in *Raam* (1963); K. L. Johannessen, 'De synthese van de barok als sleutel tot V.'s drama' in *Tijdschr. Vrije Univ. Brussel*, I (1959) and *Zwischen Himmel und Erde; eine Studie über J. van den V.'s biblische Tragödie in gattungsgeschichtlicher Perspektive* (1963); W. A. P. Smit and P. Brachin, *V.: contribution à l'histoire de la tragédie au XVIIe siècle* (1964); W. Kirkconnell, *The Celestial Cycle* (with tr. of *Lucifer* and *Adam in Ballingschap*; 1952) and

*That Invincible Samson* (with tr. of *Samson*; 1964); A. S. Gerard, 'Baroque and the order of love' in *Neophilologus*, XLIX (1965); L. Rens, *Het priester-koning-conflict in V.'s drama* (1965) and 'Het clair-obscur in V.'s drama' in *Spiegel d. Lett.*, XII (1969–70).—G. Edmundson, *Milton and V.* (1885); J. J. Moolhuizen, *V.'s Lucifer en Milton's Verloren Paradijs* (1895); J. F. M. Sterck, *Oorkonden over V. en zijn kring* (1918), *Hoofdstukken over V. en zijn kring* (1923), *Rondom V.* (1927), *Oud en Nieuw over J. van den V.* (1932) and *V.-brieven* (1935); W. Flemming, 'V.'s Einfluss auf A. Gryphius' in *Neophilologus*, XIV (1929); *De Vondelherdenking* (1937); Th. Weevers, 'V.'s influence on German literature' in *Mod. Lang. Rev.*, XXXII (1937); *Album Amicorum B. H. Molkenboer* (1939); L. Rens, 'Over het probleem van de invloed van V. op de drama's van Andreas Gryphius' in *Hand. Zuidnederl. Maatsch. v. Taal- en Letterk. en Gesch.*, XX (1966).

The Vereeniging Het V.-Museum (founded 1901) possesses a unique collection of Vondeliana in the Univ. Libr. at Amsterdam and pub's a *Jaarboek*; studs and book reviews concerning V. in *Vondel-Kroniek* (1930–40).

A.M.B.W. (R.P.M.)

Vonmoos, SCHIMUN (\*Ramosch 1 VII 1868; †ibid. 29 VII 1940), Ræto-Romansch author. After theological studies in Germany and at Zürich, he was for 45 years the Protestant pastor of his native village. His short stories are filled with wisdom, humanity and a subtle humour. He translated Gotthelf\*, Goethe\* and Ramuz\*.

SHORT STORIES: *La daintadūra da barba Lurench* (1928; Ger. tr. 1943); *La vacha cranzla* (1934; Ger. tr. 1943; Eng. tr. 1970); *Il corn da puolvrada Abraham* (1938; Ger. tr. 1938); *Requints* (2 vols, 1955–56).

Jachen Luzzi, 'S. V.' in *Annalas da la Soc. Retorum.*, LVI (1942). R.R.B.

Vonnegut, KURT, JR (\*Indianapolis II XI 1922; †1945 Jane Marie Cox), American novelist. A writer of dark comedies, Vonnegut provides an intellectual and moral stimulation by verbal dexterity and wit. His sense of the bizarre and the tragic takes him into SCIENCE FICTION, but his distortion of his material never lets his reader forget his philosophical truths.

*Player Piano* (1951); *The Sirens of Titan* (1959); *Mother Night* (1961); *Cat's Cradle* (1963); *God Bless You, Mr Rosewater* (1964); *Slaughterhouse V* (1969).—STORIES: *Welcome to the Monkey House* (1968).

*Black Humor* (ed. B. J. Friedman, 1965); R. Scholes, *The Fabulators* (1967). G.A.K.

Voort, JERONIMUS VAN DER (\*Lier c. 1535; †?c. 1600), Dutch poet in the REDERIKER tradition,

member of the Chamber Den groeyenden boom at Lier until his imprisonment in 1568 because of his adherence to the new faith. He escaped, however, to the northern Netherlands, where he joined the Prince of Orange. After the Pacification of Ghent he settled at Antwerp as a painter. He was also factor of the Chamber De Goudbloeme there (1578-89). In 1597 he was a factor of the Chamber Blaeu Acolye at Flushing. Besides a number of shorter poems (e.g. on Anjou's attempt on Antwerp, 1583, and the fall of the town, 1585), three extensive works of his survive, namely *Een schoon profijtelick bouck, ghenaeamt den benauden, veriaechden, vervolchden Christen* (1577), *Het heerlick bewijs van des menschen ellende* (1582), *Het leven en sterven ben ick genaemt* (1597). Some allegorical plays must also be ascribed to him. There is insufficient evidence for ascribing to him the Dutch national anthem *Wilhelmus*. J.J.M.

*Tcaetsspel der Fransoysen* (ed. J. J. Mak in *Uyt Ionsten Versaemt*, 1957); *Den droeven Adieu van Antwerpen* (ed. P. Fredericq in *Het Nederl. Proza in de 16-eeuwse pamfletten*, 1907).

L. van Boeckel, 'J. van der V.' in *Tijdschr. v. Geschiedenis en Folklore* (1943); P. J. Meertens, *Letterk. Leven in Zeeland* (1943).

J.J.M. (A.v.E.)

Voronsky, ALEXANDER KONSTANTINOVICH (\*1884), Soviet critic and editor belonging to the right wing of Marxist criticism. While editing the important periodical *Krasnaya Nov'*, he was broadminded enough to have FELLOW-TRAVELLERS among his contributors. Expelled from the party in 1927, he was afterwards readmitted, but his subsequent fate is unknown.

*Na styke* (1923); *Literaturnye zapisi* (1926); *Literaturnye tipy* (2nd ed. 1927); *Za zhivoy i mertvoy vodoy* (1927; *Waters of Life and Death*, tr. L. Zarine, 1936). J.L.

Vörösmarty, MIHÁLY (\*Kápolnásnyék 1 XII 1800; ∞1843 Laura Csajághy; †Pest 19 XI 1855), Hungarian poet, playwright and critic. Vörösmarty joined Kisfaludy's\* Aurora circle in 1824 and rapidly became its most outstanding writer. He united classical perfection with national themes in his great epics, of which *Zalán futása* (1825; Ger. tr. G. Kosztka, n.d.), is the most powerful. His shorter narrative poems, lyric verse and reflective epigrams reveal the variety and power of his poetic diction. Vörösmarty heralded the most brilliant period of classical Hungarian verse.

VERSE: *Cserhalom* (1825); *Eger* (1828).—*V. összes munkái* (ed. P. Gyulai, 8 vols, 1884-85); *V. M. összes művei* (crit. ed. K. Horváth and D. Tóth, 1960- ).

P. Gyulai, *V. életrajza* (1866); M. Babits, *Irodalmi problémák* (1917); S. Lukácsy and L.

Balassa, V. M. 1800-1855 (1955); D. Tóth, V. M. (1957); D. Mervyn Jones, 'V. M.' in *Five Hungarian Writers* (1966). G.F.C.

Vos, ISAAK (\*Amsterdam 1651), Dutch playwright and actor. Principally a comedian, he rhymed a number of farces after English models: *Pekelharing in de Kist* after *Singing Simpkin* (1648); *Robert Leverworst* (1650) in alexandrines; *Klucht van de Moffin* (1642); *Klucht van de Mof* (1643); *Iemant en Niemant* (1645); and *Gedwongen Vrient* (1646) and *De beklaglycke Dwang* (1648) after prose translations of plays by Lope de Vega\*.

J. A. Worp, 'J. V.' in *Tijdschr. v. Nederl. Taal- en Lett.*, III (1883); P. H. van Moerkerken, *Het Nederl. Kluchtspel in de 17de eeuw* (2 vols, 1899); J. Walch, *Studiën over litt. en tooneel* (1924). A.M.B.W.

Vos, JAN (\*Amsterdam c. 1615; ∞1639 Grietje Gerrits; †*ibid.* 1667), Dutch poet and glazier, on the board of the Amsterdam theatre from 1647, became famous overnight through his *Aran en Titus* (1641), on the same theme as Shakespeare's\* *Titus Andronicus*, admired also by the literati, especially Barlaeus who introduced him to Hooft\*, Huygens\* and Vondel\*. Vos 'embellished' Vondel's plays with interludes; after 1660 this mutual appreciation waned. Vondel was a classicist, Vos a romanticist, although in classicist form. Vos' second play *Medea* (1665) brims with stage effects. He also wrote a farce, *Klucht van Oene* (1642), and poems on pictures and national events and for his patrons. His complete poetry appeared in 1662.

J. A. Worp, *J. V.* (1879); W. Creizenach, 'Die Tragödien des Holländers J. V. auf der deutschen Bühne' in *Studien zur Geschichte der dramatischen Poesie im 17. Jh.* (1886); E. F. Kossmann, 'De polemiek over de vertooningen van J. V. in 1660' in *Oud-Holland*, XXX (1912); M. Wagner, 'Versuch einer psychologisch-ästhetischen Würdigung von Shakespeare's *Titus Andronicus* und J. V.'s *Aran en Titus*' in *Tijdschr. v. Nederl. Taal- en Lett.*, XXXII (1913); J. Koopmans, 'J. V. en het Amsterdamsche Maecenaat' in *De Beweging* (1915); A. van Duinkerken, 'J. V.' in *Het tweede plan* (1945); H. H. J. de Leeuwe, 'J. V.'s *Medea*, een Nederlandse bijdrage tot de Europese toneelgeschiedenis' in *Levende Talen* (1963), 'La Médée de J. V.' in *Le lieu théâtral à la Renaissance* (1964) and 'Een politiek gelegenheidsspel van J. V.: *Ontzet van Koppenhaven*' in *De Nieuwe Taalgids*, LXI (1968).

A.M.B.W. (R.P.M.)

Voskuyl, MEYNDERT (\*c. 1595; †Amsterdam 1660), Dutch playwright, sea captain, leader of the EGELANTIER, wrote tragicomedies: *Ouden en Jonghen Hillebrant* (1639); *Don Carel van Castiliën*

(1635); *Bellaria en Pandosto* (1637; after Shakespeare's\* *Winter's Tale*); and published some rhymes in *Lof van Cupido* (1626).

J. A. Worp, 'De bronnen van M. V.'s tooneelspeelen' in *Tijdschr. v. Nederl. Taal- en Lett.* (1895); G. Kalff, 'Algemeene en Vergelijkende litt. gesch.' in *Vragen des Tijds*, XLII (1915-16).  
A.M.B.W.

Vosmaer, CAREL (\*The Hague 20 III 1826; ∞1853 A. G. C. G. Clant; †Montreux 14 VI 1888), Dutch man of letters, art historian, translator and critic; deputy registrar at the Supreme Court. Opposed to Naturalism, he admired Multatuli\* and Perk\*. From 1860 he was co-editor of *De Nederlandsche Spectator*, his contributions being collected in *Vlugmaren* (3 vols, 1879-83). His own creative work was anaemic; the *Gedichten* are often in blank verse in Greek metre, as is his main work *Nanno* (1883) and his witty masterpiece *Londinias* (1873). Important were the excellent translations in hexameters of the *Ilias* (1879-80) and the *Odussee* (1888).

NOVELS: *Amazone* (1880; *The Amazon*, tr E. J. Irving, 1884); *Inwijding* (1888; unfinished).—ESSAYS: *Een studie over het schoone en de kunst* (1850); *Rembrandt* (1863); *Vogels van diverse pluimage* (3 vols, incl. *Gedichten*, 1872-75); *Een zaaier* (1875).

In *Memoriam C. V.* (1888); J. ten Brink, *Geschiedenis der Noord Nederl. letteren*, II (with biblio.; 1904); J. P. Boyens, *Mr C. V.* (1931); G. Stuiveling, *De briefwisseling Vosmaer-Kloos* (1939) and 'V. en zijn jongere tijdgenoten' and 'De briefwisseling V.-Perk' in *Groot Nederland*, XXXVI (1938).  
J.W.W.

Vosmaer, JACOB (\*The Hague 25 VIII 1783; †Utrecht 13 II 1824), Dutch writer, physician and pharmacist, Professor at Harderwijk and Utrecht; wrote, with acute psychological insight, humorous essays, such as 'Het leven en de wandelingen van Meester Maarten Vroeg' in *De nagelaten en verspreide letterarbeid* (2 vols, 1862).

*De menschenliefde* (1818).  
J.W.W.

Voss, JOHANN HEINRICH (\*Sommersdorf, Mecklenburg 20 II 1751; †Heidelberg 29 III 1826), German poet. With Boie's\* help Voss studied at Göttingen, where he was the leading spirit of the HAINBUND. A schoolmaster at Otterndorf, then at Eutin, he was at Weimar when Schiller\* died. He devoted the last 20 years of his life to classical studies at Heidelberg. Voss was first influenced by Rousseau\* and Klopstock\*, but turned soon to the classics, translating Homer\*. Combining his early manner with his classicism, he invented the rural idyll in hexameters, of which *Luise* (1783-84) and *Der siebzigste Geburtstag* (1781) are the best examples.

VERSE: *Der Morgen* (1776); *Die Leibeigenschaft*

(1776); *Selmas Geburtstag* (1776); *Die Bleicherin* (1777); *Der Bettler* (1777); *Die Elbfahrt* (1777); *Der Abendschmaus* (1779); *Der Hagestolz* (1779); *Vermischte Gedichte* (1784); *Gedichte* (2 vols, 1785-95); *Idyllen* (1801).—TRANSLATIONS: *Die Odyssee* (1781); *Des P. Virgilius Maro Landbau* (1789); *Ilias* (1793); *Des Horatius Werke* (1806); *Shakespeares Schauspiele* (1818-29); *Aristophanes* (1821).—PROSE: *Über Götz und Ramler* (1809); *Abriss meines Lebens* (1818).—*Sämtliche poetische Werke* (1835); sel. ed. A. Sauer in J. Kürschner, *Dt. Nat.-Lit.*, XLIX (1887).—*Briefe* (2 vols, 1833-34).

W. Herbst, *J. H. V.* (2 vols, 1872-76); C. Kahlmann, *J. H. V. als Kritiker und Gelehrter* (1914).  
H.B.G.

Vossius, GERARDUS (\*nr Heidelberg 1577; †Amsterdam 1649), Dutch historian, studied and was Professor at Leiden, removed in 1619 because of his Arminian sympathies; Professor at the Amsterdam Athenaeum in 1631. Friend and adviser of Hooft\* (history) and Vondel\* (classical literature). At the death of his very talented son Vondel dedicated his magnificent *Vertrouwingen* to him.  
A.M.B.W.

*Leerboek over Rhetorica* (1648); *De historicis Graecis*, *De historicis Latinis* (both wr. 1627; pub. 1677).

Edith Kern, *The Influence of Heinsius and V. Upon French Dramatic Theory* (1949); J. W. Johnson, *The Formation of English Neo-Classical Thought* (1967); C. J. M. Rademaker, *G. J. V.* (1967).  
A.M.B.W. (R.P.M.)

Vovchok, MARKO, pseud. of MARIA MARKOVYCH, née VILINSKAYA (\*1834; †1907), author of Ukrainian and Russian stories, in which she combined ethnographic romanticism with a powerful quiet realism and exposed the evils of serfdom simply by implication. From 1860 to 1867 she lived and wrote in Paris.

*Tvory* (7 vols, 1964-66).—P.-J. Stahl, *Maroussia, d'après une légende de Markovovzok* (1878; numerous reprs).

P. Cundy, 'M. V.' in *Ukr. Quart.*, III (1947); Y. Slavutych, 'M. V.', *ibid.*, XIV (1958); O. Zasenko, *M. V. i zarubizhni literaturni* (1959).  
V.S.

Voynikov, DOBRI (\*Shumen 10 XI 1833; †Turnovo 27 III 1878), Bulgarian playwright. He established his own theatre touring company in 1865. All his life he wrote and produced plays, which were popular in their time. He produced his own weekly, *Dunavska zora* (1867-70).

*Stoyan Voyvoda* (1866); *Rayna Knyaginya* (1866); *Pokrushtenie na Preslavski dvor* (1868); *Vuzstaryavane na Tsar Krum Strashny* (1871).

K. Velichkov, *D. V.* (1893); N. Atanassov, *Borba za teatur* (1900).  
V.P.

Voznesensky, ANDREI ANDREYEVICH (\*Moscow 1933), one of the most talented Soviet poets of the younger generation. He studied architecture, but gave it up and dedicated himself to poetry. In contrast to Evtushenko\*, who continues Nekrasov's\* civic tradition, Voznesensky is more personal and technically more difficult. Having matured under Pasternak's\* influence, he became a perfect craftsman in poetry of associations. Disgusted with the modern world as Goya (with whom he compares himself) was with his, he yet finds inspiration in love, nature and in living life. Among his verses are some interesting impressions of America.

*Parabola* (1960); *Mosaic* (1960); *Antimiry* (1964).—*Selected Poems* (tr. A. Hollo, New York, 1964); *Selected Poems* (tr. H. Marshall, 1966); *Antiworlds and the Fifth Ace* (tr. P. Blake and M. Hayward, 1968). J.L.

Vranckx, CORNELIS COLUMBANUS (\*c. 1529; †1615), Dutch poet in the REDERIJKER tradition (motto: 'Columbarum instar, sine felle'), prelate of St Peter's Abbey at Ghent. He wrote a number of fierce Counter-Reformation poems, for instance *Sduvels kermisse* (1578) on the occasion of an iconoclastic riot after the Pacification of Ghent, and a eulogy in verse (?1601) on the Holy Sacrament.

P. Blommaert, *Nederduitsche schryvers van Gent* (1861); W. J. C. Buitendijk, *Het Calvinisme in de spiegel van de Zuidnederl. literatuur der Contra-Reformatie* (1942). J.J.M.

Vraz, STANKO (\*Cerovec, Styria 30 VI 1810; †Zagreb 24 V 1851), Croatian and Slovene writer. He studied philology in Graz, and became associated with Gaj's\* Illyrian movement. Vraz collected and published Slovene traditional poetry, and for Kolo, the first Croatian literary review, wrote works on folk-lore, philology and literature. His own romantic lyric verse is often strongly emotional.

*Djulabije* (1840); *Gusle i tambura* (1845).—*Djela* (1954). V.J.

Vrchlický, JAROSLAV, pseud. of EMIL FRIDA (\*Louny 17 II 1853; †Domažlice 9 IX 1912), Czech poet, dramatist, novelist, critic and translator. The son of a merchant, Vrchlický, after a short period of preparation for the priesthood, went over to the study of history. In 1893 he was appointed Professor of comparative literary history at the Czech University of Prague. His private life was darkened by the break-up of his marriage in 1892. His immense literary activity was brought to an end in 1908 by a serious mental illness to which he finally succumbed.

By the very quantity of his output (83 volumes of original poetry, 31 plays, 98 volumes of trans-

lations, etc.), Vrchlický dominated Czech literature at the end of the 19th century. For a time he was generally regarded as the greatest of Czech poets, but already in his lifetime many dissentient voices were heard. It is undoubtedly true that through his writings (perhaps especially his translations) the Czech poetical language attained a breadth and maturity that it had not known before, and Czech poetry largely exchanged its indebtedness to German models for the influences of France, Italy and England; but the intrinsic value of his work cannot now be rated above that of other 19th-century poets such as Mácha\*, Březina\* or Bezruč\*. His lyrics suffer from an over-rhetorical and diffuse manner; these characteristics are less harmful to his historical epics (partly inspired by Victor Hugo's\* *Légende des siècles* and the work of Leconte\* de Lisle). Among his best lyric collections are *Hudba v duši* (1886) and *Meč Damoklův* (1912). Notable among his epic cycles are *Mythy* (1879 and 1880), *Zlomky epejeje* (1886) and *Nové zlomky epejeje* (1895).

*Sebrané spisy* (65 vols, 1895–1912); *Básmnické dílo* (20 vols, 1948–63).

A. Jensen, J. V. *Étude littéraire* (Stockholm, 1894); F. X. Šalda in *Duše a dílo* (1913); V. Tichý, J. V. (1951). R.A.

Vries, HENDRIK DE (\*Groningen 17 VIII 1896), Dutch poet and critic. His early work was mainly free verse, but soon his interest in technique became marked. Characteristic of his poetic universe is the almost Gothic preoccupation with fear, blood and ghosts; in his nightmare world, dreams and the irrational inner life of children play a dominant part. He also wrote criticism in verse.

VERSE: *De nacht* (1920); *Copla's* (1935); *Nergal* (1937); *Atlantische balladen* (1937); *Toovertuin* (1947); *Iberia* (1964).—*Keur uit vroegere verzen 1916–1946* (coll. verse; 1962).—CRITICISM: *Capri-cho's en rijmcritieken* (1946); *Vers tegen vers* (2 vols, 1949–51).

G. J. Geers et al., *H. de V. vijftig jaar* (1946); H. Marsman, *Verzameld werk* (1960); P. N. van Eyck, *Verzameld werk*, IV (1961). J.J.O.

Vries, JERONIMO DE (\*Amsterdam 9 IV 1776; ∞1803 Maria G. Verhoesen; †ibid. 1 VI 1853), Dutch writer and numismatist, town clerk of Amsterdam. Despite his co-editorship of *De Arke Noachs* and his friendship with Bilderdijk\* he stayed outside politics. He wrote the first history of Dutch literature, *Proeven eener geschiedenis der Nederduitse dichtkunde* (2 vols, 1810).

*Hugo de Groot en Marie van Reigersbergen* (1827); *Nederl. gedenkpenningen verklaard* (with J. C. de Jonge; 1829). J.W.W.

Vries, THEUNIS UULKE DE (\*26 IV 1907), Dutch poet, novelist, story writer and essayist, of Frisian

origin. He began his literary career as an aestheticist poet, but in the early 1930s became deeply involved in the Communist movement. His creative work contains many rural, historical and political novels, and has been widely translated.

VERSE: *Terugkeer* (1927); *Verzen* (1932); *De dood* (1948).—PROSE: *Friesche sagen* (1925); *Rembrandt* (1931); *Eroica* (1934); *Stiefmoeder aarde* (1936); *Het rad der fortuin* (1938); *De vrijheid gaat in 't rood gekleed* (1946); *Sla de wolven, herder* (1946); *De Friese postkoets* (1948); *Een spook waart door Europa* (1948); *De fuga van de tijd* (3 vols, 1952–56); *Het motet van de kardinaal* (1966); *De namen in de boom* (1967).—ESSAYS: *Vox humana* (1941); *M. Nijhoff, wandelaar in de werkelijkheid* (1946); *Meesters en vrienden* (memoirs; 1962). J.J.O.

**Vriesland, VICTOR EMANUEL VAN** (\*Haarlem 27 X 1892; ∞ Adrienne Canivez), Dutch poet and critic. An admirer of Paul Valéry\*, he shows himself in his well-balanced writing to be an erudite and sensitive judge and poet.

*Voorwaardelijk uitzicht* (verse; 1929); *Verzamelde gedichten* (coll. verse; 1968).—PROSE: *Het afscheid van de wereld in drie dagen* (1926); *De ring met de aquamarijn* (1939); *Herinneringen* (recollections; 1969).—PLAYS: *Der verlorene Sohn* (tr. V. E. van Vriesland and Georg Kaiser, 1925); *De havenstad* (1933).—ESSAYS AND CRITICISM: *Grondslag van verstandhouding* (1946); *Vereenvoudigingen* (aphorisms; 1952); *De onverzoenlijken* (1954); *Onderzoek en vertoog* (coll. crit.; 2 vols, 1958); *Het werkelijkheidsgehalte in de letterkunde* (1962).

M. Vasalis *et al.*, *Victor, het boek der vrienden* (1947); Willem Brandt *et al.*, *V. E. van V., een karakteristiek* (1957). J.J.O.

**Vrkljan, IRENA** (\*Belgrade 21 VIII 1930), Croatian poetess. Vrkljan began publishing in 1950 while still a student at Zagreb and now works for radio and television. She writes lyrical, intimate poetry with strong Surrealist undertones.

VERSE: *Krik je samo tišina* (1954); *Paralele* (1957); *Srvari već daleke* (1962); *Doba prijateljstva* (1963). B.J.

**Vroman, LEO** (\*Gouda 10 IV 1915; ∞ 1947 Georgina Maria Sanders), Dutch poet and prose writer; also a biologist. He writes ingenious, yet colloquial, short and long poems, which attempt to involve the reader by addressing him directly and deliberately alternating between intensity and vagueness. His main themes are the indispensability of love and the inevitability of death, often expressed in the terms of biological analysis.

VERSE: *Gedichten* (1946); *Poems in English* (1953); *Inleiding tot een leegte* (1955); *Uit slaapwandelen* (1957); *De ontvachting* (1960); *Twee*

*gedichten* (1961); *Fabels* (1962); *Manke vliegen* (1963); *Ballade van mezelf* (1969).—126 *gedichten* (1964); *114 gedichten* (1969).—PROSE: *Tineke* (1948); *De adem van Mars* (1956); *Snippers* (1958).—*Voorgrond, achtergrond* (play; 1969).

H. U. J. d'Oliveira in Merlyn I.1, I.6 (1962–63), IV.5 (1966); L. H. Pelzer, L. V. (1965); interview, H. U. J. d'Oliveira in *Scheppen riep hij gaat van Au!* (1965). J.J.O.

**Všehrd, VIKTORIN KORNEL ZE** (\*Chrudim c. 1460; †Prague 1520), Czech humanist. He was one of the first writers to use Czech for works of scholarship, notably in his *O právéch, o sídích i o dskách země české knihy devatery* ('Nine Books on the Laws, Courts and Public Records of Bohemia'; wr. 1495–99, pub. 1508).

*O právéch země české knihy devatery* (ed. H. Jireček, 1874).—V. Vaněček, M. V. C. ze V. a další vývoj českého právníctví (1960). R.A.

**Vučo, ALEKSANDAR** (\*Belgrade 25 IX 1897), Serbian novelist and poet. Vučo studied in Paris, graduated from the law faculty in Belgrade after the First World War and began publishing in 1926. He was an editor of numerous journals between the wars, including *Naša stvarnost*, and a foremost exponent of Surrealism during the 1920s and 1930s. His post-war poetry has remained basically Surrealist but has developed in the direction of deeper philosophical reflection and perhaps less superficial brilliance. His first attempt at a novel *Koren vida* (1927) has remained the only genuinely Surrealist novel in Serbian literature, but it was only partially successful. His post-war trilogy of novels is less experimental and closer to traditional realism, although the work still contains many features of the poetic and modernist novel currents. Like Davičo's\* *Pesma* the trilogy is an examination of the theme of the individual's internal conflict with himself and his psychological development towards convinced participation in the revolutionary movement as a result of pragmatic experience and personal involvement. It is a far more convincing work than the majority of treatments of similar themes.

VERSE: *Krov nad prozorom* (1926); *Načela* (1929); *Humor zaspalog* (1932); *Marija Ručara* (1935; with D. Matić); *Mastodonti* (1951); *Pesme* (1957); *Ako se još jednom setim* (1958); *Poziv na maštanje* (1965); *Alge* (1968).—NOVELS: *Gluho doba* (1940; with D. Matić); *Raspust* (1954); *The Holidays*, tr. A. Brown, 1959; *Mrtve javke* (1958); *Zasluge* (1965). B.J.

**Vulteijs Remensis, JOHANNES** (vernacular surname uncertain: ?VISAGIER, ?VOULTÉ) (†1542), French neo-Latin poet. An ardent supporter of the new learning and an opponent of the medievalism of the Sorbonne. Although writing in Latin, he championed the claims of French. His work

(pub. 1536–38) consists of epigrams, *xenia* and inscriptions.

D. Murarasu, *La poésie néolatine* (1928); P. Van Tieghem, *La littérature latine de la Renaissance* (1944).  
F.W.

Vuylsteke, JULIUS (\*Ghent 10 XI 1836; †*ibid.* 16 I 1903), Flemish poet, liberal politician, devoted himself to adult education, wrote love poetry in the tradition of Musset\* and Heine\*, and some powerful political and social verse.

*Zwijgende liefde* (1860); *Uit het studentenleven* (1868).—*Verzamelde gedichten* (1881); *Verzamelde prozaschriften* (4 vols, 1887–91).  
R.F.L.

Vyazemsky, PĚTR ANDREYEVICH, PRINCE (\*nr Moscow 12 VII 1792; †1878), Russian poet and writer of the Pushkin\* circle. He was a champion of Romanticism, yet his own poetry was predominantly classical: polished, lucid and often full of caustic wit. As a critic he wrote articles and studies about Fonvizin\*, Ozerov\*, Krylov\*, Gogol\* etc. His correspondence, too, is of interest.

*Polnoye sobranie sochineniy* (12 vols, 1878–86); *Izbrannye stikhotvoreniya* (1935).

D. Yazykov, P. V. (1904); A. Ginsburg, 'V. literator' in *Russkaya proza* (ed. B. Eichenbaum and J. Tynyanov, 1926); P. M. Bitsilli, *Pushkin i V.* (1939).  
J.L.

Vydūnas, pseud. of VILIUS STORASTA (\*Jugnaten, East Prussia 22 III 1868; ∞1888 Klara Koch;

†West Germany 20 II 1953), Lithuanian dramatist and publicist. Educated in Germany, Vydūnas attended courses in philosophy and religion at four Universities (Tumas calls him 'an enlightened autodidact'), then taught in schools from 1888 to 1912 and was prominent in the social life of East Prussia. His contribution to Lithuanian literature is chiefly in the form of plays, which are of two distinct kinds—realistic comedy and mystical and allegorical drama. As a mystic Vydūnas was influenced by theosophy, occultism and even spiritualism. He was an optimistic believer in human perfectibility. Like Donelaitis\* he stood apart from literary developments in Lithuania proper, but his influence there was notable. He was a very prolific author and wrote in German as well as in Lithuanian.

PLAYS: *Jonuks* (1900); *Prabočiu šešėliai* (1908); *Mūsų laimėjimas* (1913); *Amžina ugnis* (3 vols, 1913); *Vergai ir dykliai* (1919); *Zvaigždžių takais* (1920); *Jūrų varpai* (1920); *Likimo bangos* (1922); *Varpstis* (1923); *Gaisras* (1928); *Jūraitė* (1934).—MISCELLANEOUS PROSE: *Mūsų uždavinys* (1910).

V. Mykolaitis, *V. o dramaturgija* (1935); *Lietuvių literatūros istorija*, II (1958).

W.K.M. (H.Le.)

Vynck, PROSPER DE (†1674), Dutch devotional poet, canon at Bruges, wrote a versification of *Duyfkens en Willemynkens Pelgrimage tot haren Beminnenden binnen Jerusalem* (1641) and an edifying dialogue between Spirit and Flesh, *Wekelyck Vermaeck* (1645). His works show Cats\* influence.  
A.M.B.W.



# W

**Wace, ROBERT** (\*Jersey c. 1100; †after 1174), French writer. Brought up at Caen, he was a *clerc lisant* (the precise meaning of which is uncertain). In his latter years at least he enjoyed the patronage of Henry II, who secured him a canonry at Bayeux (before 1169). Of his extensive output there survive three religious works and two chronicles in octosyllabic verse. These latter (the *Brut* and the *Rou*) relate the history of the Britons and the Normans respectively and bear the names of the reputed founders (Brutus the Trojan and Duke Rollo) of these two nations. *Rou* is based on Dudo of St Quentin and Guillaume de Jumièges, while *Brut* is an adaptation of Geoffrey\* of Monmouth's *Historia*. Wace preserves the substance of his sources, but his manner is that of a popularizer of clerkly learning addressing himself to a lay public. His style is very similar to that of the *romans d'antiquité*, being marked by amplification, figures of rhetoric and stylized descriptions. *Brut* contains the first mention in literature of Arthur's Round Table. It enjoyed great popularity and exerted a marked influence on 13th-century vernacular literature (ARTHURIAN LEGEND).

*La Vie de Sainte Marguerite* (very early; ed. E. A. Francis, 1932); *La Conception Notre-Dame* (?1130–40; ed. W. R. Ashford, 1933); *La Vie de Saint Nicolas* (?c. 1150; ed. J. Ronsjö, 1942); *Le Roman de Brut* (1155; ed. I. Arnold, 1938–40); *Le Roman de Rou* (or *Geste des Normands*; begun 1161, left unfinished 1174; ed. H. Andresen, 1877–79).

M. Pelan, *L'influence du Brut de W.* (1931); E. Hoepffner, 'Le Brut de W.' in *Rev. des cours et conférences*, XXXIV (1933); M. Houck, *Sources of the Roman de Brut* (1941). F.W.

**Wackenroder, WILHELM HEINRICH** (\*Berlin 13 VII 1773; †*ibid.* 13 II 1798), German art critic. Son of a Prussian minister, who dominated his timid son, Wackenroder became attached to Tieck\*. Obligated to enter the civil service, he pined and succumbed easily to a fever. Wackenroder's principal writings are the essays published by Tieck as *Herzensergiessungen*. They display his dislike of analytical criticism and stress the critic's understanding of a work of art as a whole. He showed great enthusiasm for medieval art.

*Herzensergiessungen eines kunstliebenden Klosterbruders* (a small part by Tieck; 1797); *Phantasien über die Kunst* (1814); *Werke und Briefe* (ed. F. von der Leyen, 2 vols, 1910).

P. Koldewey, *W. und sein Einfluss auf Tieck* (1904); E. Gülzow, *W.* (1930); G. Fricke, *W.s Religion der Kunst* (1948). H.B.G.

**Wade, THOMAS** (\*Woodbridge 1805; ∞Lucy

Bridgman; †Jersey 19 IX 1875), English poet and playwright whose poetry is coloured by Shelley's\* to an extent that obscures his own poetic gift.

VERSE: *Tasso, and The Sisters* (1825); *The Contention of Death and Love* (1837).—PLAYS: *Woman's Love, or the Triumph of Patience* (1829); *The Jew of Arragon* (1830).

W. R. Nicoll and T. J. Wise, *Literary Anecdotes of the 19th Century*, I (1895; incl. H. B. Forman on W.). R.M.H. (K.W.)

**Wadman, ANNE** (\*Langweer 30 XI 1919), Frisian writer of poetry, fiction and relentless literary criticism. His novels are written in a modern tone and violated sexual taboos in Frisian literature.

NOVELS: *De oerwinning fan Bjinse Houtsma* (1962); *De Smearlappen* (1963; Dutch tr. 1964; Ger. tr. 1965); *Kûgels foar in labbekak* (1964; Dutch tr. 1966); *By de duvel to bycht* (1966; Dutch tr. 1968); *De feestgongers* (1968); *It rammelfjen fan de pels* (1970).—*Kritysk Konfoai* (coll. essays; 1951).—*Mei Abraham fûstkje* (autobiog.; 1969).

E. Howard Harris, *The Literature of Friesland* (1956); J. Piebenga, *Koarte Skiednis fan de Fryske Skriftekennisse* (2nd ed. 1957). K.D.

**Wadskier, CHRISTIAN FREDERIK** (\*Ørslev Kloster, nr Skive 1713; ∞1755 Christiane Annette Friederich, ∞1778 Frederikke Hæseker; †Copenhagen 5 XI 1779), Danish poet. Without any permanent employment for a long time, he made his living by writing occasional poems. In 1755 he became Professor of poetry at Copenhagen. Much of his poetry is simply mechanical, but his quaint and often witty style, reminiscent of 17th-century baroque, has given him a permanent place among Danish poets.

*Udvalgte danske Vers* (ed. H. Brix and A. Jensen, 1915). E.B.

**Wagenaar, JAN** (\*Amsterdam 18 X 1709; ∞1739 Christiana Vergoes; †*ibid.* 1 III 1773), Dutch historian, topographer and journalist; self-educated, from 1730 a Mennonite. He wrote the first standard history of the Netherlands and of Amsterdam, showing a moderate partiality to the States' cause.

*Hedendaagsche historie of tegenwoordige staat*, I–III, V, X, XXI (1738–58); *Vaderlandsche Historie* (21 vols, 1749–59); *Amsterdam in zijn opkomst . . .* (3 vols, 1760–68).

P. Huisinga Bakker, *Het leeven van J. W.* (1776). J.W.W.

**Wagenfeld, KARL** (\*Lüdinghausen 5 IV 1869; †Münster 19 XII 1939), Low German epic poet and playwright. He began with tragedies from peasant life but later devoted himself to religious poetry in which medium he wrote two epics and a Mystery play. These owe more to modern

Christian beliefs and, in part, Expressionist technique, than to medieval Mystery plays. His use of the Westphalian dialect in highly wrought verse is masterly.

TRAGEDIES: *Dat Gewitter* (1912); *Hatt gegen Hatt* (1916).—EPICS: *Daud un Düwel* (1912); *De Antichrist* (1916).—*Lucifer* (play; 1921).—*Gesammelte Werke* (2 vols, 1954–56).

A. Kracht, *Das Werk K. W.s* (diss. Rostock, unpub.; extras in *Mitteilungen Quickborn*, XXV, XXVII, 1932, 1934); K. W. *Festgabe* (1939; with biblio.). G.C.

Wager, LEWIS (fl. 1566), English morality-writer. In the one play known to be written by him Wager uses Biblical history in polemic.

G.K.H.

*The Life and Repentance of Mary Magdalene* (1567; ed. F. I. Carpenter, 1902).

B. Spivack, *Shakespeare and the Allegory of Evil* (1958); D. M. Bevington, *From 'Mankind' to Marlowe* (1962); F. P. Wilson, *The English Drama 1485–1585* (1969). G.K.H. (C.B.)

Wager, WILLIAM (fl. 1566), English writer of interludes. Three interludes, Protestant in tone and didactic in intention, are known as the work of this author. G.K.H.

*Enough is as good as a feast* (?1565); *The Cruel Debtor* (1566; frags only); *The longer thou livest the more fool thou art. A mirror very necessary for youth* (1569); ed. R. M. Benbow (*The Longer . . . and Enough . . .*; 1968).

B. Spivack, *Shakespeare and the Allegory of Evil* (1958); D. M. Bevington, *From 'Mankind' to Marlowe* (1962) and *Tudor Drama and Politics* (1968); F. P. Wilson, *The English Drama 1485–1585* (1969). G.K.H. (C.B.)

Wägner, ELIN (\*Lund 16 V 1882; †Bergslund, Småland 7 I 1949), Swedish journalist, author and feminist. Wägner's early work championed the emancipated woman; and her latent pacifism was brought out by the First World War, notably in *Släkten Jerneploogs framgång* (1916). In her Småland-peasant novel, *Åsa-Hanna* (1917), she returned to childhood media, leaving criticism of modern conventions for analysis of individuals and their spiritual troubles. The attempt to reconcile religion with modern life occupied her long, and though she never relinquished her feminist creeds, her best work combines both these inward urges. C.H.K.

*Valda skrifter* (ed. H. Ahlenius, 14 vols, 1950–54).—H. Ahlenius, *E. W.* (1936). I.S.

Wagner, HEINRICH LEOPOLD (\*Strasbourg 19 II 1747; †Frankfurt-on-Main 4 III 1779), German dramatist. At Strasbourg University in 1771 Wagner met Goethe\*, whom he greatly admired.

In 1774 he settled in Frankfurt in legal practice, becoming one of Goethe's circle. His satire *Prometheus Deukalion* (1775) was attributed to Goethe. His often strikingly realistic plays become stilted at moments of passion. He was primarily a gifted imitator.

*Die Reue nach der Tat* (1775); *Die Kindesmörderin* (1776); *Theaterstücke* (1779).—*Gesammelte Werke* (vol. I only; 1923); sel. eds: A. Sauer in J. Kürschner, *Dt. Nat.-Lit.*, LXXX (1883); K. Freye in *Sturm und Drang* (1911).

E. Schmidt, *H. L. W.* (1879).

H.B.G.

Wagner, RICHARD (\*Leipzig 22 V 1813; ∞1836 Minna Planer [†1865], ∞1870 Cosima von Bülow; †Venice 13 II 1883), German composer and dramatist. From boyhood Wagner was equally drawn to dramatic writing and to composition, but only after apprentice work with conventional opera did he arrive at his individual synthesis. As *Kapellmeister* in Dresden (1843–49) he was gradually achieving success, when revolutionary entanglements caused his exile in Zürich (1849–59). There he elaborated his theory of the music-drama with its ancient Greek manner: poetry, music and the pictorial arts fused into one, with which the *Festspiel*—art elevated to a religious occasion—and the idea of drawing upon medieval myth and epic, unearthed during the Romantic period, were indissolubly linked. *Die Meistersinger von Nürnberg* (1862), counted among the few outstanding German comedies, was his last work intended for the stage as he found it, not as he wished it to be. He was helped by his friends—Liszt, von Bülow (whom he repaid by eloping with his wife), Nietzsche\* (who turned from an admirer into a bitter opponent). Ludwig II gave him his chance: the Festspielhaus at Bayreuth was founded in 1872, *The Ring* first performed in 1876. As a dramatic poet he was a follower of the Romantics, carrying out their theories in practice. His work was at once a culmination and a dead end. He had ardent admirers and bitter enemies in many lands. Though his idea of combining the arts in a single work was never practicable, *Tristan und Isolde* (1865) is still the most revolutionary operatic work.

*Mein Leben* (2 vols, 1911, 1969; Eng. tr. 1911); *Gesammelte Schriften und Dichtungen* (6th ed., 16 vols, 1912–14); *Briefe* (17 vols, 1912; ed. G. Strobel and W. Wolf, 1967 ff.); *Auswahl* (ed. W. Altmann, 2 vols, 1925; Eng. tr. M. M. Bozman, 1927, 1936).—*R. W.'s Prose Works* (tr. W. A. Ellis, 8 vols, 1892–99; repr. 1966); *Letters of R. W.* (ed. J. N. Burk, 1952).

K. F. Glasenapp, *W.* (6 vols, 1894–1912; 6th ed. 1908–23); W. A. Ellis, *Life of R. W.* (6 vols, 1900–08); W. J. Henderson, *R. W. His Life and His Dramas* (1901, 1923); G. de Pourtalès, *R. W.* (Paris, 1932; Eng. tr. 1932); E. Newman,

*W. As Man and Artist* (1914; 3rd ed. 1960) and *The Life of R. W.* (4 vols, 1933–46); E. Kretzschmar, *R. W.* (1939); J. Kerman, *Opera as Drama* (1959); H. Barth, *Internationale W.-Bibliographie* (1961); R. Domington, *W.'s 'Ring' and Its Symbols* (1963); C. White, *An Introduction to the Life and Works of R. W.* (1967).

H.A.P. (K.W.M.)

**Waiblinger, WILHELM** (\*Heilbronn 21 XI 1804; †Rome 17 I 1830), German poet. Highly precocious, with marks of genius and unbounded ambition, Waiblinger wrote his novel *Phaethon* and was known to Schwab\* and Uhland\* while still at school. Hölderlin\* was his model, Mörike\*, for a time, his friend. Cotta financed his stay in Italy in 1826, but, dissatisfied, withdrew support. Immersing himself in Italian life, Waiblinger went to pieces, whilst his verse and prose, in spite of flashes of vivid beauty, remained unrecognized until after his death.

*Gesammelte Werke* (ed. H. von Canitz, 9 vols, 1839–40); *Gedichte* (ed. E. Mörike, 1844).

H. Behne, *W.* (1948); L. S. Thompson, *W. W. in Italy* (1953).

H.A.P. (K.W.M.)

**Wain, JOHN (BARRINGTON)** (\*Stoke-on-Trent 14 III 1925; ∞1947 Marianne Urmston [o/o 1956], ∞1960 Eirian James), English novelist, poet and critic. His novels have an engaging humour, and his poetry verbal dexterity and attractive wit.

NOVELS: *Hurry On Down* (1953); *The Contenders* (1958); *The Smaller Sky* (1967); *A Winter in the Hills* (1970).—POETRY: *A Word Carved on a Sill* (1956); *Weep Before God* (1961); *Letters to Five Artists* (1969).—CRITICISM: *Preliminary Essays* (1957); *Essays on Literature and Ideas* (1963); *The Living World of Shakespeare* (1964).

W.R.A.

**Wakefield, GILBERT** (\*Nottingham 22 II 1756; ∞1779 Anne Watson; †Hackney 9 IX 1801), English classical scholar and controversialist whose pugnacious spirit is visible alike in his political career and in his emendations of the classical texts he edited.

R.M.H.

*Silva Critica: the illustration of the Scriptures by light borrowed from the philology of Greece and Rome* (5 vols, 1789–93); ed., *Horace* (2 vols, 1794); ed., *Lucretius* (3 vols, 1796–99); *Correspondence with C. J. Fox* (1813).—*Memoirs of the Life of G. W.* (2 vols, 1792; by himself).

R.M.H. (M.Bu.)

**Wakefield Cycle:** see Towneley Cycle.

**Walaëus, ANTONIUS** (\*Ghent 3 X 1573; †Leyden 9 VII 1639), Dutch theologian, 1605–19 parson at Middelburg, afterwards Professor at Leiden. He had an important share in the official translation of the Bible.

*Opera omnia* (ed. J. Walaëus, 1647–48); *Synopsis purioris theologiae* (ed. H. Bavinck, 1881).

J. D. de Lind van Wijngaarden, *A. W.* (1891).

J.J.M.

**Walafrid Strabo** (\*c. 808; †849), Abbot of Reichenau from 838. He studied in Fulda under Rabanus\* Maurus. Early works are a *Visio Wettini* (c. 830) and lives of saints. As tutor to Charles, son of Louis the Pious, he wrote court poetry in the best Carolingian tradition. More famous is *De cultura hortorum* ('Hortulus'), a description, with allegory, of the flowers in the cloister garden of Reichenau. He wrote a preface to Einhard's\* *Vita Caroli*. He did not write the *Glossa ordinaria*.

*Monumenta Germaniae historica, Poetae Latini aevi Carolini*, II (1884); *Hortulus* (tr. R. S. Lambert, 1924); *Life of St Gall* (tr. Maud Joynt, 1927).

F. J. E. Raby, *Secular Latin Poetry* (2 vols, 1934); B. Smalley, *The Study of the Bible* (on the *Glossa ordinaria*; 2nd ed. 1952).

F.P.P.

**Walcott, DEREK A.** (\*Castries, St Lucia 23 I 1930; ∞1954 Faye Moyston [o/o 1959], ∞1960 Margaret Maillard), West Indian poet and playwright. Since graduating from University in Jamaica he has lived mostly in Trinidad, where he directs the Trinidad Theatre Workshop. His creative sensibility has drawn heavily on his St Lucian experience, but increasingly Trinidad and elsewhere, first in his poetry and very recently in a play (*In A Fine Castle*), have been providing settings. A painter as well, Walcott is profoundly West Indian in his use of landscape and social setting, in the way in which the stylistic influence of English and American modern writers has been tempered by his strength in West Indian image and speech rhythm, and above all in respect of his themes and concerns, present from his teenage beginnings as a poet and explored humanely always. The familiar but crucial West Indian problems are present in his work, but without circumscribing it or limiting his vision. Instead his work as a whole redefines the West Indian problem in a new dimension, reminding us through his humanistic concern that it is not unique, and that if it depersonalizes, the solution is partly in the preservation and reconstruction of human personality. His work shows his own determination to remain whole; and if he is often the subject of his own poetry, the self is explored in ways that make his experience not unrepresentative of his country's, while at the same time remaining relevant in a world that is increasingly threatening the integrity of the individual.

PLAYS: *Henri Christophe* (n.d.); *The Sea at Dauphin* (1954); *Drums and Colours* (1961); *Malcauchon* (1966); *Ti Jean* (n.d.); *Dream on Monkey Mountain and Other Plays* (1970).—*25 Poems* (1948); *In A Green Night: Poems*

1948-60 (1962); *The Castaway and Other Poems* (1965); *The Gulf and Other Poems* (1969).—'Leaving School' in *London Mag.*, new ser., V.6 (Sept. 1965).

G. C. O. King, 'The poems of D. W.' in *Caribbean Quart.*, X.3 (Sept. 1964); Mervyn Morris, 'W. and the audience for poetry', *ibid.*, XIV.1-2 (1968); Patricia Ismond, 'W. versus Brathwaite', *ibid.*, XVII.3-4 (Sept.-Dec. 1971); Gerald Moore, *The Chosen Tongue* (1969); Edward Baugh, 'Metaphor and plainness in the poetry of D. W.' in *The Lit. Half-Yearly*, XI.2 (July 1970).

A.D.Dr.

Waldinger, ERNST (\*Vienna 16 X 1896; †New York 1 II 1970), German-American lyricist. Forced to emigrate to the United States in 1938, he became a Professor at Skidmore College in Albany, New York.

*Die Kuppel* (1934); *Der Gemmenschneider* (1937); *Die kühlen Bauernstuben* (1946); *Musik für diese Zeit* (1946); *Glück und Geduld* (1952); *Zwischen Hudson und Donau* (1958); *Gesang vor dem Abgrund* (1961); *Ich kann mit meinem Menschenbruder sprechen* (1965).

J. Picard, 'E. W. at sixty' in *Books Abroad*, XXXI (1957); N. Langer in *Dichter aus Österreich*, IV (1960); R. Knauf, 'E. W.' in *Amer.-Ger. Rev.*, XXVII (1961).

E.R.

Waldis, BURKARD (\*Allendorf c. 1495; †c. 1556), German dramatist and moralist. Originally a Franciscan, he became a fanatical Lutheran after a visit to Rome and lived a restless life in Riga. There he wrote the Low German Shrovetide play, *Der verlorene Sohn*, dramatic, well constructed, deeply sincere and on a high poetic level, after Gnapheus\* *Acolastus* the best play on this theme. His fables (*Esopus*) are, despite obscenity and long-windedness, full of humour, imagination and local Riga colour, and were extremely popular.

*De parabell vam verlorn Szohn* (1527; ed. G. Milchsack, 1881; ed. A. E. Berger in *Dt. Lit. in Entw.-Reihen*, VI, 1935); *Esopus* (1548; ed. H. Kurz, 3 vols, 1862; ed. J. Tittmann, 2 vols, 1882); *Der Psalter* (1552).

G. Milchsack, *B. W.* (1881); E. Martens, *B. W.* 'Esopus' (diss. Göttingen, 1907); J. Riordan, 'The status of the B. W. studies' in *Mod. Lang. Quart.*, II (1941).

D.G.D.

Waley, ARTHUR DAVID (\*Tunbridge Wells 19 VIII 1889; ∞1966 Alison Grant Robinson; †27 VI 1966), English interpreter of Chinese and Japanese literature and art. His knowledge of his subject and feeling for it, and his ability as a translator, have made his books indispensable and delightful.

TRANSLATIONS: *170 Chinese Poems* (1918); *More Translations* (1919); *The Tale of Genji*

(1925-33); *The Book of Songs* (1937); *The Analects of Confucius* (1938); *Monkey* (1942); *Chinese Poems* (1946).—ON CHINA: *An Introduction to the Study of Chinese Painting* (1923); *The Way and Its Power* (1934); *Three Ways of Thought in Ancient China* (1939); *The Life and Times of Po Chü-i* (1949); *The Real Tripitaka* (1951).—ON JAPAN: *Japanese Poetry* (1919); *The Nō Plays of Japan* (1921).

*Madly Singing in the Mountains: An Appreciation and Anthology of A. W.* (ed. I. Morris, 1970).—Biblio. by F. A. Johns (1968).

R.A.S.-J. (W.R.A.)

Walker, DAVID HARRY (\*Dundee, Scotland 9 II 1911; ∞1939 Willa Magee), Scottish-Canadian writer who served as a military officer in Britain, India and the Sudan and was prisoner of war (1940-45). After filling the post of controller to the Viceroy of India (1946-47), he settled in Canada. Drawn from his varied experience, his novels and adventure stories are marked by vivid description, comedy and engaging narrative skill.

*The Storm and the Silence* (1949); *Geordie* (1950); *The Pillar* (1952); *Digby* (1953); *Harry Black* (1956); *Where the High Winds Blow* (1960); *Mallabec* (1965); *Come Back, Geordie* (1966).

M. Stobie, 'The quality of space' in *Canad. Lit.*, VII (1961).

R.Su.

Wall, MERVYN (\*Dublin 23 VIII 1908), Irish novelist and dramatist; he has written novels with medieval settings and satirical contemporary reference.

NOVELS: *The Unfortunate Fursey* (1946); *The Return of Fursey* (1948); *Leaves for Burning* (1952); *No Trophies Raise* (1956).

E.T.W.

Wallace, LEW(IS) (\*Brookville, Ind. 10 IV 1827; ∞1852 Susan Elston; †Crawfordsville, Ind. 15 II 1905), American novelist. His first novel on the Spanish conquest of Mexico was followed by his widely-read romance of the early Roman Empire, *Ben Hur*. His autobiography tells of his Civil War experiences in the Union army.

*The Fair God* (1873); *Ben Hur: A Tale of the Christ* (1880); *The Prince of India* (1893); *Lew W.: An Autobiography* (1906).

H.L.C.

Wallace, (RICHARD HORATIO) EDGAR (\*Greenwich 1 IV 1875; ∞1900 Ivy Maud Caldecott; ∞1921 Ethel Violet King; †Hollywood, Calif. 10 II 1932), English novelist and playwright. Earning a living humbly from the age of 12, he became Daily Mail correspondent in South Africa, and subsequently devoted himself to journalism, play-writing and the production of 170 sensational thrillers which had phenomenal popularity. *On the Spot* (1931) was a powerful play.

NOVELS: *The Four Just Men* (1905); *Sanders of the River* (1911); *Bones* (1915); *The Crimson Circle* (1922); *The Green Archer* (1923).—*The Ringer* (play; 1926).—*People* (autobiog.; 1926).

E. V. Wallace, *E. W.* (1932); M. Lane, *E. W.* (1938).—Biblio. by W. O. G. Lofts and D. Adley (1969). R.A.S.-J. (W.R.A.)

Wallace-Crabbe, CHRISTOPHER KEITH (\*Richmond, Melbourne 6 V 1934), Australian poet. Influenced by Auden\* and having affinities with the English poets of the 1950s, his verse has sharp precision, careful craftsmanship and an engagingly humane outlook.

*The Music of Division* (1959); *In Light and Darkness* (1963); *The Rebel General* (1967). A.M.G.

Wallenberg, JACOB (\*Visby 1 III 1746; †Mönsterås 25 VIII 1778), Swedish poet. His best-known work is the witty travelogue, *Min son på galejan*, written in the then popular genre during a voyage to Canton in 1769 as chaplain on one of the Swedish East India Company's ships. He also wrote other burlesques, much occasional verse and a successful play, *Susanna*.

*Samlade skrifter* (ed. N. Afzelius, pub. Svenska vitterhetssamfundet, 1928-41). C.H.K. (I.S.)

Wallengren, AXEL, pseud. FALSTAFF FAKIR (\*Lund 21 I 1865; †Berlin 4 XII 1896), Swedish author of some rather indifferent serious poetry and tales, but best known as a humorous writer. His technique recalls Mark\* Twain, but his matter is wholly personal and has done much to influence the comic tradition in Swedish literature.

*Samlade skrifter* (with biog. H. Küntzel; 5 vols, 1923-24); *Falstaff Fakirs bästa* (1943).

O. Holmberg, *Skratt och allvar i svensk litteratur* (1963). C.H.K. (I.S.)

Waller, EDMUND (\*Coleshill 3 III 1606; †Beaconsfield 21 X 1687), English poet. Lifelong and eloquent Parliamentarian, poetical suitor to Lady Dorothy Sidney ('Sacharissa') and member of the circle of Lucius Cary\*, Waller was acknowledged throughout the 18th century as the creator of the neo-classical style in English poetry. His 'lucid rhetoric' is little admired today, but a few lyrics (e.g. 'Go, Lovely Rose') keep their place in anthologies. G.K.H.

*The Poems of E. W.* (ed. G. Thorn-Drury, 1893).

A. W. Allison, *Towards an Augustan Poetic* (1962); W. L. Cherniak, *The Poetry of Limitation: A Study of E. W.* (1968). G.K.H. (C.B.)

Waller, MAX, pseud. of MAURICE WARLOMONT (\*Brussels 23 II 1860; †ibid. 6 III 1889), Belgian poet and novelist. He founded and edited (1881-89) *La Jeune Belgique*, the review which launched

Belgium's literary renaissance. As polemicist, organizer and catalyst to other men's art, he was brilliant: his own small output was delicate and whimsical.

*La flute à Siebel* (verse; 1887).—NOVELS: *Lysiane de Lysias* (1885); *Greta Friedmann* (1885).—*Anthologie* (ed. A. Giraud, 1908).

B.M.W. (J.C.D.)

Wallin, JOHAN OLOF (\*St Tuna 15 X 1779; †Uppsala 30 VI 1839), Swedish Archbishop and poet. Wallin's youthful didactic and occasional verse followed Leopold's\* school. His self-imposed life-work of a revised official Swedish hymnary as a 'vade-mecum for all' was realized in 1819. Wallin himself wrote 130 of its 500 hymns, and revised, adapted or translated another 200. In 1834 he composed his greatest and most powerful sacred poem, *Dödens ängel* (*The Angel of Death*, tr. C. B. Shaw, 1910), under the influence of the cholera epidemic. His later verses had Dalarna themes and are remarkable for their authenticity.

*Samlade vitterhetsarbeten* (ed. B. von Beskow, 6th ed. 1878); *Samlade skrifter* (ed. E. Liedgren and S. Malmström, 1955- ).

F. Böök, *Den romantiska tidsåldern* (1928); D. Andreae, *J. O. W.* (1956). C.H.K. (I.S.)

Wallis, A. S. C., pseud. of ADELE SOPHIA CORNELIA VON ANTAL, née OPZOOMER (\*Utrecht 21 VII 1857; ∞1888 Géza Antal von Felső-Geller; †Rotterdam 27 XII 1925), Dutch writer of historical novels and plays. Influenced by Schiller\*, she wrote her first dramas in German; her first sombre novel, strong in atmosphere, has a depth which her later works, though more carefully written, fail to attain.

PLAYS: *Der Sturz des Hauses Alba* (1875); *Eene Hongaarsche samenzwering* (1904).—PROSE: *In dagen van strijd* (3 vols, 1878; *In Troubled Times*, tr. E. J. Irving, 1888); *Vorstengunst* (3 vols, 1883; *Royal Favour*, tr. idem, 1885); *Een liefdedroom in 1795* (1906); *De koning van een vreugderijk* (1914).

J. Snellen in *Levensber. Maatschappij Nederl. Letterk.* (1926); G. B., 'Mevr. Bosboom over A. S. C. W.' in *De Nieuwe Taalgids*, XXX (1937); S. J. R. Rameckers, *A. S. C. W.* (1947).

J.W.W.

Walpole, HORATIO OR HORACE, 4TH EARL OF ORFORD (\*London 24 IX 1717; †ibid. 2 III 1797), English letter-writer, wit and author, son of Sir Robert Walpole, whose correspondence with friends, made between the ages of 15 and 74, forms at once an autobiography and a history of a period written by an affected, affectionate and sensitive dilettante with a flair for gossip, anecdote and chronicle. Eton, Cambridge and the Grand Tour were followed for Walpole by an unenthusiastic seat in Parliament. In 1747 he bought

Strawberry Hill and gradually turned it into a little battlemented Gothic castle stocked with pictures, books, antiques and curiosities. Here he set up a printing press, of which the odes of his friend Gray\* were the first production, and devoted himself to the life of amateur author and man of taste. He wrote *The Castle of Otranto* (1765), which set the fashion for the novel of Gothic horrors, *Anecdotes of Painting in England* (4 vols, 1762–71), and a tragedy called *The Mysterious Mother* (1768).

*A Letter from Xo Ho, a Chinese philosopher at London, to his Friend Line Chi, at Peking* (1757); *Catalogue of the Royal and Noble Authors of England* (2 vols, 1758); *Fugitive Pieces in Verse and Prose* (1758); *Catalogue of Engravers* (1763); *Historic Doubts on Richard III* (1768); *Miscellaneous Antiquities* (1772); *Letter to the Editor of the Miscellanies of Thomas Chatterton* (1779); *Description of the Villa of H. W. . . . at Strawberry Hill* (1774; defin. form, 1784).—*Hieroglyphic Tales* (1785); *Essay on Modern Gardening* (1785).—*Reminiscences, written in 1788, for the amusement of Miss Mary and Miss Agnes B[err]y* (1805); *Memoirs of the last ten years of the reign of George II* (ed. Lord Holland, 2 vols, 1822); *Memoirs of the reign of King George III* (ed. Sir D. Le Marchant, 4 vols, 1845); *Journal of the Reign of George III From 1771 to 1783* (ed. J. Doran, 2 vols, 1859).—*Works* (ed. M. Berry, 5 vols, 1798); *Castle of Otranto* (ed. W. S. Lewis, 1964); *Letters* (ed. Mrs Paget Toynbee, 19 vols, 1903–25; ed. W. S. Lewis, 250 vols, 1937– ).

J. Pinkerton, *Walpoliana* (2 vols, 1799); E. Warburton, *Memoirs of H. W. and His Contemporaries* (2 vols, 1851); Lady T. Lewis, *Extracts of the Journals and Correspondence of Miss Berry* (3 vols, 1865); A. Dobson, *H. W.: a Memoir* (1893; with biblio.); M. A. Havens, *H. W. and the Strawberry Hill Press* (1901); P. Yvon, *H. W. as a Poet* (1924); A. F. De Koven, *H. W. and Mme du Deffand* (1929); R. W. K. Cremer, *H. W.* (1946); *H. W.: Writer, Politician and Connoisseur* (ed. W. H. Smith, 1967). R.M.H. (M.Bu.)

**Walpole, Sir Hugh Seymour** (\*Auckland, N.Z. 13 III 1884; †nr Keswick 1 VI 1941), English novelist. Industrious, of an exuberant nature, skilled in straight narrative, expansive in scenic description, Walpole had the knack of making the most of a moderate talent, and had success with most of his books from 1911 onwards. Perhaps his best novel was *The Dark Forest* (1916), based on genuine experience.

NOVELS: *Mr Perrin and Mr Traill* (1911); *The Duchess of Wrexe* (1914); *The Secret City* (1919); *Jeremy* (1919); *The Cathedral* (1922); *The Old Ladies* (1924); *Wintersmoon* (1928); *The Herries Chronicle: Rogue Herries* (1930); *Judith Paris* (1931); *The Fortress* (1932); *Vanessa* (1933); *The Bright Pavilions* (1940); *Blind Man's*

*House* (1941).—CRITICISM: *Joseph Conrad* (1916); *Anthony Trollope* (1928).

R. Hart-Davis, *H. W.* (1952).

R.A.S.-J. (W.R.A.)

**Walschap, Gerard** (\*Londerzeel 9 VII 1898), Flemish novelist. The principal prose writer of his generation, he made his début in the Expressionist manner of Moens\* with verbose verse, a lyrical religious novel and anti-naturalistic plays in the Roman Catholic spirit. With *Adelaide*, in 1929, he came into his own as a novelist with a dynamic style of his own. From *Adelaide* onwards he fiercely criticized the preponderantly Roman Catholic civilization of Flanders, which, in his opinion, is merely external. After his own public breach with Roman Catholicism he portrayed the pagan, his self-confessed ideal, in his masterpiece *Houtekiet*. A strong ethical overtone in his work affirms the value of human aspirations in a strident, even aggressive, manner at first, latterly mellowing to a more supple humanist rationalism. He is also a master of the short story, and his output includes plays and children's books.

NOVELS: *Waldo* (1928); *Adelaide* (1929), *Eric* (1931), *Carla* (1933; pub. as a trilogy under title *De familie Roothoof*, 1939; *Die Sünde der Adelaide*, tr. E. and F. Augustin, 1933); *Trouwen* (1933); *Marriage: Ordeal*, tr. A. Brotherton, 1963); *Celibaat* (1934); *Een mensch van goeden wil* (1936); *L'homme qui voulait le bien*, tr. 1944); *Sibylle* (1938); *De bejegening van Christus* (1940; *Begegnung mit Christus*, tr. M. Hechtile, 1935); *Het kind* (1939; *Das Kind*, tr. *idem*, 1939); *Houtekiet* (1939; Fr. tr. R. Verheyen, 1942); *Denise* (1942; Fr. tr. R. de Vroylande, 1944); *Ons geluk* (1946); *Moeder* (1950); *Zuster Virgilia* (1951; *Sœur Virgilia*, tr. P. Chambard, 1953); *Oproer in Congo* (1953; *Insurrection au Congo*, tr. F. Populier and F. de Cacamp, 1956); *De Française* (1947); *De ongelooflijke avonturen van Tilman Armenaas* (1960); *Nieuw Deps* (1960); *Alter ego* (1964); *De kaartridder van Heppeneert* (1966); *Het gastmaal* (1966).—SHORT STORIES: *Volk* (1930); *De dood in het dorp* (1930; *Himmelfahrten*, tr. E. and F. Augustin, 1933); *De wereld van Soo Moereman* (1941); *Genezing door aspirine* (1943; *Cure d'aspirine*, tr. W. Elsschot, 1943).—*De Spaansche gebroeders* (play; 1937).—ESSAYS: *Vaarwel dan* (1940); *Salut en merci* (1955); *Muziek voor twee stemmen* (1963).

K. Elebaers, *De romankunst van G. W.* (1942); B. Fr. van Vlieden, *G. W.* (3rd ed. 1963); A. Westerlinck, *Gesprekken met W.* (2 vols, 1969–70).

R.F.L.

**Walser, Martin** (\*Wasserburg, Lake Constance 24 III 1927), German prose writer and playwright. Proust\* and Kafka\* (*Beschreibung einer Form. Versuch über Franz Kafka*, 1961) are acknowledged starting-points for his fiction, in which the

shallowness and corruption of the 'economic miracle' society is laid bare. His novels show social insight, satirical wit, a sharp eye for significant detail and linguistic virtuosity. In his tragicomic radio and stage plays he seeks to reveal the repressed and unexpressed tensions and tragedies of contemporary German society.

*Ein Flugzeug über dem Haus* (stories; 1955); *Ehen in Philippsburg* (novel; 1957; tr. *The Gadarene Club*, 1959); *Halbzeit* (novel; 1960); *Lügendgeschichten* (stories; 1964); *Erfahrungen und Leseerfahrungen* (essays; 1965); *Das Einhorn* (1966; tr. *The Unicorn*, 1971).—PLAYS: *Ein deutsche Chronik* (trilogy, in progr.: *Eiche und Angora*, 1962, tr. *The Rabbit Race*, 1963; *Der schwarze Schwan*, 1964).

R. Hartung, 'M. W.' in *Monat*, X (1957–58); R. H. Thomas and W. van der Will, *The German Novel and the Affluent Society* (1968). K.P.

Walser, ROBERT (\*Biel nr Berne 15 IV 1878; †Herisau, Aargau 25 XII 1956), Swiss novelist, poet, writer of short stories. He wrote most of his works between 1904 and 1933, when he fell incurably ill and was admitted to a mental asylum. In spite of praise by Kafka\*, Musil\*, Benjamin\* and Hesse\* he is only now receiving wider recognition. With Kafka, whose work he influenced, he shared devotion to language as a medium—he liked 'fine and beautiful words'—but where Kafka is sad Walser is gay. His work is essentially lyrical, carefree fantasy with gentle irony.

NOVELS: *Geschwister Tanner* (1907); *Der Gehülfe* (1908); *Jakob von Gunten* (1909).—SHORT STORIES ETC.: *Geschichten* (1914); *Kleine Prosa* (1917); *Der Spaziergang* (1917); *The Walk, and Other Stories*, tr. C. Middleton, 1960); *Poetenleben* (1918).—COLLECTED WORKS: *Gesamtausgabe* (ed. C. Seelig, 4 vols, 1953–62; abandoned after Seelig's death); *Das Gesamtwerk* (ed. J. Greeven, III–IV, 1967–68; VI–X, 1966–68).

C. Seelig, *Wanderungen mit R. W.* (1959); H. W. Waidson, 'R. W.' in *German Men of Letters*, II (ed. A. Natan, 1963); C. Middleton, 'R. W.' in *Texas Quart.*, VII (1964); R. Mächler, *Das Leben R. W.s: eine dokumentarische Biographie* (1966); G. C. Avery, *Inquiry and Testament: A Study of R. W.* (1968). F.M.K.

Walsh, WILLIAM (\*Abberley, Worcs 1663; †18 III 1708), English critic and poet. His critical powers were praised by Dryden\* and Pope\*; he seems to have aided the latter in the construction of his *Pastorals*. His correspondence with Pope preserves his name more surely than any of his own compositions.

*Letters of Mr Pope and several eminent persons* (1735); *The Works of W. W. in Prose and Verse* (1736); *Poetical Works*, ed. in Johnson (1779), Anderson (1793), Chalmers (1808), etc.

G.K.H. (C.B.)

Walsingham, THOMAS (†?1422), monk, classical scholar and the last of the great medieval chroniclers at the Abbey of St Albans; probably responsible for most of the Latin chronicles compiled or continued there 1377–1422. His other works include an 'elaboration' of the *Ephemeris de historia belli Troiana* by Dictys\* Cretensis, the *Historia magni principis Alexandri*, and the *Archana deorum*, a moralization of Ovid's\* *Metamorphoses*, which relies heavily on early mythographers.

Most chronicles ed. H. T. Riley (Rolls Ser.; 6 vols, 1863–76) but some are based on inferior MSS and problems of authorship remain; *Archana deorum* (ed. R. van Kluyve, Durham, N.C., 1968).

C. Jenkins, *The Monastic Chronicler and the Early School of St Albans* (1922); T. F. Tout, *The Study of Mediaeval Chronicles* (1922); and especially V. H. Galbraith, intro. to *St Albans Chronicle 1406–1420* (1937). R.W.B. (Tor.)

Waltari, MIKA (\*Helsinki 19 IX 1908; ∞1931 Marjatta Luukkonen), Finnish novelist and translator. Graduated from Helsinki University in 1929 and worked first as a journalist and translator before becoming a free-lance writer; since 1957 a member of the Finnish Academy. His early works reveal the influence of the Tulenkantajat literary circle of which Waltari was a young and gifted member. The events of 1939–44 induced in him a deep scepticism of human motives and his subsequent novels ponder the eternal struggle of good and evil in man. His work is characterized by a remarkable accuracy of detail and masterly, enthralling narrative. The numerous translations of his novels and the film of *Sinuhe, egyptiläinen* (2 vols, 1945; *Sinuhe the Egyptian*, tr. N. Walford, 1949) have made him the best known of Finnish writers abroad.

NOVELS AND STORIES: *Suuri illusioini* (1928); *Mies ja haave* (1933); *Sielu ja liekki* (1934); *Palava nuoruus* (1935); *Vieras mies tuli taloon* (1937; *A Stranger Came to the Farm*, tr. N. Walford, 1952); *Kuka murhasi rouva Skrofin?* (1939); *Antero ei enää palaa* (1940); *Tanssi yli hautojen* (1944); *Mikael karvajalka* (1948; *Michael the Finn*, tr. N. Walford, 1950); *Mikael Hakim* (1949; *The Sultan's Renegade*, tr. *idem*, 1951); *Johannes Angelos* (1952; *The Dark Angel*, tr. *idem*, 1953); *Kuun maisema* (1953; *Moonscape and Other Stories*, tr. *idem*, 1954); *Turms, kuolematon* (1955; *The Etruscan*, tr. E. Ramsden, 1957); *Feliks Onnellinen* (1958; *The Tongue of Fire*, tr. A. Blair, 1959); *Valtakunnan salaisuus* (1959; *The Secret of the Kingdom*, tr. N. Walford, 1960); *Ihmiskunnan viholliset* (1964; tr. *The Roman*, 1968). *M. W:n juhlakirja* (1958). M.A.B.

Walter, W. E. C.: see Loveling, VIRGINIE.

Walter of Speier (fl. 980), composed in Latin verse and also in prose the legend of St Christopher, dedicated to Balderich, his master.

Ed. K. Strecker and N. Fickermann in *Monumenta Germaniae historica, Poeti Latini aevi Carolini*, V.1 (1937); ed. P. Vossen (1962; with Ger. tr.). F.J.E.R. (Tor.)

Walter the Englishman (fl. 1177), versifier of fables mainly taken from a Latin prose collection known as *Romulus* (Phaedrus\*). His verses were often published under the title *Anonymus Neveleti*.

*Les fabulistes latins*, II (ed. L. Hervieux, 1884); *Ysopet-Avionnet* (ed. K. McKenzie and W. Oldfather, 1919). R.R.R.

Walther von der Vogelweide (c. 1170–1230), Austrian poet. Bishop Wolfer of Passau gave him the price of a coat in 1203: the rest we glean from his poems. *Ministerialis*, of modest learning, birth-place unknown; from c. 1190 in Vienna, learnt the art of minnesang and soon engaged in rivalry with Reinmar\* von Hagenau. Favoured by Frederick VI, but not by Leopold VII, he took to the road. His career until about 1220 included periods in the following of Philip of Swabia (to 1208), Otto IV and (from c. 1212) Frederick\* II, with short spells in Thuringia and at Meissen where he may have met Wolfram\* von Eschenbach and Heinrich\* von Morungen.

He enhanced the prestige of *Spruch* poetry (Spervogel\*), using it to commemorate state occasions (Philip's coronation and the Magdeburg Christmas festival 1198–99) and to express in grand diatribe the mood of Otto's anti-Papal policy; but particularly in three majestic poems for Philip, in which he 'sees' the 'state of the nation'. Nearer to *Spruch* tradition, despite their courtly tone and formal perfection, are his didactic and religious poems, his mordant attacks on individuals (including, we think, Neidhart\*, for his 'ragtime' songs), his petitions and his joyous acknowledgement of a small fief granted by Frederick c. 1220.

His early minnesang is cold and stilted—though no poet sang more eloquently in its idiom of the glory of court ceremony graced by ladies of high degree. He breaks new ground, both in his famous *pastourelle* and in a number of lyrics inspired by genuine affection (for someone more nearly his social equal) and the best Goliardic tradition. His late poems are sombre, but manly. He calls on Dame World to bid the Devil claim outstanding dues; in a magnificent palinode (and Crusader's song) he reviews his 'wasted' years. All in all, the noblest poetry of the German Middle Ages. The MASTERSINGERS claimed him—mainly for his skill as metrist. We no longer jib at his begging or find his shifting political allegiance disturbing (though to speak of patriotism as the unifying factor is unscholarly).

Eds: W. Wilmanns and V. Michels (1924); K. Lachmann and C. von Kraus (12th ed. 1959); M. F. Richey and H. Sacker, *Selected Poems* (1959); Fr. Maurer (2 vols, 1960–62); *Gedichte...* (with mod. renderings by P. Wapnewski, 1964); C. von Kraus, *Untersuchungen* (2nd ed. 1966).—Eng. tr. E. H. Zeydel and B. Q. Morgan (1952).

W. Wilmanns and V. Michels, *Leben und Dichtung...* (1916); K. Burdach, *Vorspiel*, I (1925), *Reinmar von Hagenau und W. von der V.* (2nd ed. 1928) and, as examples of close historical interpretation, in *Zschr. f. dt. Philol.*, LX (1935) and *Dt. Vierteljahrsschr.*, XII (1935); K. H. Halbach, *W. von der V.* (Metzler M 40; 1965; for experts); M. F. Richey, *Essays... Medieval German Love Lyric* (1969). F.P.P.

Walton, IZAAC (\*Stafford 9 VIII 1593; †Winchester 15 XII 1683), English author. Walton's major biographical effort was concerned with the heroes of the Anglican settlement, and he himself exhibits the Anglican temper of his age in its full range of gravity, sweetness and settled purity of mind. It is the same gentle but accurate attention to the details of everyday scenes which gives the *Compleat Angler* (1653) its charm. G.K.H.

R. B. Marston, *W. and Some Other Writers on Fish and Fishing* (1894); D. A. Stauffer, *English Biography Before 1700* (1930); D. Novarr, *The Making of W.'s Lives* (1958); J. Butt, *Biography in the Hands of W., Johnson and Boswell* (1966); J. R. Cooper, *The Art of the Compleat Angler* (1968). G.K.H. (C.B.)

Walton, JOHN, or JOHANNES CAPELLANUS (fl. 1410), Augustinian canon of Oseney Abbey, Oxford, who translated Boethius\* *De consolations Philosophiae* into English verse.

Walton's tr. (ed. M. Science, Early Eng. Text Soc., 1927).

E. P. Hammond, *English Verse Between Chaucer and Surrey* (1927). R.W.B.

Wanderer, THE: see Exeter Book.

Wang AN-SHIH (\*Lin-chiang-chün 18 XII 1021; †Nanking 21 V 1086), Chinese statesman, essayist and poet. From the time of his first official appointment in 1042 Wang advanced steadily until in 1070 he attained the office of Grand Councillor. Between 1069 and 1074 he drew up and carried into effect a far-reaching programme of economic, military, administrative and educational reform which became the material of dispute between the political parties in the state until the end of the Northern Sung dynasty (1127).

Wang's works of classical interpretation, in particular *Chou-kuan hsin-i* (completed 1075), were written with the object of providing a testimony for his reforms from the Confucian canonical books and thus could not avoid criticism. His



literary ability, however, was unquestioned. He adhered strictly to classical forms; in prose he wrote in the 'old' style revived by Han\* Yü and Liu\* Tsung-yüan and in poetry he followed Tu\* Fu and other T'ang models. Within these limits he achieved many thoughtful essays and some fine poems.

*Wang Lin-ch'uan ch'üan-chi* (complete works; earliest known ed. 1140; sel. poems tr. H.-Y. and G. Yang in *Chinese Lit.*, 1965, No. 11).

H. R. Williamson, *Wang An Shih* (2 vols, 1935-37; incl. trs of 28 essays). A.R.D.

Wang CHI (□Chiang-chou 585; †644), Chinese poet. Wang was the first poet of note to appear in the T'ang period. His poetry showed a great reaction against the elaborate style of the preceding century. He wrote with freedom of form and in language approached the vernacular. His favourite themes were nature and wine.

*Tung-kao-tz'ü chi* (coll. works; ed. Lü Ts'ai [†664]; sel. tr. in G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948).

A.R.D.

Wang CH'UNG (□Shang-yü 27; †c. 97), Chinese philosopher. Wang studied at the imperial academy in Lo-yang under the historian Pan Piao, father of Pan\* Ku. He afterwards returned home, lived as a teacher and later occupied minor local government posts. Although he submitted several memorials to the throne, he failed to attract imperial notice. When Emperor Chang (76-88) finally summoned him to court he was too ill to go. Yet he was among China's most brilliant and lively thinkers. His attitude is near scientific or at least one from which true science might have developed. However, he received little recognition until modern times. His style has a deliberate clarity. For, as he states in his one surviving work, *Lun-hêng*, he hoped to reach beyond a scholarly audience.

*Lun-hêng* (completed bet. 76 and 84; tr. A. Forke, 2 vols, 1907-11).

Li Shi Yi, 'Wang Ch'ung' in *T'ien Hsia Monthly*, V (1937); further biblio. in W.-T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969). A.R.D.

Wang K'AI-YÜN (□Hsiang-t'an 19 I 1833; †20 X 1916), Chinese poet, essayist and scholar. Wang served as a secretary to the statesman Tsêng\* Kuo-fan (he wrote a controversial account of Tsêng's Hunan army, *Hsiang-chün chih*, 1881), and later as head of various academies. He was a fine poet, finding his models among 'Six Dynasties' and T'ang poets, of whom he made a well-known anthology (*Pa-tai shih-hsüan*). In prose, he was a distinguished 'parallel'-style writer. He also produced many works of scholarship of which

the most important is *Ch'un-ch'iu Kung-yang chuan chien* (1908).

*Hsiang-ch'i lou ch'üan-shu* (coll. works; 1896-1911). A.R.D.

Wang Kuo-wei (\*Hai-ning 3 XII 1877; †Peking 2 VI 1927), Chinese scholar. After two failures in the official examinations, Wang went to Shanghai (1898) where he met Lo Chên-yü (1866-1940) who became his lifelong friend. Through Lo's aid he went to study in Japan. Throughout his life he remained a convinced monarchist and it was to demonstrate his feelings that he committed suicide. He was the greatest Chinese scholar of modern times, working in archaeological, historical and literary fields. His study of the old Chinese drama has been of special influence.

*Sung-Yüan hsi-ch'ü shih* (1915; partial tr. E. Erkes, 'Das chinesische Theater vor der T'ang-Zeit' in *Asia Major*, X, 1935).—*Hai-ning Wang Ching-an hsiên-shêng i-shu* (coll. works; 1940). A.R.D.

Wang Po (□Chiang-chou ?649; †?676), Chinese poet and prose-writer. Wang, grand-nephew of Wang\* Chi, enjoyed a great contemporary reputation as a scholar and poet (he is one of the 7th-century 'Four Masters'). He was also a successful writer of 'parallel' prose. His *T'êng-wang ko hsü* is especially famous.

*Wang Po chi* (coll. works); *T'êng-wang ko hsü* tr. in H. H. Hart, *A Garden of Peonies* (1938). A.R.D.

Wang SHIH-CHÊN (\*K'ai-fêng 19 X 1634; †Hsin-ch'êng, Shantung 26 VI 1711), Chinese poet. A precocious child (his first volume of poetry was published in 1648), Wang attained in his public life the highest offices of state. As a poet and poetical theorist he exercised the greatest influence. He maintained that poetry depended on the achievement of *shên-yün* ('spiritual harmony') in words and rhythm. He did not explicitly explain this semi-mystical doctrine but illustrated it with examples. While some of Wang's poetry remained simple and readily comprehensible, much tended to display excessive erudition; yet all has a strong musical quality.

*Tai-ching t'ang chi* (verse and essays; 1711).—*Tai-ching t'ang shih-hua* (poetical crit.; 1760). A.R.D.

Wang SHIH-FU (□Ta-tu [=Peking]), 13th-century Chinese dramatist. Wang's dates and biographical details are unknown but he would seem to have been a contemporary of Kuan\* Han-ch'ing. Of the 13 (or, according to another source, 14) plays which he wrote, three have survived with fragments of two others. *Hsi-hsiang chi* is among the most popular of all Chinese plays. It is much

longer than other Yüan plays; and it is generally believed that its fifth act was added by Kuan Han-ch'ing, although others ascribe the whole work to Wang and others to Kuan. Its theme is drawn from the T'ang short story *Hui-chên chi* (ascribed to Yüan\* Chen), which had already been adapted as a dramatic subject in the Sung and Chin periods. There are many different texts of the play. The popular edition is by Chin Jên-jui (1658) who ranked the play among the six greatest works of Chinese literature. But the text probably nearest the original is by Chou Ning-wang (pr. Ling Mêng-ch'ü bet. 1621 and 1627 as *Chi k'ung kuan pên Hsi-hsiang chi*).

*Hsi-hsiang chi* (*The Romance of the Western Chamber*, tr. S. I. Hsiung, 1935; *The West Chamber*, tr. H. Hart, 1936); *Li-ch'ün t'ang*; *P'o-yao chi*.  
A.R.D.

Wang Ts'AN (□Kao-p'ing 177; †17 II 217), Chinese poet. Wang is the most famous of the 'Seven Masters of the Chien-an Period' (196-220) who enjoyed the patronage of Ts'ao\* Ts'ao, and in whose works pure personal lyric poetry made its appearance. The personal approach is equally apparent in Wang's descriptive *fu*-poetry.

*T'eng-lou fu* (*fu*-poem; tr. G. Margouliès in *Le Kou-wen chinois*, 1925).—*Wang Shih-lang chi* (coll. works; sel. tr. in G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948).  
A.R.D.

Wang T'UNG-CHAO (\*Chu-ch'êng, Shantung 1898; †1957), Chinese novelist, short-story writer and poet. A founder of the Literary Association (1920), he was a prolific writer, who wrote movingly of the life of ordinary people in the 1920s and 1930s.

*Wang T'ung-chao shih-hsüan* (sel. poems; 1958; sel. tr. in K.-Y. Hsu, *Twentieth Century Chinese Poetry*, 1963).—Short stories tr. in *Chinese Lit.* (1959) No. 9 and (1964) No. 1.  
A.R.D.

Wang WEI (□T'ai-yüan 699/701; †759/761), Chinese poet. Wang had a more successful official career than most of the major T'ang poets. By the time of the revolt of An Lu-shan (755) he had risen to be a Grand Secretary of the imperial chancellery. During the revolt he fell into the hands of the rebels and was compelled to serve under them. After the suppression of the rebellion, he succeeded in excusing himself and was reinstated in high office. He spent his last years in the study of Buddhism, of which he was a devout adherent.

Wang had an equal fame as a poet and a painter. He was the 'father' of the southern school of Sung landscape painting. Su\* Shih's saying that 'there is painting in his poetry (and poetry in his painting)' fairly represents the sharp and simple imagery of his verse. He can depict a scene and

the emotion it arouses with great sureness and perhaps nowhere more successfully than in his four-line *chüeh-chü* ('cut-short') poems.

*Wang Yu-ch'êng chi* (coll. works; *Poems by Wang Wei*, sel. tr. Chang Yin-nan and L. C. Walmsley, 1958).

L. C. and D. B. Walmsley, *Wang Wei the Painter-Poet* (1968).  
A.R.D.

Wang YANG-MING, literary name of WANG SHOU-JÊN (□Yü-yao 31 X 1472; †Nan-an 9 I 1529), Chinese philosopher. Wang began his official career in 1499 after passing the examinations at the third attempt. In 1506 he was banished to Kweichow through the enmity of the powerful eunuch Liu Chin. He was recalled when Liu was overthrown (1510) and six years later received his first military appointment. As a military commander he was highly successful, suppressing revolts in many provinces. During this busy career he lost no opportunity for teaching and writing. His philosophy was one of extreme idealism. Like Lu\* Chiu-yüan, of whom he was the direct successor, he exalted intuition and maintained that phenomena were dependent on the mind. Evil was for him an obscuring of the natural condition of the mind. In Japan his doctrines had an even greater success than in China.

*Wang Wên-ch'êng kung ch'üan-shu* (coll. works; 1572; Chs 1-3, *Ch'uan-hsi lu*, tr. W.-T. Chan, *Instructions for Practical Living*, 1963).—Biblio. of studies in W. T. Chan, *An Outline and an Annotated Bibliography of Chinese Philosophy* (1969).  
A.R.D.

Wanley, HUMFREY (\*Coventry 21 III 1672; †London 6 VII 1726), English palaeographer and librarian. Wanley made a considerable contribution to Old English studies by his dating of the manuscripts in which the extant texts are preserved. He assisted in the production of Bernard's catalogue of British MSS (1697). His work on the Harleian MSS is embodied in the catalogue of 1808. Son of the following.

*H. Wanlit librorum vett. septentrionalium, qui in Angliae bibliothecis extant... catalogus historico-criticus* (vol. II of G. Hickes' *Thesaurus*, 1705; *Diary* (ed. C. E. and R. C. Wright, 2 vols, 1966).

D. C. Douglas, *English Scholars* (1939; rev. ed. 1951).  
G.K.H.

Wanley, NATHANIEL (\*Leicester 1634; †Coventry 1680), English divine and author. Long popular for his *Wonders of the little world*, a compilation of marvels, Wanley is now known as a minor Metaphysical poet, in the vein of Vaughan\*.

*The wonders of the little world; or a general history of man* (1678); *The Poems of N. W.* (ed. L. C. Martin, 1928).  
G.K.H. (C.B.)

Wapull, GEORGE (fl. 1576), English interlude-writer. His one work is non-controversial, with allegorical and typical characters. G.K.H.

*The tide tarryeth no man* (1576).

B. Spivack, *Shakespeare and the Allegory of Evil* (1958); D. M. Bevington, *From 'Mankind' to Marlowe* (1962); F. P. Wilson, *The English Drama 1485-1585* (1969). G.K.H. (C.B.)

Warburton, WILLIAM, Bishop of Gloucester (\*Newark 24 XII 1698; ∞1745 Gertrude Tucker; †Gloucester 7 VI 1779), English controversial theologian and editor of Pope\* and Shakespeare\*. Trained for the law and later taking Holy Orders, Warburton makes aggressive use of a wide, ill-digested learning in his *Divine Legation*, his *Doctrine of Grace* and other theological works marking his road to preferment. As apologist of Pope's orthodoxy he wrote a commentary on Pope's *Essay on Man*, making philosophical annotations, was appointed authorized commentator on his works by Pope, and issued a heavily annotated edition of them in 1751. In 1747 he issued an edition of Shakespeare, with Pope's name coupled with his on the title-page, but based mainly on Theobald's\* text. His high-handed emendations provoked a storm of criticism. R.M.H.

*Alliance between Church and State* (1736); *Divine Legation of Moses* (2 vols, 1738, 1741); *Commentary on Mr Pope's Essay on Man* (1739; remodelled as *A Critical and Philosophical Commentary on Mr Pope's Essay*, 1742); *Works of Shakespeare . . . with Comments and Notes by Mr Pope and Mr Warburton* (8 vols, 1747); *A View of Bolingbroke's Philosophy* (1754-55); *Doctrine of Grace* (2 vols, 1762).—*Works* (ed. R. Hurd, 7 vols, 1788, with *Life*, 1794).

J. S. Watson, *Life* (1863); L. Stephen, *History of English Thought in the 18th Century* (2 vols, 1876); G. W. Kitchin, *Seven Sages of Durham* (1911); R. M. Ryley, 'W. W. as "new critic"' in *Studies in Criticism and Aesthetics* (ed. H. Anderson and J. Shea, 1967). R.M.H. (M.Bu.)

Ward, ARTEMUS, pseud. of CHARLES FARRAR BROWNE (\*Waterford, Maine 26 IV 1834; †Southampton 6 III 1867), American humorist, noted contributor to Punch, and to the Cleveland Plain Dealer, who became popular in England on the lecture platform. He wrote in the character of a travelling showman, much of his humour lying in grotesque misspelling.

*Artemus Ward, His Book* (1862); *Artemus Ward, His Travels* (1865); *Artemus Ward, His Works Complete* (1890).—*Complete Works* (ed. J. C. Hotten, 1871).

E. P. Hingston, *The Genial Showman: being Reminiscences of the Life of A. W.* (1870); H. R. Haweis, *American Humorists* (1882); D. C.

Seitz, A. W.—C. F. B.; *A Biography and Bibliography* (1919); W. Blair, *Native American Humor (1800-1900)* (1937); J. C. Austin, A. W. (1964). R.M.H. (D.S.R.W.)

Ward, MRS HUMPHRY, née MARY AUGUSTA ARNOLD (\*Hobart Town 11 VI 1851; ∞1872 Thomas Humphry Ward; †London 24 III 1920), English novelist and social worker who made her name by novels reflecting her own deeply serious social and intellectual concerns. The granddaughter of Dr Arnold\* of Rugby, she was opposed to votes for women.

*Miss Bretherton* (1884); *Robert Elsmere* (1888); *The History of David Grieve* (3 vols, 1892); *A Writer's Recollections* (1918).

J. P. Trevelyan, *Life of Mrs H. W.* (1923); S. Gwynn, *Mrs H. W.* (1917). R.M.H.

Ward, NATHANIEL (\*Haverhill, Eng. 1578; †Shenfield, Eng. X 1652), English clergyman, lived in Massachusetts 1634-46. His writings are full of word coinages, jingling phrases and other forms of verbal display. *The Simple Cobler* is a vigorously intolerant plea for Puritan orthodoxy.

*The Simple Cobler of Aggawam in America* (1647); *A Religious Retreat Sounded to a Religious Army* (1647); *A Word to Mr Peters* (1647).

J. W. Dean, *A Memoir of the Rev. N. W.* (1868); J. Beranger, *N. W.* (1969).

H.L.C. (D.S.R.W.)

Ward, ROBERT PLUMER (\*London 19 III 1765; ∞1796 Catherine Maling, ∞1828 Mrs Plumer Lewin, ∞1833 Mary Okeover; †ibid. 13 VIII 1846), English novelist whose work influenced Bulwer Lytton\* and Disraeli\*.

*De Vere: or the Man of Independence* (1827); *De Clifford: or, the Constant Man* (1841).

E. Phipps, *Memoir of R. P. W.* (1850); M. W. Rosa, *The Silver Fork School* (1936).

R.M.H. (K.W.)

Warner, CHARLES DUDLEY (\*Plainfield, Mass. 12 IX 1829; ∞1856 Susan Lee; †Hartford, Conn. 20 X 1900), American novelist and biographer. In his trilogy of novels he emphasized the futility of ruthlessly acquiring wealth. With Mark\* Twain he wrote *The Gilded Age* (1873), furnishing a name for the era of political corruption after the Civil War.

TRAVEL: *My Winter on the Nile* (1876); *In the Levant* (1877); *Our Italy* (1891).—NOVELS: *A Little Journey in the World* (1889); *The Golden House* (1894); *That Fortune* (1899).—BIOGRAPHIES: *Captain John Smith* (1881); *Washington Irving* (1881).

A. Fields, C. D. W. (1904).

H.L.C. (D.S.R.W.)

Warner, WILLIAM (\*London 1558; †Amwell, Herts 9 III 1609), English poet and translator. By profession Warner was a lawyer, but he was well known as a man of letters and highly esteemed, especially for *Albions England* (1586-1612). He may have translated other plays by Plautus\*, but the *Menaechmi* (which Shakespeare\* may have known) is the only one to survive.

*Pan his Syrinx* (prose; 1584); *Menaechmi* (1595; ed. W. H. D. Rouse, 1912). J.B.B.

Warren, JOHN BYRNE LEICESTER, 3RD BARON DE TABLEY (\*Tabley House, Ches. 29 IV 1835; †Fulham 22 XI 1895), English poet and naturalist, sometimes using the pseudonyms GEORGE F. PRESTON and WILLIAM LANCASTER, whose scholarly works, often tragic in tone, passed unrecognized in his lifetime.

*Philoctetes* (anon.; 1866); *Orestes* (anon.; 1867); *Rehearsals* (under pseud. William Lancaster; 1870); *Searching the Net* (1873); *Guide to the Study of Book Plates* (1880); *Flora of Cheshire (with Life; 1899)*.—*Select Poems* (ed. J. Drinkwater, 1924).—*Collected Poems* (1903).

H. Walker, *J. B. L. W., Lord de T.* (1903); R. Bridges, *Collected Essays* (1927).

R.M.H. (M.A.)

Warren, ROBERT PENN (\*Guthrie, Ky. 24 IV 1905; ∞1930 Emma Brescia [o/o], ∞1952 Elizabeth Clark), American novelist, poet and critic. A member of the Fugitive and Agrarian movements, Warren uses his concern with his regional history and consciousness as a background for his paradoxical speculations about identity and motive. The subtlest merging of social background and existentialist preoccupations is to be found in the shifting perspectives of his novel *All the King's Men* (1946). His poetry mingles abstract speculation with grotesque narrative and can be seen at its most powerful in 'The Ballad of Billie Potts', a poetic version of a Kentucky folk-tale, and *Brother to Dragons* (1953). His essays show a generous intelligence and diversity.

POETRY: *Thirty Six Poems* (1935); *Eleven Poems on the Same Theme* (1942); *Promises, Poems 1954-56* (1957); *You, Emperors, and Others; Poems 1957-60* (1960); *Selected Poems New and Old* (1966); *Incarnations, Poems* (1968).—FICTION: *Night Rider* (1939); *At Heaven's Gate* (1943); *The Circus in the Attic and Other Stories* (1948); *World Enough and Time: A Romantic Novel* (1950); *Band of Angels* (1955); *The Cave* (1959); *Wilderness* (1961); *Flood* (1964).—CRITICISM: *Understanding Poetry* (with C. Brooks; 1938); *Understanding Fiction* (with *idem*; 1943); *Selected Essays* (1958); *The Legacy of the Civil War: Meditations on the Centennial* (1961).

*All the King's Men: A Symposium* (ed. F. Sochatoff, 1957); J. M. Bradbury, *The Fugitives* (1958); *Writers at Work* (ed. M. Cowley, 1958);

L. Casper, *R. P. W.: The Dark and Bloody Ground* (1960); A. Kazin, *Contemporaries* (1962); C. Brooks, *The Hidden God* (1963); P. West, *R. P. W.* (1964); 'R. P. W., "All The King's Men": the matrix of experience' in *Yale Rev.*, LIII (1964).

G.A.K.

Warton, JOSEPH (\*Dunsfold, Surrey 22 IV 1722; ∞1748 Mary Daman, ∞1773 Charlotte Nicholas; †Wickham 23 II 1800), English poet, editor of Pope\*, and pioneer critic in his day by his assertion of the imaginative rather than the didactic function of poetry and his challenging of correctness as a yardstick for measuring poetic achievement. Brother of Thomas Warton\*.

*Odes on Various Subjects* (1746); *Essay on the Genius and Writings of Pope* (1756-82); ed., *Works of Pope* (9 vols, 1797).

J. Wooll, *Memoirs* (1806; with sel. from works and corresp.); E. H. Partridge, *The Three W.s* (1927); E. Gosse, *Two Pioneers of Romanticism, T. and J. W.* (1915); P. M. Griffith, 'J. W.'s criticism of Shakespeare' in *Tulane Stud. in Eng.*, XIV (1965).

R.M.H. (M.Bu.)

Warton, THOMAS (\*Basingstoke 9 I 1728; †Oxford 21 V 1790), English poet laureate and critic, Professor of poetry at Oxford, who by his *Observations on the Faerie Queene of Spenser* (1754), critical edition of *Milton's Poems on Several Occasions* (1785) and his vigorous and learned *History of English Poetry* (3 vols, 1774-81) gave scholarly stimulus to the growing interest in medieval and Elizabethan poetry.

R.M.H.

*Poems on Various Subjects* (1791; with memoir, 1802); *An Enquiry into the Authenticity of the Poems attributed to Thomas Rowley* (1782).—*The Three W.s: A Choice of Their Verse* (ed. E. H. Partridge, 1927).

E. R. Wharton, MS history of Warton and Wharton families (Bodley); 'The correspondence of Thomas Percy and T. W.' in *The Percy Letters*, III (ed. M. G. Robinson and L. Dennis, 1951).

R.M.H. (M.Bu.)

Washington, BOOKER TALLIAFERRO (\*Hale's Ford, Va. 5 IV 1856; ∞1882 Fannie Smith, ∞1885 Olivia Davidson, ∞1893 Margaret Murray; †Tuskegee, Ala. 14 XI 1915), American Negro educational leader. He set forth his programme for handling the Negro problem in *The Future of the American Negro* (1899). His autobiography, *Up From Slavery* (1901), has been translated into many languages.

*Sowing and Reaping* (1900); *The Story of the Negro* (1909); *My Larger Education* (1911).

H.L.C.

Wassermann, JAKOB (\*Fürth 10 III 1873; †Alt-Aussee 1 I 1934), German novelist. Sensational plots and strange characters are the main attrac-

tions of his stories, which do not lose in translation and brought him an international reputation.

*Caspar Hauser oder Die Trägheit des Herzens* (1908); *Christian Wahnschaffe* (2 vols, 1919; *The World's Illusion*, tr. L. Lewisohn, 1920); *Der Fall Maurizius* (1928; *The Maurizius Case*, tr. C. Newton, 1929); *Etzel Andergast* (1931; *Doctor Kerkhoven*, tr. C. Brooks, 1932); *Mein Weg als Deutscher und Jude* (1931; *My Life as German and Jew*, tr. S. N. Brainin, 1933).—*Gesammelte Werke* (15 vols, 1932); *Gesammelte Werke* (7 vols, 1944–48); *Geliebtes Herz, Briefe* (ed. A. Beraneck, 1948).

M. Karlweis, *J. W.* (Amsterdam, 1935); J. C. Blankenagel, *The Writings of W.* (Boston, 1942); H. Regensteiner, 'J. W. in retrospect' in *Rev. de l'enseignement des langues vivantes*, XXX (1964). R.W.L. (F.M.K.)

Wästberg, PER ERIK (\*Stockholm 20 XI 1933; ∞1955 Anna-Lena Eldh), Swedish author, journalist and critic. After studies in America and Africa Wästberg has emerged as a foremost opponent of racial oppression, and a committed author.

*Pojke med såpblubb* (1949); *Arvtägaren* (1958); *Förbjudet område* (1960); *På svarta listan* (1960); *Enkel resa* (1964); *Vattenslottet* (1968); *Luftriburen* (1969). I.S.

Waterland, DANIEL (\*Walesby 14 II 1683; ∞1719 Theodosia Tregonwell; †Twickenham 23 XII 1740), English divine, who with massive and temperate learning defended the orthodox Anglican doctrines of the Trinity and the Eucharist.

*A Vindication of Christ's Divinity* (1719); *A Second Vindication...* (1723); *Scripture Vindicated* (3 pts, 1730–32); *A Critical History of the Athanasian Creed* (1723); *A Review of the Doctrine of the Eucharist* (1737).—*Works* (12 vols, 1823–28; with life by W. Van Mildert); *Fourteen Letters to Zachary Pearce* (ed. E. Churton, 1868).

R.M.H. (M.Bu.)

Watkins, VERNON (\*Maesteg 27 VI 1906; ∞1944 Gwendoline Mary Davies; †Seattle 9 XI 1967), Anglo-Welsh poet. He spent most of his life working as a bank-clerk in Swansea and living in Gower. In 1966, after retiring, he was the first holder of the Gulbenkian Fellowship of Poetry at University College, Swansea, and in 1967 he went to the U.S.A. for a year as Visiting Professor of English at Washington University. He died suddenly at the beginning of his first term there. A close friend of Dylan Thomas\*, he was himself a fine poet. His work is intensely spiritual, and the music of the verse expresses the bardic rhapsody of his vision.

VERSE: *The Ballad of the Mari Lwyd* (1941); *The Lamp and the Veil* (1945); *The Lady With the Unicorn* (1948); *The Death Bell* (1954); *Cypress and*

*Acacia* (1959); *Affinities* (1962); *Fidelities* (1968); *Uncollected Poems* (intro. Kathleen Raine, 1969; limited ed.).—*Selected Poems* (1967).

J. Heath Stubbs, 'Pity and fixed stars: an approach to V. W.' in *Philol. Quart.*, XII (1950); Kathleen Raine, 'V. W., poet of tradition' in *Anglo-Welsh Rev.*, XIV (1964); Leslie Norris, 'The poetry of V. W.' in *Poetry Wales*, II (Winter 1966) and ed., *V. W., 1909–67* (1970); Brynmor Jones, 'V. W.' in *Bibliography of Welsh Literature*, V (1968). M.W.T.

Watkyns, ROWLAND (\*Longtown, Brecon ?1616; ∞by 1655 Alice?; †Clodock X 1664), British poet who became vicar of Llanfrynach (1635) and was probably dispossessed of his living in 1648. His poems in English and Latin, printed as *Flama sine fumo* (1662) but little regarded until the 20th century, probably belong to the years after his dispossession. They show loyalty to Church and Crown, and include versified medicinal remedies as well as devotional, occasional, satirical and panegyric pieces.

*Flama sine fumo* (1662; ed. P. C. Davies, 1968).

J. Drinkwater, *Some Contributions to the English Anthology* (1922). H.N.D.

Watson, JOHN: see Maclaren, IAN.

Watson, THOMAS (\*c. 1515; †IX 1584), English neo-Latin dramatist. Educated at St John's College, Cambridge, he was a member of the Ascham\*-Cheke\* circle. Elected Bishop of Lincoln in XII 1556, he was deprived of the bishopric under Elizabeth\*. He was praised as a writer of tragedy by Ascham and has now been identified as the author of the play *Absalom* (British Museum Stowe MS 957).

*Absalom* (ed. J. Hazel Smith, 1964). A.N.W.

Watson, THOMAS (\*1555; †IX 1592), English and neo-Latin poet and classical scholar. Educated at Oxford, he became a friend of Lyly\* and Peele\*. His first publication was a translation into Latin of Sophocles\* *Antigone* (1581). Amongst his other works are a collection of English verse, *Hecatompethia* (1582); a paraphrase of Tasso's *Aminta* in Latin hexameters (1585); and a translation of a collection of Italian madrigals.

*Amyntas* (ed. W. F. Staton, Renaissance Eng. Text Soc., 1967); *The Hecatompethia* (facs. repro. ed. S. K. Heninger Jr, 1964). A.N.W.

Watt, JOACHIM VON: see Vadianus.

Watts, ALARIC ALEXANDER (\*London 16 III 1797; ∞1821 Priscilla Maden; †*ibid.* 5 IV 1864), English literary journalist of prodigious industry, ardent compiler, and editor of the *New Monthly Magazine*, *Literary Souvenir* and other journals.

*Poetical Sketches* (1822); *Lyrics of the Heart* (1851); compiled, *Poetical Album* (1828; best fugitive poetry of the day).

Alaric Alfred Watts, A. A. W.: *A Narrative of His Life* (1884). R.M.H.

Watts, ISAAC (\*Southampton 17 VII 1674; †Stoke Newington 24 XI 1748), English hymn-writer. Watts' health prevented him from doing the full work of a Nonconformist pastor but his output of religious writings was great. His hymns for children and his *Divine Songs* show linguistic power as well as piety. B.H.

*Horae Lyricae. Poems chiefly of the lyric kind* (1706); *Hymns and Spiritual Songs* (1707); *Divine Songs Attempted in Easy Language for the Use of Children* (1715; with intro. and biblio. J. H. P. Pafford, 1971).—*The Works of I. W.* (ed. D. Jennings and P. Doddridge, 6 vols, 1753; rev. ed. G. Burder, 6 vols, 1810–11).

S. Johnson, *The Lives of the Poets*, IV (1781); T. Milner, *The Life, Times and Correspondence of I. W.* (1834); E. P. Hood, *I. W., His Life and Writings* (1875); T. Wright, *Lives of the British Hymn Writers*, III (1914); V. de S. Pinto, 'I. W. and the adventurous muse' in *Essays and Stud.*, XX (1935) and 'I. W. and his poetry' in *Wessex*, III (1935); H. Escott, *I. W., Hymnographer* (1962). B.H. (M.Bu.)

Wauchier de Denain (*fl.* early 13th century), French writer, who translated eight lives of the Church Fathers into French prose for Philip, Marquis of Namur (†1212). A compilation (1223–30) dealing with early Roman history is also attributed to him. He was formerly supposed to be the continuator of Chrétien's\* *Conte del Graal* down to line 34,934 of the poem. Then two continuations were distinguished, the first of whom (down to line 21,916) was called pseudo-Wauchier. The two continuations are now called the First and Second, since it is very unlikely that Wauchier had anything to do with either.

Continuations in *Conte del Graal* (ed. Ch. Potvin, 1866; ed. W. Roach, 1949– ).

P. Meyer in *Histoire littéraire de la France*, XXXIII (1906).—On continuations: H. Wrede, *Die Fortsetzer des Gralromans Chrestiens von Troyes* (1952); A. W. Thompson in *Arthurian Literature in the Middle Ages* (ed. R. S. Loomis, 1959). F.W.

Waugh, EVELYN ARTHUR ST JOHN (\*London 28 X 1903; ∞1928 Evelyn Gardner, ∞1937 Laura Herbert; †Combe Florey 10 IV 1966), English novelist. With light banter and witty dialogue he produced delicious satires on the follies of social life in the 1920s and early 1930s. Later, taking himself and the sins of society more seriously, his comic vein often turned to sardonic bitterness, and his farce to ugliness.

NOVELS: *Decline and Fall* (1928); *Vile Bodies* (1930); *Black Mischief* (1932); *Scoop* (1938); *Put Out More Flags* (1942); *Brideshead Revisited* (1945); *The Loved One* (1948); *Men at Arms* (1952); *Officers and Gentlemen* (1955); *Unconditional Surrender* (1961).—Rossetti (criticism; 1928); *When the Going was Good* (travel; 1946); *The Life of the Right Reverend Ronald Knox* (biog.; 1959); *A Little Learning* (autobiog.; 1964).

F. J. Stopp, E. W.: *Portrait of an Artist* (1958); M. Bradbury, E. W. (1964); F. Donaldson, E. W.: *Portrait of a Country Neighbour* (1967). R.A.S.-J. (W.R.A.)

Wauquelin, JEAN (†1453), French compiler at the court of Burgundy. He translated Latin chronicles into French, including Geoffrey\* of Monmouth's *Historia regum Britanniae*, and made prose rearrangements of the Girart\* de Roussillon epic and the ALEXANDER romance.

G. Doutrepont, *La littérature française à la cour des ducs de Bourgogne* (1909). A.H.D.

Wazyk, ADAM (\*Warsaw 17 XI 1905), Polish poet and literary critic. His early poetry was deeply influenced by contemporary French poetry (he translated Apollinaire\*) and in turn influenced contemporary Polish poets. After the war, which he spent in the Soviet Union, he fervently accepted the dogmas of Social Realism in theory but published little. His poem 'Poemat dla dorosłych' (1955) had at the time great impact on the creation of a liberal cultural opinion. His latest poetry seems to be his best: it combines brilliant technique with calm lucidity.

POETRY: *Semafor* (1924); *Oczy i usta* (1926); *Serce granatu* (Moscow, 1943); *Wiersze 1940–53* (1953); *Labyrinth* (1961); *Wagon* (1963).—*Wiersze i poematy* (1957); *Wybór poezji* (1967).—ESSAYS: *Mickiewicz i wersyfikacja narodowa* (1951); *Esaj o Wierszu* (1964); *Od Rimbauda do Eluarda* (1964); *Kwestia gustu* (1966). P.H.

Webb, FRANCIS CHARLES (\*Adelaide 8 II 1925), Australian poet. In poems such as 'A Drum for Ben Boyd', 'Leichardt in Theatre', 'The Canticale', 'Birthday' and 'Socrates' he explores, often in a semi-dramatic form, the experience of individuals who, whether for good or evil, have achieved eminence of heroic or legendary proportions. He provides in poems such as 'Ward Two' accounts of the mind in psychiatric disorder. At his best, he writes with impressive power and intensity, but his work is sometimes marred by tortuous obscurity and a failure to reconcile metaphoric and dramatic intentions in the presentation of his personae.

*Collected Poems* (pref. Sir Herbert Read; 1969). Vincent Buckley, 'The poetry of F. W.' in *Meanjin*, XXVI.3 (1967). A.M.G.

Webb, MARY GLADYS, née MEREDITH (\*Leighton-under-the-Wrekin, Salop 25 III 1881; ∞1912 Henry Bertram Law Webb; †St Leonards, Sussex 8 X 1927), English novelist, of Welsh ancestry. Her intimate feeling for the Shropshire countryside gave the background to her romantic stories of love, cruelty, suffering and the uncanny, in which the sincerity of description compensated for over-coloured prose. She had little recognition before the publication of *Precious Bane* (1924)—praised by Stanley Baldwin, and brilliantly parodied by Stella Gibbons in *Cold Comfort Farm* (1932).

NOVELS: *The Golden Arrow* (1916); *Gone to Earth* (1917); *The House in Dormer Forest* (1920); *Seven for a Secret* (1922).—*The Spring of Joy* (essays; 1917).

W. R. Chappell, *The Shropshire of M. W.* (1930); H. L. Addison, *M. W.* (1931); T. Moulton, *M. W.: Her Life and Work* (1932); W. Byford Jones, *Shropshire Haunts of M. W.* (1937); D. P. H. Wrenn, *Goodbye to Morning: a Biographical Study of M. W.* (1964). R.A.S.-J. (W.R.A.)

Webbe, WILLIAM (fl. 1568–91), English critic, educated at St John's College, Cambridge, who was an acquaintance of Gabriel Harvey\* and Spenser\* and who became a private tutor. Webbe's *Discourse of English Poetrie* (1586) is a valuable appraisal of his contemporaries. His letter to Robert Wilmot is prefixed to the revised *Tancred and Gismund* (1592).

*A Discourse of English Poetrie* (ed. E. Arber, 1870; repr. in G. Gregory Smith, *Elizabethan Critical Essays*, I, 1904). B.L.J.

Weber, FRIEDRICH WILHELM (\*Alhausen, Westphalia 26 XII 1813; ∞1850 Anna Gipperich; †Nieheim nr Höxter 5 IV 1894), German poet. An orthodox Roman Catholic physician, he translated Tennyson\*; his epic poem *Dreizehnlinden*—treating the conversion of the Saxons in 829—rivalled Scheffel's\* *Trompeter von Süßlingen* in popularity. But it is for his lyric poetry that he is remembered today. In all his work piety was the key-note.

*Dreizehnlinden* (1878; 60th ed. 1893; *Corvey Abbey, a Lyrical Epopee*, tr. M. A. Muegge, 1923); *Gedichte* (1881); *Marienblumen* (1885); *Goliath* (1892; Eng. tr. H. L. Buehrle, 1914).—*Gesammelte Dichtungen* (3 vols, 1922).

M. D. Hocks, *Tennysons Einfluss auf W.* (1916); A. Giese, *W.s Beziehungen zur nordischen Dichtung* (1931); J. Schwering, *W. der Arzt und Dichter* (1932); M. Buchner, *F. W. W.* (1939).

H.A.P. (K.W.M.)

Weber, MAX (\*Erfurt 21 IV 1864; †Munich 14 VI 1920), German economist and sociologist, taught from 1894 at Freiburg. Weber was a pioneer in modern sociology, a subject which he helped to

create, and where his own particular field was the sociology of religions.

*Gesammelte Aufsätze zur Religionssoziologie* (3 vols, 1920–21; *The Sociology of Religion*, part. tr. E. Fischoff, 1922); *Zur Wissenschaftslehre* (1922); *Zur Sozial- und Wirtschaftsgeschichte* (1923); *General Economic History*, tr. F. H. Knight, 1927; *Wirtschaft und Gesellschaft* (1922; 2nd enlarged ed. 1925; *Theory of Social and Economic Organization*, tr. A. R. Henderson and T. Parson, rev. ed. 1947); *Zur Soziologie und Sozialpolitik* (1924).

J. P. Mayer, *M. W. and German Politics* (1944); R. Bendix, *M. W., an Intellectual Portrait* (1960). D.H.

Webster, JOHN (\*?London c. ?1580; †c. ?1625), English dramatist of whose life little is known for certain. Webster's statement that he was born free of the Merchant Taylor's Company has neither been confirmed nor contradicted, and no documentary evidence of his birth and activities exists earlier than the entry in Henslowe's *Diary* (V 1602) of a payment to him and others in earnest of a play *Caesar's Fall*. Webster wrote much in collaboration, notably with Dekker\* in *Westward Ho!* (1604) and *Northward Ho!* (1605); he added the induction to Marston's\* *Malcontent* (1604) and prefixed verses at intervals to other men's works. In X 1624 he composed *Monuments of Honour*, the Lord Mayor's pageant; but in 1634 he is referred to by Heywood\* as if dead in *The Hierarchy of the Blessed Angels*. It is probable that Webster wrote the extra characters added to Overbury's\* volume in 1616. His work, prose and verse, dramatic and non-dramatic, shows learning and maturity and fairly wide reading. In all his plays he shows ability to develop dramatic situations, handle a complicated plot and draw character. His blank verse can do all that is asked of it; lucid, varied, sparse yet flexible. He has a strong reaction to evil, seeing black as black, but aware of how successfully it can present itself as white. B.L.J. (T.P.M.)

*The White Devil* (1612; ed. J. R. Brown, 1966); *The Duchess of Malfi* (1623; ed. *idem*, 1964).—*Works* (ed. F. L. Lucas, 4 vols, 1927, repr. 1958, 1966; with biblio.).

R. Brooke, *J. W. and the Elizabethan Drama* (1916); U. M. Ellis-Fermor, *The Jacobean Drama* (1936); F. S. Boas, *Introduction to Stuart Drama* (1946); C. Leech, *J. W.* (1951) and *The Duchess of Malfi* (1963); T. Bogard, *The Tragic Satire of J. W.* (1955); G. Boklund, *The Duchess of Malfi: Sources, Themes, Characters* (1962); D. D. Moore, *J. W. and His Critics* (1966); *20th Century Interpretations of the Duchess of Malfi* (ed. N. Rabkin, 1968); F. Lagarde, *J. W.* (2 vols, Toulouse, 1968); P. B. Murray, *A Study of J. W.* (1969).

J.R.B. (T.P.M.)

Webster, NOAH (\*West Hartford, Conn. 16 X

1758; ∞1789 Rebecca Greenleaf; †New Haven, Conn. 28 V 1843), American journalist, educationist and lexicographer. An ardent nationalist, he supported a language and an education suitable to American experience.

*Dissertations on the English Language* (1789); *A Collection of Essays and Fugitive Writings* (1790); *An American Dictionary of the English Language* (1800–28).

H. R. Warfel, *N. W., Schoolmaster to America* (1936); E. C. Shoemaker, *N. W., Pioneer of Learning* (1936). H.L.C.

Weckherlin, GEORG RUDOLF (\*Stuttgart 14 IX 1584; ∞1616 Elizabeth Raworth; †Westminster 13 II 1653), German poet, secretary to the Duke of Württemberg, later assistant to the Secretary of State in London and Latin secretary under the Commonwealth. His first volumes represent the earliest notable court poetry in German and include some English verse. He used transitional metrics, but revised his poems later in accordance with Opitz's\* rules. After he had definitely settled in England (1626), his poetry often becomes patriotic exhortation to his countrymen, but also has a personal and nostalgic note. He is in many respects a transitional figure between Theobald Hoeck\* and Opitz. Though he was associated in the government service with Wotton\*, Milton\* and Marvell\*, his later poetry shows little English influence. His daughter Elizabeth was the mother of Sir William Trumbull, diplomat and friend of Pope\*.

*Triumpf, newlich bey der F. Kindtauf zu Stuttgart gehalten* (1616; *Triumphall Shews set forth lately at Stuttgart*, Stuttgart, 1616); *Kurtze Beschreibung ... des jüngst gehaltenen Frewdenfests* (1618); *Oden und Gesänge* (2 vols, 1618–19); *Panegyric to the Lord Hays* (Stuttgart, 1619); *Geistliche und Weltliche Gedichte* (Amsterdam, 1641; rev. 1648). —Sel. poems (ed. K. Goedeke, 1873); coll. poems (ed. H. Fischer, 3 vols, 1894–1907).

L. Forster, *G. R. W., zur Kenntnis seines Lebens in England* (1944), 'Sources for G. R. W.'s life in England: the correspondence' in *Mod. Lang. Rev.*, XLI (1946), 'Dichterbriefe aus dem Barock' in *Euphorion*, XLVII (1953), 'Ein viersprachiger Gedichtzyklus G. R. W.'s in Jahrb. der dt. Schillergesellschaft, I (1957), 'Aus der Korrespondenz G. R. W.'s', *ibid.*, IV (1960) and 'Tagwerk eines Hofmannes' in *Festschrift für R. Alewyn* (1967); Herbert Meyer, 'G. R. W.' in *Schwäbische Lebensbilder*, VI (biog., biblio.; 1957); F. G. Cohen, 'Barocke Stilzüge in der frühen Lyrik G. R. W.'s' in *Ger. Quart.*, XXXV (1962); A. Beck, 'Über ein Gedicht von G. R. W.' in *Jahrb. der dt. Schillergesellschaft*, VI (1963); H. Lentz, *Versiktus und Wortakzent im Versbau G. R. W.'s* (1966); Dámaso Alonso, 'Sobre la persona y el arte de G. R. W.' in *Filologia Moderna*, XXVII–XXVIII (1968); C. Wagenknecht, *W. und Opitz* (1971).

L.W.F.

Wecksell, JOSEF JULIUS (\*Åbo 19 III 1838; †Helsinki 9 VIII 1907), Finnish-Swedish poet and dramatist. As a schoolboy he revealed great literary promise and in 1860 published his first collection of poems. Shortly afterwards he showed signs of incipient insanity, but in 1862 managed to complete the historical tragedy *Daniel Hjort*, generally considered the most important historical play in Swedish before Strindberg's\* *Mäster Olof*. He then went mad and never recovered.

*Samlade dikter* (1868; ed. G. Castrén, 1919).

A. Mörne, *J. J. W.* (1909) and *Nya W.-studier* (1920); G. Rydell, *Adertonhundralets historiska skådespel före Strindberg* (1928). B.M.E.M.

Wedderburn, JOHN (\*Dundee ?1495; ∞?1526 Janet Forrester; †France X 1553), Scottish poet, very probably responsible for the authorship or compilation of *The Gude and Godlie Ballatis* (1567 and perhaps earlier; 1578; 1600; 1621). The book contains 'spiritual sangis', 'ballatis of the Scripture', and miscellaneous paraphrase, satire, and adaptations of popular songs to religious ends. Some of it is, in pious sentiment and in lyrical style, attractive work.

Eds: D. Laing (1868; 1578 text); A. F. Mitchell (1897; 1567 text); (in part) Iain Ross (Saltire Soc., 1939).

A. F. Mitchell, *The W.s and their Work* (1867); C. H. Herford in *Studies in the Literary Relations of England and Germany in the 16th Century* (1886). J.K.

Wedekind, FRANK (\*Hanover 24 VII 1864; †Munich 9 III 1918), German playwright and prose writer, with Strindberg\* the father of Expressionist drama. Of his ballad-like, violently anti-bourgeois plays with their often lurid and grotesque treatment of sexual themes only *Frühlings Erwachen* (1891; tr. *Spring's Awakening*, 1923), dealing with the problems of adolescence, and *Lulu* (in 2 pts: *Erdgeist*, 1895, tr. *Earth-Spirit*, 1952; *Die Büchse der Pandora*, 1902, tr. *Pandora's Box*, 1952) are still performed. Like his disciple Brecht\*, he acted in his own plays and was famed as an irreverent ballad singer.

*Der Marquis von Keith* (1900; tr. *The Marquis of K.*, 1952); *Hidalla, oder Sein und Haben* (1904); *Totentanz* (1905); *Schloss Wetterstein* (1910; tr. *Castle W.*, 1952); *Franziska* (1912).—*Gesammelte Werke* (9 vols, 1912–21); *Gesammelte Briefe* (2 vols, 1924); *Prosa, Dramen, Verse* (2nd ed. 1960).

A. Kutscher, *W.: Leben und Werk* (2nd ed. 1964); G. Seehaus, *F. W. und das Theater* (1964); K. Völker, *F. W.* (1965); K. Ude, *F. W.* (1968); F. Rothe, *F. W.'s Dramen: Jugendstil und Lebensphilosophie* (1968); S. Gittleman, *F. W.* (New York, 1969). K.P.



**Weert**, JAN DE, 14th-century Dutch poet of the school of Jacob van Maerlant\*, 'clerk of the surgeons' at Ypres. He wrote *Nieuwe Doctrinael* or *Spiegel van Sonden*, a didactic poem, comprising a bitter criticism of sins and abuses among all classes, and *Disputacie van Rogiere ende van Janne*, a militant poem, inspired by van Maerlant's Martijn-songs, on human willpower, grace and nature.

*Nieuwe Doctrinael* (ed. J. Jacobs, 1915); *Disputacie* (ed. E. Kausler, 1866).

J. Koopmans in *Tweemaandelijksch Tijdschrift*, VII (1901). J.J.M. (A.v.E.)

**Weever**, JOHN (\*Lancs 1576; †London 1632), English poet and antiquary. Weever's *Epigrams* (1599) merely repeat current fashions, but their mentions of Shakespeare\*, Spenser\*, Jonson\*, etc. have given them considerable interest as literary journalism.

*Epigrams in the oldest cut and newest fashion* (ed. R. B. McKerrow, 1911); *Faunus and Melliflora; or the original of our English satyres* (1600); *Ancient Funeral Monuments* (1631). G.K.H.

**Wegierski**, TOMASZ KAJETAN (\*Węry 1755; †Marselles 11 IV 1787), Polish author. Of a quick temperament, he led an adventurous and light-hearted life and in 1783 went abroad. Witty in fables and poetical letters, he is bitter and sarcastic in *Organy* (1784), *Portrety pieciu Elzbiet* (pub. 1882) and *Satyry* (1803).

*Pisma wierszem i prozą* (ed. K. Estreicher, 1882). —Tr. of sel. poems in J. Bowring, *Specimens of the Polish Poets* (1827).

I. Chrzanowski, *Z dziejów satyry polskiej XVIII wieku* (1909); W. Borowy, *O poezji polskiej w wieku XVIII* (1948). S.S. (P.H.)

**Wei YING-WU** (□Ch'ang-an ?c. 735; †?c. 830), Chinese poet. He is stated to have served first under Emperor Hsüan-tsung (713–756); his last post was Prefect of Soochow. His reflective nature poems seem to owe much to the influence of Wang\* Wei and more remotely to that of T'ao\* Ch'ien, whom he greatly admired. He is most successful in the 'old' five-word metre (i.e. without prescribed tonal pattern).

*Wei Su-chou chi* (coll. works; sel. tr. in W. Bynner, *The Jade Mountain*, 1929). A.R.D.

**Weinberg** or **Veinberg**, PETER ISAYEVICH (\*1830; †1908), a minor Russian poet who translated the whole of Heine's\* work into Russian. His own poems bear the stamp of Heine's influence and his favourite pen-name was 'Heine from Tambov'. He also translated from Shakespeare\*. J.L.

**Weinheber**, JOSEF (\*Vienna 9 III 1892; †Kirchstetten 8 IV 1945), Austrian poet; a virtuoso of

verse technique, a great master of the German language whose achievement is still not fully recognized by critics. His verse, however, has formal perfection and range of tone.

*Das Waisenhaus* (autobiog. novel; 1924); *Adel und Untergang* (1934); *Wien wörtlich* (1935); *Späte Krone* (1936); *O Mensch gib acht* (1937); *Hier ist das Wort* (1947).—*Sämtliche Werke* (ed. J. Nadler and H. Weinheber, 5 vols, 1953–56).

F. Sacher, *Der Lyriker W.* (1949); *Bekenntnis zu J. W. Erinnerungen seiner Freunde* (ed. H. Zillich, 1950); H. Bergholz, *Bibliographie des dichterischen Werkes* (1951); J. Nadler, *J. W.* (biog.; 1952), and with H. Weinheber, *J. W. und die Sprache* (1955); K. Rohm in *Jahresgabe: Josef Weinheber-Gesellschaft* (1960); E. Kritisch, 'Schopenhauer's philosophy in the poetry of J. W.' in *Mod. Lang. Quart.*, XXIII (1962); F. Feldner, *Eine Dokumentation in Bild und Wort* (1965). F.M.K.

**Weise**, CHRISTIAN (\*Zittau 30 IV 1642; †ibid. 21 X 1708), German writer. As headmaster in Weissenfels and Zittau he wrote many plays for his pupils to perform, all distinguished for their clarity and sobriety of diction (in contrast to the works of Lohenstein\* and Hofmannswaldau\*) and anticipating 18th-century Saxon comedy. His didactic and rationalistic novels, like his plays, aim at inculcating practical success and address. He represents the rising middle class and was extremely influential. His lyric poetry is neat and often amusing.

*Überflüssige Gedanken der grünenden Jugend* (verse, 1668).—NOVELS: *Die drey klügsten Leute* (1657); *Drey Hauptverderber* (1671); *Die drey ergsten Ertznarren* (1672; ed. W. Braune, 1878); *Der politische Näscher* (1676).—PLAYS: *Zittausches Theatrum* (1683); *Lust und Nutz der spielenden Jugend* (1690); *Tobias und die Schwalbe* (ed. R. Genée, 1882); *Bäurischer Machiavellus* and *Böse Catharine* (ed. L. Fulda with good intro. in J. Kürschner, *Dt. Nat.-Lit.*, XXXIX, 1882–89); *Masaniello* (ed. R. Petsch, 1907); *Regnerus* and *Ulvida* (ed. W. von Unwerth, 1914); *Triumphierende Keuschheit* (ed. M. von Waldberg, 1914); *Die unvergnügte Seele* and *Vom vergnügten Lateiner* (ed. F. Brüggemann in *Dt. Lit. in Entw.-Reihen, Aufklärung*, I, 1928); *Der niederländische Bauer* (ed. W. Flemming, *ibid.*, *Barockdrama*, IV, 1932). —Coll. works (ed. J. D. Lindberg, 1971– ).

O. Kämmel, *C. W.* (1897); R. Becker, *W.s Romane* (1910); W. Eggert, *W. und seine Bühne* (1935); A. H. J. Knight, 'Das Komische in W.s Lustspielen' in *Germ.-Rom. Monatschr.*, XXIII (1935); K. Schaefer, *Das Gesellschaftsbild in den Werken C. W.s* (diss. Berlin, 1960); F. Martini, 'Masaniello, Lehrstück und Trauerspiel der Geschichte' in *Orbis Litterarum*, XXV (1970).

L.W.F.

**Weiss**, PETER (\*Nowawes, nr Berlin 18 XI 1916),

German dramatist, prose writer and visual artist. Of Jewish origin, he emigrated with his family to England in 1934, finally settling in Sweden in 1939. His early experimental prose work expresses the rootless emigré's search for identity and suspicion of all allegiances. His work in graphics, collages and film-making led to his first, in many ways baroque, play *Die Verfolgung und Ermordung des Jean Paul Marat dargestellt durch die Schauspielgruppe des Hospizes zu Charenton unter Anleitung des Herrn von Sade* (1964; tr. *Persecution and Assassination of Marat* . . . [or *Marat/Sade*], 1965). The intellectual core of this spectacular play is the dialectic between the revolutionary Marat and the cynical egoist Sade\*. Different productions have resolved the argument in favour of Sade (London) and Marat (Rostock—approved by Weiss in 1965), but all his work since 1965 has been clearly committed to a Marxist analysis of history. Consciously continuing where Brecht\* left off, Weiss advocates a revival of agit-prop theatre employing documentary means. 'Most theatre now shows despair, but not why it exists or what solutions there may be.' *Die Ermittlung. Oratorium in 11 Gesängen* (1965; tr. *The Investigation*, 1966), based on edited transcripts of the Frankfurt Auschwitz trial, sets out to show exactly what happened using the formal devices of Greek tragedy.

PLAYS: *Gesang vom lusitanischen Popanz* (1967); *Viet Nam Diskurs* (1968); *Trotzki im Exil* (1970). —*Dramen* (2 vols, 1968).—PROSE: *Der Schatten des Körpers des Kutschers* (1960); *Abschied von den Eltern* (1961; tr. *The Leavetaking*, 1962); *Fluchtpunkt* (1962; tr. *Vanishing Point*, 1967); *Das Gespräch der drei Gehenden* (1963).

J. Milfull, 'From Kafka to Brecht: P. W.'s development towards Marxism' in *Ger. Life and Letters*, XX (1966); H. Rischbieter, *P. W.* (with biblio.; 1967). K.P.

Weisse, CHRISTIAN FELIX (\*Annaberg 28 I 1726; †Leipzig 16 XII 1804), German dramatist. As a student at Leipzig Weisse became a friend of Lessing\*. At first a tutor, he was later a tax-collector, then (by inheritance) a country gentleman. A prolific writer, he followed the fashions of the age from Anacreontic dallings to imitations of Shakespeare\* without ever sounding an original note.

*Scherzhafte Lieder* (verse; 1758).—PLAYS: *Beitrag zum deutschen Theater* (5 vols, 1759–68; incl. *Eduard III*, *Richard III*, *Romeo und Julia*, and *List über List*); *Komische Opern* (incl. *Der Teufel ist los*; 1768).—Sel. ed. J. Minor in *J. Kürschner, Dt. Nat.-Lit.*, LXXII (1883).

*Selbstbiographie* (1806); J. Minor, *C. F. W.* (1880); W. Hüttemann, *C. F. W. und seine Zeit* (diss. Bonn, 1912); C. G. Zander, *W. und die Bühne* (diss. Mainz, 1949). H.B.G.

Weissenberg, ITZCHOK MEYER (\*Zhelichov, Poland, 1881; †Warsaw 1938), Yiddish novelist and essayist, a leading 'neo-classic'. He fought against journalistic infiltration into literature, defending 'Polish' Yiddish against 'Litvak' (the Lithuanian school). The characters of his novels are mainly lower- and working-class, depicted with a sharp eye for detail. In his critical writings against complacency, his attacks against individual writers aroused controversy.

*Dor hoilekh vedor boo* (1904); *Die meshuggene in dorf* (1905); *Shriftn* (3 vols, 1909–10); *Kine un ta've* (1911); *Geklibene shriftn* (1911); *Dertselungn un bilder* (1912); *Bukh far ale* (1914); *Yiddishe zamel-bikher* (5 vols, 1918–19); *Virklikhkeit* (1925); *Geklibene shriftn* (1950). J.S.

Weldon, JOHN, pseud. BRINSLEY MACNAMARA (\*Devlin, Co. Westmeath 1890; †1963), Irish novelist and dramatist; his naturalistic studies of Irish life, especially *The Valley of Squinting Windows* (1928), scandalized many of his readers. His comedies are unexceptional but some of his tragedies show considerable power.

PLAYS: *The Glorious Uncertainty* (1923); *Look at the Heffernans!* (1926); *Margaret Gillan* (1933). E.T.W.

Welhaven, JOHAN SEBASTIAN CAMMERMEYER (\*Bergen 22 XII 1807; ∞1845 Josephine Bidoulac; †Kristiania 21 X 1873), Norwegian poet; Professor of philosophy at Kristiania, 1846–68. Welhaven greatly admired Danish culture and literature and was strongly influenced by the literary ideals of his distant relative, the Danish writer and aesthetician J. L. Heiberg\*. He became firmly convinced that Norway could not afford to throw away this portion of her literary heritage in a desire to be exclusively national, now that the link with Denmark had been severed. These convictions soon brought him into conflict with Henrik Wergeland\* and his followers, and it is the part Welhaven played in the polemical exchanges between the two factions which makes him chiefly memorable today.

As a poet his production was controversial, as in *Norges Dæmring* (1834); lyric-epic, as in *Republikanerne* (1839); and, elsewhere, as in *Det omvendte Bæger* (1848) and *Den salige*, highly personal. In other of his poems he derived inspiration from the popular ballads. Welhaven was a conscientious craftsman working to definite, if somewhat narrow, aesthetic principles, but his work lacks the originality and imaginative power of his great contemporary, Wergeland.

VERSE: *Digte* (1839); *Nyere Digte* (1845); *Halvhundrede Digte* (1848); *Reisebilleder og Digte* (1851); *En Digtsamling* (1860).—PROSE: *Henrik Wergelands Digtekunst og Polemik* (1832); *Christianias Vinter- og Sommer-Dvale* (1834); *Billeder fra Bergenskysten* (1842); *Vasdrag og Skovmarker*

(1851); *En Sjel i Vildmarken* (1856); *Ewald og de norske Digtere* (1863).—*Samlede Digterverker* (3 vols, 1943).

A. Løchen, *J. S. W.'s liv og skrifter* (1900); I. Hauge, *Tanker og tro i W.s poesi* (1955); R. Andersen-Næss, *J. S. W.* (1959). R.G.P.

**Wellekens, JAN BAPTISTE** (\*Aalst 13 II 1658; †Amsterdam 14 V 1726), Dutch poet and painter, devout Jansenist. Between 1676 and 1686, as a painter in Italy, he came in contact with the Accademia degli Arcadi, but returned home because of failing eyesight and poor health. Then he wrote the first fishermen's songs, Arcadian, religious and topographical verse and, in particular, some occasional poems. The latter are often stilted; his beautiful religious and nature lyrics equal Poot's\* in depth.

*Dichtlievende uitspanningen* (with P. Vlaming; 1711); *Verscheidene en Bruiloftsgedichten* (1729); *Zedelijke en ernstige gedichten* (with life by P. Vlaming, 1737); *Amintas* (play, after Tasso; with *Verhandeling van het herdersdicht*, 1715; ed. J. P. Warners, 1965).

J. Wagenaar, *Amsterdam*, III (1768); W. Kloos, *Een daad van eenvoudige rechtvaardigheid* (1909); M. M. Prinsen, *De idylle in de 18de eeuw* (1934); R. Pennink, *Silvander (J. B. W.) 1658–1726* (1957). J.W.W. (J.Sm.)

**Wells, HERBERT GEORGE** (\*Bromley 21 IX 1866; ∞Amy Catherine Robbins; †London 13 VIII 1946), English novelist and social philosopher. Apprenticed to a retail draper as a boy he read omnivorously, became a teacher, took a science degree, early gained attention as a writer, and became a major force in English literature after the turn of the century. In his early, highly ingenious scientific romances (e.g. *The Time Machine*, 1895) he is already interested in the idea of society as changing. This he developed in a series of books analysing society (e.g. *Mankind in the Making*, 1903). Not till he was nearly 40 did he embark on the series of powerful novels in which individual character was the starting-point for an account of the world. Much of his later work consisted of imaginative treatises on man's capacity to evolve into a citizen of the world, and so avoid annihilation. His highly original mind initiated ideas which subsequently became commonplace.

NOVELS: *The Island of Dr Moreau* (1896); *The Invisible Man* (1897); *Love and Mr Lewisham* (1900); *Kipps* (1905); *Tono-Bungay* (1909); *Ann Veronica* (1909); *The History of Mr Polly* (1910); *The New Machiavelli* (1911); *Marriage* (1912); *Mr Britling Sees It Through* (1916); *The World of William Clissold* (1926).—*Short Stories* (coll.; 1927).—SOCIAL PHILOSOPHY: *Anticipations* (1901); *A Modern Utopia* (1905); *The Open Conspiracy* (1928); *The Work, Wealth and Happiness of Mankind* (1932); *The Shape of Things to Come* (1933);

*The Fate of Homo Sapiens* (1939); *Mind at the End of Its Tether* (1945).—HISTORY: *The Outline of History* (1920; rev. ed. R. Postgate and G. P. Wells, 1972); *A Short History of the World* (1922).—*Experiment in Autobiography* (2 vols, 1934).

V. Brome, *H. G. W.: a Biography* (1951) and *Six Studies in Quarrelling* (1958); B. Bergonzi, *The Early H. G. W.* (1961); J. Kagarlitsky, *H. G. W.* (Moscow, 1963; Eng. tr. 1966); L. Dickson, *H. G. W.: His Turbulent Life and Times* (1969); P. Parrinder, *H. G. W.* (1970).—Biblio., dictionary and subject index (to 1925) by G. H. Wells (1926); comprehensive biblio. by H. G. W. Soc. (1968). R.A.S.-J. (W.R.A.)

**Weltman, ALEXANDER**: see **Vel'tman, ALEXANDER FOMICH**.

**Welty, EUDORA** (\*Jackson, Miss. 13 IV 1909), American novelist and short-story writer. Her fiction, set in her native state, combines elements of the abnormal and grotesque. Although her work is often seen in conjunction with that of Flannery O'Connor\* and Carson McCullers\*, Miss Welty operates on a far less overtly Gothic level, and her work is marked by a sense of controlled irony and an evocation of the delicate nuances of sensibility.

*A Curtain of Green* (1941); *The Robber Bridegroom* (1942); *The Wide Net* (1943); *The Golden Apples* (1949); *The Ponder Heart* (1954); *The Bride of the Innisfallen* (1955); *The Shoe Bird* (1964).

*A Southern Vanguard* (ed. A. Tate, 1947); R. Penn Warren, *Selected Essays* (1958); R. M. Vande Kieft, *E. W.* (1962); A. Appel, *A Season of Dreams* (1965); *E. W.* (ed. J. A. Bryant, 1968).

H.L.C. (G.A.K.)

**Wên I-to** (\*Hsi-shui 24 XI 1899; †Kun-ming 15 VII 1946), Chinese poet and scholar. Wên wrote his first volume of poetry, *Hung-chu*, while studying in America (1922). *Ssu-shui*, which he published after his return (1925), was among the most important works of modern Chinese poetry. Later he abandoned poetry for scholarship, producing many critical, sociological and literary studies.

*Hung-chu* (1923); *Ssu-shui* (1928); sel. trs in: H. Acton and Ch'en Shih-hsiang, *Modern Chinese Poetry* (1936); R. Payne, *Contemporary Chinese Poetry* (1947); K.-Y. Hsu, *Twentieth Century Chinese Poetry* (1963).—*Wên I-to ch'üan-chi* (coll. works; 1948).

K.-Y. Hsiü, 'The life and poetry of Wen I-to' in *Harvard Jour. Asiat. Stud.*, XXI (1958).

A.R.D.

**Wên T'ien-hsiang** (□Chi-shui 6 VI 1236; †Yen-ching 9 I 1283), Chinese poet. Wên, a prolific writer in verse and prose, some of fine quality, is famous for his patriotic resistance to the Mongol invaders. He was executed for his refusal to submit.

*Wên-shan chi* (coll. works; sel. tr. in G. Margouliès, *Le Kou-wen chinois*, 1925, and *Anthologie raisonnée de la littérature chinoise*, 1948). A.R.D.

Wên T'ING-YÜN (□Ch'i-hsien ?c. 812; †?c. 870), Chinese poet. Wên failed in several attempts to pass the official examinations but from c. 860 held a number of minor provincial posts. He is represented as of a frivolous, pleasure-loving character. With Li\* Shang-yin he became a model for a style of elegant and erudite poetry which was popular in the early Sung period (10th century). Yet of greater importance was his *tz'ü*-poetry (written to music). He was the first writer of true *tz'ü* and founder of the 'Hua-chien' school (so known from *Hua-chien chi*, an anthology of its works) of the 'Five Dynasties' period.

*Tz'ü* poetry in *Hua-chien chi* (940).—*Wên Fei-ch'ing chi* (coll. works; sel. tr. in W. Bynner, *The Jade Mountain*, 1929). A.R.D.

Wendover, ROGER OF: see Paris, MATTHEW, biblio.

Wennerberg, GUNNAR (\*Lidköping 2 X 1817; †Läckö 24 VIII 1901), Swedish politician, composer and poet. He wrote several oratorios and other sacred music, but is now remembered primarily for his *gluntar*—comico-romantic pictures of Uppsala student life in the 1840s in the form of musical duets. He also wrote romances and successful pieces for male voices.

*Samlade skrifter* (1881–85).

S. Taube, G. W. *Brev och minnen* (1913–16); B. Almqvist, *Uppsalastudenten i W.'s vers och Strindbergssprosa* (1926). C.H.K.

Weöres, SÁNDOR (\*Szombathely 22 VI 1913; ∞Amy Károlyi), Hungarian poet and playwright. Endowed with an exotic imagination, Weöres is a virtuoso poet and translator, in whose verse language, form and content are explored to their utmost limits. His range is immense; he moves freely in time and space, switches from sombre to playful moods and can echo Oriental mysticism as easily as Western symbolism.

VERSE: *Hideg van* (1934); *Medúza* (1944); *A fogak tornáca* (1947); *A hallgatás tornya* (1956); *Tűzkút* (1964); *Merülő Saturnus* (1968).—PLAYS: *Hold és sárkány* (1967).—*Egybegyűjtött írások* (sel. works; 2 vols, 1970); sel. Ger. tr. in *Gedichte* (1969).

J. Reményi, 'S. W.' in *Mod. Lang. Jour.*, XXXIII (1949); L. Cs. Szabó, 'Conversation with S. W.' in *Tri-Quart.*, IX (1967). G.F.C.

Werfel, FRANZ (\*Prague 10 IX 1890; †Beverly Hills, Calif. 27 VIII 1945), Austrian novelist, playwright and poet. He began with lyric verse and

became the first poet of early EXPRESSIONISM (*Der Weltfreund*, 1911; *Wir sind*, 1913). Emotional pathos dominated the first period, intellectual pathos his activities as an Expressionist playwright, whose 20th-century version of FAUST in *Der Spiegelmann* (1920) typifies that literary movement. His third period is dominated by prose works, no longer eccentric, maturing from his first popular success, the novel *Verdi* (1924; tr. H. Jessiman, 1925), to those works which finally brought him recognition when he had despaired of the world and committed suicide—*Der veruntreute Himmel* (1939; *Embezzled Heaven*, tr. M. Firth, 1940), *Das Lied von Bernadette* (1941; *The Song of Bernadette*, tr. L. Lewisohn, 1942), *Stern der Ungeborenen* (1946).

NOVELS: *Die Geschwister von Neapel* (1931; *The Pascarella Family*, tr. D. F. Tait, 1932); *Die vierzig Tage des Musa Dagh* (1933; *The Forty Days of Musa Dagh*, tr. G. Dunlop, 1934).—STORIES: *Nicht der Mörder, der Ermordete ist schuldig* (1915); *Abituriententag* (1928; *The Class Reunion*, tr. W. Chambers, 1929).—PLAYS: *Bocksgesang* (1921; *Goat Song*, tr. R. Laugner, 1926); *Juarez und Maximilian* (1924; Eng. tr. *idem*, 1926); *Paulus unter den Juden* (1926; Eng. tr. P. P. Levertoff, 1928).—VERSE: *Gedichte aus den Jahren 1908–1945* (1948); *Poems* (tr. E. A. Snow, 1945).—*Gesammelte Werke* (ed. A. D. Klarmann: *Erzählungen aus zwei Welten*, 3 vols, 1948–54; *Dramen*, 2 vols, 1959).

R. Specht, F. W. (with biblio.; 1926); Anna Mahler-Werfel, *And the Bridge Is Love, Memoirs of a Life-Time* (1958); W. Braselmann, F. W. (1960); F. W. 1890–1945 (ed. L. B. Foltin, 1961); W. H. Fox, 'F. W.' in *German Men of Letters*, III (ed. A. Natan, 1964); V. J. Günther, F. W. (1965); L. Zahn, F. W. (1966). R.W.L. (F.M.K.)

Wergeland, HENRIK ARNOLD (\*Kristiansand 17 VI 1808; ∞1839 Amalie Bekkevold; †Kristiania 12 VII 1845), Norwegian poet, playwright and prose writer. The son of a clergyman prominent in Norwegian political life, Wergeland spent much of his childhood in Eidsvoll in eastern Norway. There, historical associations (the Norwegian constitution was promulgated in Eidsvoll in 1814) and the beauty of the country bordering on Lake Mjøsa made a deep impression on him; love of freedom and love of nature are the two great motivating forces in his work. Later he attended school and University in Kristiania, where he took a degree in theology in 1829. Already as a school-boy he had begun to write newspaper articles, and by the time he took his degree his production included a tragedy, two farces and a collection of poems. Moreover in 1830 his monumental *Skabelsen, Mennesket og Messias* was published. In the years that followed poems, plays, pamphlets and polemics of all sorts poured from his pen. Romantic though he was, the ideals of the Age of Enlightenment were strong in him, and he gave

practical expression to them in his periodicals: *For Almuen* ('For the Common Man'; 1830-39), *For Menigmand* ('For the Ordinary Man'; 1836-38) and *For Arbeidsklassen* ('For the Working Class'; 1839-45). His noisy personality, his radical and republican views, and his not impeccable private life, had prevented him from obtaining theological preferment, but finally in 1840, through the direct influence of the King, whom he greatly admired as an individual, he obtained a post in the state archives. His death (from consumption) became the occasion for national mourning. Wergeland was greatest as a poet, and is generally regarded as the greatest his country has produced; his plays can be disregarded. His faults as a poet are easy to recognize: the frequent extravagance of his language and imagery; the chaos which often characterizes his thought and the generally careless and unrevised state of his work make him an easy target, as he was for the Welhaven\* faction. But in spite of all this he can be capable of the most dazzling felicities and exhibit a boldness of imagination which, particularly in his shorter poems, entitle him to be ranked very high indeed. Amongst his principal works are *Jøden* (1842), *Jødinden* (1844), *Den engelske Lods* (1844) and *Jan van Huysums Blomstestykke* (1840). His farces were written under the pseudonym SIFUL SIFADDA.

VERSE: *Digte. Første Ring* (1829); *Spaniolen* (1833); *Cæsar's* (1833); *Digte. Anden Ring* (1833); *Svalen* (1841); *Mennesket* (1845).—PLAYS: *Ah!* (1827); *Irreparabile Tempus* (1828); *Sinclars Død* (1828); *Harlequin Virtuos* (1830); *Barnemordersken* (1835); *Stockholms Fareren* (3 vols, 1837); *Campbellerne* (1837); *Den Konstitutionelle* (1839); *Vinagers Fjeldeventyr* (1841); *Venetianerne* (1843); *Søkadetterne iland* (1848); *Fjeldstuen* (1848).—PROSE: *Norges Konstitutions Historie* (1841-43); *Hassel-Nødder* (1845).—*Samlede skrifter* (ed. H. Jæger, D. A. Seip, H. Koht and E. Høigård, 23 vols, 1918-40); *Poems* (tr. G. M. Gathorne-Hardy, J. Bithell and I. Grøndahl, 1960); *W. for hvermann dikt og prosa* (ed. H. Beyer, 1950); *H. W.'s skrifter* (ed. L. Amundsen and D. A. Seip, 8 vols, 1957-62).

A. Benterud, *H. W.'s religiøse utvikling* (1943); H. Beyer, *H. W.* (1946); H. Møller, *H. W.* (1947); A. Kabell, *W.* (2 vols, 1956-57); Y. Ustvedt, *Det levende univers* (1964); O. M. Mæland, *Eros og Mytos* (1969). R.G.P.

Werner, ZACHARIAS (\*Königsberg 18 XI 1768; †Vienna 17 I 1823), German dramatist. The son of a Professor of rhetoric and a pampering mother who developed religious mania, Werner lived in restless disorder. His three marriages broke down, before he became a Roman Catholic (1810) and a priest (1813), after which he lived in Vienna as a sensational revivalist preacher. His ambition was to equal Schiller\*. Goethe\* considered him promising and gave him the approval he denied to

Kleist\*. His plays were deeply religious and, though fundamentally shoddy, were by far the most dramatically effective the Romantics produced. His *24. Februar* was the original tragedy of fate, from which numberless imitations proceeded.

*Die Söhne des Tales* (2 vols, 1803; Eng. tr. E. Lewis, 1892); *Der 24. Februar* (1815; Eng. tr. W. H. H. Chambers, 1903).—*Ausgewählte Schriften* (15 vols, 1840-41); *Briefe* (ed. O. Floeck, 2 vols, 1918); *Tagebücher* (ed. idem, 1939-40).

N. Vierling, *Z. W., la conversion d'un romantique* (1908); G. Gabetti, *Il dramma di Z. W.* (1916); P. Hankhamer, *Z. W.* (1920); G. Carow, *W. und das Theater seiner Zeit* (1933).

H.A.P. (K.W.M.)

Wernher (fl. 1172), Bavarian priest, author of 'Three Lays of Mary'—a poetic elaboration of the apocryphal Gospel of Pseudo-Matthew. The level of diction in the highly lyrical veneration of Mary is set by the traditional epithets. The story of the Holy Family is told with warm but pious sympathy. (See Konrad\* von Fussesbrunn.)

Ed. J. Feifalik (1860); modernized H. Degering (1925); ed. C. Wesle and H. Fromm, *Priester W.s Maria* (1969).

U. Pretzel, 'Studien zum Marienleben' in *Zschr. f. dt. Alt.*, LXXV (1938); H. Fromm, *Untersuchungen zum Marienleben...* (Turku, 1955). F.P.P.

Wernher der Gartenare (fl. c. 1270), Austrian layman and roving moralist, acquainted with the court romance, popular epics, and Neidhart\*, from whom he draws the dandyism of his upstart peasant 'hero'. *Meier Helmbrecht* tells, realistically and with local references, of young Helmbrecht's defiance of his father, Christian ethics and the established order, and of his brief glory in the following of a robber baron. Old Helmbrecht is a tragic figure. For all its humour it is a pessimistic work and a solemn warning. A true 'case history', probably, brilliantly adapted; an invaluable social document.

Ed. C. E. Gough (1947); ed. F. Panzer and K. Ruh (1960).—Mod. prose J. Hofmiller (1925); C. H. Bell, *Peasant Life in Old German Epics* (tr. 1931).

Excellent appreciation in G. Ehrismann, *Geschichte der deutschen Literatur des MA.s*, IV (1935); K. Ruh in *Zschr. f. dt. Philol.*, LXXXVI (1967). F.P.P.

Wernher von Elmendorf (fl. c. 1170-80), Thuringian cleric, author of an undistinguished verse translation of William\* de Conches' *Moralium dogma philosophorum*. He is the innocent provoker of a long-standing debate on the origins of the ethical code of the chivalrous age.

J. Bumke, 'Die Auflösung des Tugendsystems

bei W. von E.' in Zschr. für dt. Alt., LXXXVIII (1957). F.P.P.

Wescott, GLENWAY (\*Kewaskum, Wisc. 11 IV 1901), American novelist, short-story writer and poet. He spent the 1920s in Paris and on the Riviera; *The Grandmothers* (1927) tells of an American expatriate in Europe tracing the hard lives of his ancestors. *The Pilgrim Hawk* (1940) shows his mature power of obliquely presenting human motives.

VERSE: *The Bitterns* (1920); *Natives of Rock* (1925).—SHORT STORIES: *Like a Lover* (1926); *Good-Bye, Wisconsin* (1928).—*Apartment in Athens* (novel; 1945).—*Images of Truth* (crit.; 1962).

H.L.C. (G.A.K.)

Wesker, ARNOLD (\*London 24 V 1932; ∞1958 Dusty Bicker), English dramatist, whose plays impress by their boldness of conception. The 'Wesker trilogy' gives a dramatic picture of East End Jewish life from 1936 to 1956, and *Chips With Everything* (1962), a curious mixture of the 'realistic' and the 'naturalistic', looks at life in the R.A.F. as a microcosm of civilian life.

TRILOGY: *Chicken Soup With Barley* (1958); *Roots* (1959); *I'm Talking About Jerusalem* (1960).—*The Kitchen* (1961); *The Four Seasons* (1966); *The Friends* (1970).—*Fears of Fragmentation* (essays; 1970).

J. R. Taylor, *Anger and After* (1962); R. Hayman, A. W. (1970); G. Leeming and S. Trussler, *The Plays of A. W.* (1971). W.R.A.

Wesley, CHARLES (\*Epworth Rectory, Lincs 18 XII 1707; ∞1749 Sarah Gwynne; †London 29 III 1788), English divine and hymn-writer through whose group of earnest Oxford undergraduates, joined 'to observe the method of study prescribed by . . . the University', the term Methodist was first used for the religious movement led by his brother John. Charles assisted his brother's ministry and with him produced eight collections of hymns. Charles' contributions, including 'Jesu, Lover of My Soul', show deep religious and often poetic feeling. R.M.H.

*Sermons* (ed. S. Wesley, with memoir, 1816); *Journal* (ed. T. Jackson, 2 vols, 1849).—*Poetical Works of J. and C. W.* (ed. G. Osborn, 13 vols, 1808).

T. Jackson, *Life and Correspondence of C. W.* (2 vols, 1841); J. Telford, *Life of C. W.* (1887); R. Green, *Bibliography of Works of J. and C. W.* (1896); F. Wiseman, *C. W. Evangelist and Poet* (1933) and *C. W. and His Hymns* (1938); F. Baker, *C. W. As Revealed by His Letters* (1948); M. L. Edwards, *Family Circle. A Study of the Epworth Household in Relation to J. and C. W.* (1949); R. N. Flew, *The Hymns of C. W.* (1953); M. R. Brailsford, *A Tale of Two Brothers* (1954); G. H.

Findlay, *Christ's Standard Bearer* (1956); London Quart. and Holborn Rev., LXXXII (1957; commem. issue). R.M.H. (M.Bu.)

Wesley, JOHN (\*Epworth Rectory, Lincs 17 VI 1703; ∞1751 Mrs Mary Vazeille; †London 2 III 1791), English evangelical leader who performed vast literary labours in the service of his ministry. A Fellow of Lincoln College, and ordained priest in 1728, the religious zeal which had already associated him with his brother Charles' group of earnest philanthropic 'methodists' at Oxford led him in 1735 to undertake for the Society for the Propagation of the Gospel the mission to Georgia which he records in his *Savannah Journal*. A deep spiritual experience on 24 V 1738, after his return to England, was followed by his evangelizing itineraries and his ultimate unwilling severance from the Established Church. With his picked band of helpers he preached to the poor, the outcast and the desperate, ministering to their spiritual and social needs and stimulating a wave of religious fervour throughout the country. For the use of his followers he wrote concise grammars of English and classical languages; handbooks of medicine, physics, logic, and of ecclesiastical, Roman and English history; edited the works of Bunyan\*, Law\* and others, including Brooke's\* novel, *The Fool of Quality*, and produced Bible commentaries and the 50 works of divinity forming The Christian Library. With his brother Charles he published collections of hymns, some of his best being vigorous translations from German, and in 1778 he founded The Arminian Magazine which he edited till his death. The daily course of his long, devoted life is narrated in his journals which, written with frankness, humour and unflinching faith, give in plain, nervous English a picture both of the writer and of contemporary manners and conditions.

*Works* (32 vols, 1771–74); *Poetical Works of J. and C. W.* (13 vols, 1808); *Journals* (4 vols, 1827; ed. N. Curnock, 8 vols, 1906–16); *Standard Sermons* (ed. E. Sugden, 1921); *Letters of J. W.* (ed. J. Telford, 8 vols, 1931).

T. Coke and H. Moore, *Life of J. W.* (1792); R. Southey, *Life of W.* (2 vols, 1820); A. Leger, *J. W.'s Last Love* (1910); Arnold Lunn, *J. W.* (1929); C. E. Vulliamy, *J. W.* (1931); Bonamy Dobrée, *J. W.* (1933); J. Laver, *J. W.* (1936); M. Bowen, *Wrestling Jacob* (1937); O. Kamm, *J. W. und die englische Romantik* (1939); M. R. Brailsford, *A Tale of Two Brothers* (1954); W. L. Doughty, *J. W., Preacher* (1955); V. H. H. Green, *The Young Mr W.* (1961); M. Schmidt, *J. W.: A Theological Biography* (tr. N. Goldhawk, 1962–); *J. W.* (ed. A. C. Outler, 1964); R. C. Monk, *J. W.: His Puritan Heritage* (1966). R.M.H. (M.Bu.)

Wessel, JOHAN HERMAN (\*Jonsrud, Norway 6 X 1742; ∞1780 Anna Catharina Bukier; †Copenhagen 29 XII 1785), Danish poet and playwright.

He was of Norwegian extraction, but settled in Denmark. A bohemian, his name is immortal in Danish literature as one of its greatest humorists. His dramatic work, *Kærlighed uden Strømper* ('Love Without Stockings'; 1772), is one of the most comic tragedies of world literature. Written in alexandrines, its irony depends upon the putting of ordinary characters into a heroic setting. Its success put an end to imitations of French and Italian classicism. His light humorous poems and versified narratives have always been loved and admired in Scandinavia. His small impromptus are quick-witted and nimble; he was a master of brief humorous verse.

*Epilog* (1774); *Lykken bedre end Forstanden* (1776); *Anno 7603* (1785); *Samtlige Skrifter* (2 vols, 1787).—*Digte* (ed. P. V. Rubow, 1936); *Samlede Digte* (1959); *Digte* (1966).

S. Thomsen, *Kun en Digter. En Bog om J. H. W.* (1942); O. Myre, *J. H. W.* (1942). E.B.

Wessely (WEISEL, WESEL), NAPHTALI HERZ or HARTWIG (\*Hamburg 1725; †*ibid.* 28 II 1805), German Hebrew poet and essayist. Son of the commercial agent to the King of Denmark, educated in Copenhagen, Wessely spent his early manhood at Amsterdam, where he absorbed the Italian-Spanish Hebrew culture, and was influenced by its then chief representative, David Franco-Mendes\*. From 1774 in Berlin, he added a Hebrew literary aspect to Moses Mendelssohn's\* movement for enlightenment of the German Jews. He was the chief guide of the group of young men (mainly from Eastern Europe), who founded the literary quarterly *Ha-Me'assef* (1784–1829). In 1782 Wessely supported the introduction of secular schools (demanded by the Emperor Joseph II) in a pamphlet *Divre shalom we-emeth* (after Esther ix, 30), which was translated into several languages and involved Wessely in an acrimonious controversy. Disappointed, he retired to devote the last 20 years of his life to the heroic poem on the life of Moses, *Shire Tif'ereth* (6 pts, 1789–1829), inspired by Klopstock's\* *Messias*. The metre, a new departure in Hebrew, seems to have been suggested by Franco-Mendes. Wessely also wrote important works on Hebrew synonyms, on ethics, and a commentary on Leviticus (in Mendelssohn's tr. and comm. on the Pentateuch).

W. A. Meisl, *Leben und Wirken N. H. W.'s* (1841). C.R.

Wessobrunn Prayer, 8th-century German poem of nine alliterating lines. The first lines describe in archaic idiom ('Earth was not, nor heaven... nor was any tree') the 'nothingness' which preceded Creation. The last four lines ('but Almighty God was, when naught else was') accord better with the century of composition. Idiomatic and orthographical peculiarities in a text otherwise Bavarian suggest a connection with Fulda, possibly

an Anglo-Saxon source and, as historical context, Boniface's\* mission. (See also *Muspilli*\*)

Ed. W. Braune and K. Helm, *Althochdeutsches Lesebuch* (1962); C. C. Barber, *Old High German Reader* (1951).

H. G. Fiedler and F. Norman in *Mod. Lang. Rev.*, XX (1925) and XXIV (1929); W. Perrett in *Lond. Med. Stud.*, I (1938); J. Knight Bostock, *Handbook of Old High German Literature* (1955). F.P.P.

West, NATHANAEAL, pseud. of NATHAN WALLENSTEIN WEINSTEIN (\*New York 17 X 1903; ∞ Eileen McKenney; †21 XII 1940), American novelist. Underrated until recently, his 'particular kind of joking' projects a manic vision of the pressures of modern urban mass society on characters who are physical and emotional cripples unable to define or to achieve the human contact to which they aspire. The barrenness and the cruel joke of existence is most powerfully exposed in *Miss Lonelyhearts* (1933). His editorial colleagues on the magazine *Americana* (1936) defined themselves as 'laughing morticians' and the phrase epitomizes the satiric style and stance of his four short novels.

*The Dream Life of Balso Snell* (1931); *A Cool Million* (1934); *The Day of the Locust* (1939).

J. F. Light, *N. W.: An Interpretative Study* (1961); S. E. Hyman, *N. W.* (1962); V. Comerchero, *N. W.: The Ironic Prophet* (1964); N. Podhoretz, *Doings and Undoings* (1964); R. Read, *No Redeemer, No Promised Land* (1968).

G.A.K.

West, REBECCA, pen-name of CICILY ISABEL FAIRFIELD (\*Kerry 25 XII 1892; ∞ 1930 Henry Maxwell Andrews), English novelist and critic, whose main interest lies in the psychological development of her characters or subjects. Paradoxically her outstanding books are *Black Lamb and Grey Falcon* (2 vols, 1942), a record of a journey through Yugoslavia in 1937, and *The Meaning of Treason* (1949), a penetrating analysis of the psychology of the traitor.

NOVELS: *The Judge* (1922); *The Thinking Reed* (1936); *The Fountain Overflows* (1957); *The Birds Fall Down* (1966).—CRITICISM: *Henry James* (1916); *The Strange Necessity* (1928); *The Court and the Castle* (1958). W.R.A.

West, RICHARD (fl. 1607), English epigrammatist and satirist. His pictures of contemporary life are fluent and lively.

*The court of conscience or Dick Whippers sessions* (1607); *The Wits' A.B.C. or a century of epigrams* (1608). G.K.H.

Westerbaen, JACOB (\*The Hague 7 IX 1599; ∞ 1625 Anna Weytsen, widow of Reinier Groenevelt [†1648]; †31 III 1670), Dutch theologian,

doctor and poet, friend and disciple of Huygens\*. He wrote *Noodsaeckelyck Mal* (1624) in imitation of Huygens' *Costelick Mal*, using the same stanza form and the same kind of witticisms. Westerbaen is less involved but also less pithy than Huygens. His *Ockenburg* (1654) is a counterpart of Huygens' *Voorhout*. He is a clever satirist in *Kost Verlooren* (1668). He translated Janus Secundus\*, Ovid\*, Virgil\*, Terence\* and Erasmus\*.

POETRY: *Minnedichten* (1624); *Kracht des Geloofs* (against Vondel's *Altaargeheimenissen*; 1647); *David's Psalmen* (1655); *Krancken-Troost voor Israël in Holland* (1663).—*Gedichten* (1672).

J. A. Worp, 'J. W.' in *Tijdschr. v. Nederl. Taal- en Lett.*, VI (1886); J. Koopmans, 'W.'s *Ockenburg* en haar toepaden' in *Groot-Nederland*, XV (1917); F. van Herzele, 'J. W. en zijn werk' in *Album Baur* (1948); M. van Can, 'J. W.', *bestrijder van Vondel* in *Vondel Jaarboek* (1949); *Minneliederen* (ed. S. F. Witstein, 1956); P. A. F. van Veen, *De Soeticheydt des buyten-levens, vergeselschap met de boucken* (1960). A.M.B.W. (R.P.M.)

Westmorland, EARL OF: see Fane, MILDMAY.

Wetterbergh, CARL ANTON, pen-name ONKEL ADAM (\*Jönköping 6 VI 1804; †Linköping 31 I 1889), Swedish author. Wetterbergh excelled in his short, good-humoured newspaper sketches, sometimes constituting social satires, and subsequently collected in *Genremålningar* (1842), *De fyra signaturerna* (1843), *Guvernanten* (1843), *Pastorsadjunkten* (1845) and *Ett namn* (1845). He afterwards took to long, rather unwieldy social novels, the best of which was *Penningar och arbete* (1847).

*Samlade skrifter* (9 vols, 1869–74).

K. Warburg in *Svea* (1881). C.H.K. (I.S.)

Wetzel, FRIEDRICH-GOTTLÖB: see Bonaventura.

Wevel, GODEFRIDUS (\*1320; †1396), canon of Groenendaal, author of the widely diffused mystical Middle Dutch tract *Van den Twaelf Dogheden*, which is strongly influenced by Ruusbroec's\* *Brulocht* and Eckhart's\* *Rede der Underscheidung*. It was for a long time considered as a work of Ruusbroec.

Ed. J. van Mierlo in Ruusbroec, *Werken*, IV (1932).

St. Axters, *Geschiedenis van de Vroomheid in de Nederlanden*, II (1953). J.J.M. (A.v.E.)

Wever, RICHARD (fl. c. 1560), English Morality-writer. His one work deals in a didactic fashion with the temptations of youth. It is strongly Protestant in tone and was probably written 1547–53.

*Lusty Juventus* (?1565; ed. J. S. Farmer, 1905).

B. Spivack, *Shakespeare and the Allegory of Evil* (1958); D. M. Bevington, *From 'Mankind' to*

*Marlowe* (1962) and *Tudor Drama and Politics* (1968); F. P. Wilson, *The English Drama 1485–1585* (1969). G.K.H. (C.B.)

Weyerman, JACOB CAMPO (\*Breda 9 VIII 1677; ∞1727 Johanna Ernst; †The Hague III 1747), Dutch journalist and adventurer; flower-painter and editor of half a dozen weeklies more or less intending blackmail, e.g. *De Rotterdamsche Hermes* (1720–21) and *De naakte waarheid* (1737), written in a clever style, as were also his compilations, such as *De levensbeschrijvingen der Nederlandsche konstschilders* (4 vols, 1729–69).

*Den Persiaansche zijdevever* (1725); *De Maagdenburgsche alchimist* (play; 1733).

W. P. Sautijn Kluit in Nijhoff's *Bijdragen*, new ser., VII (1871); D. J. H. ter Horst, 'De geschriften van J. C. W.' in *Het Boek* (1944); C. M. Geerars, 'J. C. W.' in *Annalen van het Thijmgenootschap* (1957). J.W.W. (J.Sm.)

Weysenhoff, JÓZEF, BARON (\*Kolano 8 IV 1860; †Warsaw 6 VII 1932), Polish writer. Of a wealthy family, after studying law at Dorpat he became a farmer. A born conservative and critical about new forms of political and literary activities, he was in his novels a keen and satirical observer of Polish life, using deadly irony with skill. He is adept at describing the beauties of nature.

NOVELS: *Żywot i myśli Zygmunta Podfilipskiego* (1898); *Vie et opinions de Sigismond Podfilipski*, tr. P. Cazin, 1930; *Syn marnotrawny* (1904); *Der verlorene Sohn*, tr. L. Richter, 1917; *Soból i panna* (1911); *The Sable and the Girl*, tr. K. Żuk-Skarszewska, 1929; *Puszcza* (1915).—SHORT STORIES: *Znaj pana* (1912).—*Dziela zebrane* (1932).

Z. Dębicki, 'J. W.' in *Portrety*, I (1927); O. Forst de Battaglia, 'Versuch über J. W.' in *Pologne Littéraire*, IV (1927); M. Piszczkowski, *J. W. Poeta przyrody* (1930); Z. L. Zaleski, 'J. W.' in *Attitudes et destinées* (1932).

S.S. (P.H.)

Wharton, EDITH, née NEWBOLD JONES (\*New York 24 I 1862; ∞1885 Edward Wharton; †St Brice-sous-Forêt, France 11 VIII 1937), American novelist and short-story writer. Of a distinguished New York family, she had a rich cosmopolitan education. She was a friend and disciple of Henry James\*; like him she was deeply concerned with artistic form, wrote of the upper class and looked to the moral values behind the social scene. Her Pulitzer-prize-winning novel, *The Age of Innocence* (1920), treated ironically New York high society in the Victorian period. Best known of her works is the grim, laconic New England tragedy, *Ethan Frome* (1911). She spent most of her mature years in France and received recognition for her energetic war work. H.L.C.

NOVELS: *The Greater Inclination* (1899); *Sanc-*



*tuary* (1903); *The House of Mirth* (1905); *Madame de Treymes* (1907); *The Reef* (1912); *The Custom of the Country* (1913); *The Marne* (1918); *A Son at the Front* (1923); *Twilight Sleep* (1927); *The Buccaneers* (1938).—VARIOUS: *Italian Backgrounds* (1905); *A Motor-Flight Through France* (1908); *Fighting France: From Dunkerque to Belfort* (1915); *French Ways and Their Meaning* (1919); *In Morocco* (1920); *The Writing of Fiction* (1925); *A Backward Glance* (1934).

R. M. Lovett, *E. W.* (1925); E. K. Brown, *E. W.: étude critique* (1935); P. Lubbock, *Portrait of E. W.* (1947); B. Nevius, *E. W.: A Study of Her Fiction* (1953); M. Bell, *E. W. and Henry James* (1965).  
H.L.C. (D.E.Mo.)

**Whately, RICHARD**, Archbishop of Dublin (\*London 1 II 1787; ∞1821 Elizabeth Pope; †Dublin 1 X 1863), English writer of works on logic and rhetoric, and of theological works.

*Historic Doubts relative to Napoleon Buonaparte* (1819; anon.); *Use and Abuse of Party Feeling in Matters of Religion* (1822); *Essays on some of the Peculiarities of the Christian Religion* (1825).

W. J. Fitzpatrick, *Memoirs* (1864); E. J. Whately, *Life and Correspondence of R. W.* (1866).  
R.M.H. (K.W.)

**Whelock, ABRAHAM** (\*Whitchurch, Salop 1593; †London 1653), English Anglo-Saxon scholar. Whelock produced the first edition of the Old English version of Bede's\* *Ecclesiastical History* and (as an appendix) the first edition and translation into Latin of the *Anglo-Saxon\* Chronicle*.

*Historiae ecclesiasticae gentis Anglorum libri V... eiusque paraphrasi Saxonica explicati... quibus in calce operis Saxonica chronologia... contextimus* (1643-44).  
G.K.H.

**Whetstone, GEORGE** (\*London c. ?1544; †1587), English poet, dramatist and writer of prose romances. He spent some time in France and in the army in the Low Countries (1574), was in Sir Humfrey Gilbert's\* expedition (1578-79) and in Holland (1585). Whetstone, a friend of Gascoigne\* and Churchyard\*, is mentioned by Webbe\*, but is best known for his romance and dramatic versions of *Promos and Cassandra*, utilized by Shakespeare\* in *Measure for Measure*.

B.L.J. (T.P.M.)

*The Rocke of Regard* (1576; ed. J. P. Collier, 1870); *Promos and Cassandra* (1578; ed. G. Bullough, *Narrative and Dramatic Sources of Shakespeare*, II, 1958).

T. Izard, *G. W.* (1942; repr. 1966).

J.R.B. (T.P.M.)

**Whewell, WILLIAM** (\*Lancaster 24 V 1794; ∞1841 Cordelia Marshall, ∞1858 Everina Affleck; †Cambridge 6 III 1866), English author of works on moral philosophy and a wide range of scientific

subjects, showing encyclopaedic knowledge. He was Master of Trinity College, Cambridge.

*History of the Inductive Sciences* (3 vols, 1837); *Philosophy of the Inductive Sciences* (2 vols, 1840); *Of the Plurality of Worlds* (1853).

I. Todhunter, *Account of W. W.'s Writings, with Selections and Correspondence* (2 vols, 1876); J. M. Douglas, *Life and Selections from Writings of W. W.* (1882); R. Blanché, *Le rationalisme de W. W.* (1935).  
R.M.H. (K.W.)

**White, GILBERT** (\*Selborne, Hants 18 VII 1720; †ibid. 26 VI 1793), English writer and naturalist. He held various curacies but spent most of his life in Selborne, devotedly observing its natural history. 'All nature is so full' he says, and its fullness and variety is explored and questioned with enthusiasm, patience and curiosity.  
B.H.

*The Natural History and Antiquities of Selborne, in the County of Southampton: with Engravings, and an Appendix* (1789); *A Naturalist's Calendar with Observations in Various Branches of Natural History* (ed. J. Aikin, 1795; sel.); *Journals of G. W.* (ed. W. Johnson, 1931).—*Life and Letters of G. W.* (ed. R. Holt-White, 2 vols, 1901).

H. C. Shelley, *G. W. and Selborne* (1910); W. Johnson, *G. W.: Pioneer, Poet and Stylist* (1928); W. S. Scott, *W. of Selborne* (1950); R. M. Lockley, *G. W.* (1954); C. S. Emden, *G. W. in His Village* (1956).  
B.H. (M.Bu.)

**White, HENRY KIRKE** (\*Nottingham 21 III 1785; †Cambridge 19 X 1806), English poet whose premature death excited for his poems, posthumously edited by Southey\*, an interest which their intrinsic value has failed to sustain.

*Poems, Letters and Prose Fragments* (ed. John Drinkwater, 1907).

R. Southey, *The Remains of H. K. W.* (with life; 3 vols, 1807-23).  
R.M.H. (K.W.)

**White, PATRICK VICTOR MARTINDALE** (\*London 28 V 1912), Australian novelist and playwright. After his early childhood on his father's sheep station in New South Wales, he was sent to Cheltenham College. Returning to Australia, he spent three years as a jackeroo, during which time he wrote two unpublished novels, and later studied modern languages at Cambridge. He served as an intelligence officer with the R.A.F. during the Second World War and afterwards settled on a farm near Sydney.

His style first began to reach full maturity in *The Aunt's Story* (1948). His novels combine a microscopic observation of human experience with a large imaginative sweep. The English Romantic poets, 19th-century German philosophy, Lawrence\*, Joyce\* and Woolf\* are amongst the influences assimilated in his boldly original style. With a skilful counterpointing of naturalistic and symbolic modes, White reveals the extraordinary

behind the ordinary in his characters' lives, and shows them in the context of conflicting principles of flux and permanence. White's favourite province in drama is the borderland between farcical comedy and tragedy, where he is often highly successful. But his characteristic concerns are not always given fully convincing embodiment in the dramatic form.

NOVELS: *Happy Valley* (1939); *The Living and the Dead* (1941); *The Tree of Man* (1955); *Voss* (1957); *Riders in the Chariot* (1961); *The Solid Mandala* (1966).—*Four Plays* (1965).—*The Burnt Ones* (short stories; 1964).

G. Dutton, P. W. (1961); R. F. Brissenden, P. W. (1966); B. Argyle, P. W. (1967).

A.M.G.

White, TERENCE HANBURY (\*Bombay 19 V 1906; †on board ship, Piraeus, Greece 17 I 1964), English writer, whose highly individual work defies classification. His fame now rests largely on the four Arthurian stories, of which the first was *The Sword in the Stone* (1938), published in 1958 as *The Once and Future King*, but his other novels and his general writing have the same qualities of vivid imagination and distinction.

*Farewell Victoria* (1933); *England Have My Bones* (1936); *Mistress Masham's Repose* (1946).—*The Age of Scandal* (1950); *The Goshawk* (1951); *The Scandalmonger* (1952).—*The W.* [Garnett Letters (ed. D. Garnett, 1968).

S. T. Warner, T. H. W. (1967). W.R.A.

White, WILLIAM HALE, pseud. MARK RUTHERFORD (\*Bedford 22 XII 1831; ∞1856 Harriet Arthur, ∞1911 Dorothy Vernon; †Groombridge 14 III 1913), English novelist, critic and philosopher, exponent of Spinoza\* and Wordsworth\*. As Mark Rutherford he wrote self-disclosing novels of profound spiritual sincerity, two of them autobiographical in form. He inimitably described provincial dissenting circles.

*Spinoza: Ethics* (tr.; 1883); *Emendation of the Intellect* (1895); *Examination of the Charge of Apostasy against Wordsworth* (1898); *John Bunyan* (1905).—*Autobiography of M. R.* (1881); *M. R.'s Deliverance* (1885); *Early Life of M. R., by Himself* (1913).—*Novels of M. R.* (ed. H. W. Massingham, 6 vols, 1923).

A. E. Taylor, *The Novels of M. R.* (1914); Sir W. R. Nicoll, *Memoirs of M. R.* (1924); D. V. White, *The Groombridge Diary* (1924); W. Hale White, *Letters to Three Friends* (1924); C. M. Maclean, *M. R.* (1955). R.M.H. (M.A.)

Whitehead, CHARLES (\*London 1804; †Melbourne 5 VII 1862), English poet, dramatist and novelist of tragically unfulfilled promise, whose introduction of Charles Dickens\* to his publisher led to the writing of *The Pickwick Papers*.

*The Solitary* (poem; 1831); *Lives and Exploits of English Highwaymen* (1834); *The Autobiography of Jack Ketch* (1834); *The Cavalier* (drama; 1836); *Richard Savage* (3 vols, 1842).

Mackenzie Bell, *A Forgotten Genius* (1884).

R.M.H. (M.A.)

Whiter, WALTER (\*Birmingham 30 X 1758; †Hardingham Rectory, Norfolk 23 VII 1832), English critic. Whiter's analysis of Shakespeare's\* language in the light of Locke's\* psychology is an anticipation of the 20th-century interest in imagery.

*A Specimen of a Commentary on Shakespeare. Containing i. Notes on As You Like It. ii. An Attempt to explain and illustrate various Passages, on a new Principle of Criticism, derived from Mr. Locke's Doctrine of the Association of Ideas* (1794). B.H.

Whitman, WALT(ER) (\*West Hills, Long Island, N.Y. 31 V 1819; †Camden, N.J. 26 III 1892), American poet and journalist. He grew up in Brooklyn, left school before his teens to work as an office boy and printer's devil. He taught in country schools; took up journalism in New York—writing sentimental fillers, melodramatic stories and even a hack novel supporting temperance. In 1855 appeared the first edition of his life work, *Leaves of Grass*, a pamphlet of 12 poems printed by the author. Emerson\* responded with an enthusiastic letter, 'I greet you at the beginning of a great career', published by Whitman, without permission, in his second edition. During the Civil War he nursed the wounded in Washington hospitals. From this period date his war poems and his great elegy on the death of President Lincoln, 'When Lilacs Last in the Dooryard Bloom'd'. He lost a government clerkship because of the reputed 'immorality' of his poems, but was switched to another department. In 1873 he was stricken with paralysis and settled in Camden, N.J. The first *Leaves of Grass* stated the all-inclusive theme of Whitman's work; each revised edition added more poems. His style, modelled on the rhythms of the Old Testament and unrestricted by conventional forms, was developed to express the vitality of democratic man pushing to the edges of a new continent and forming a new society. In his poetry he sought to comprehend the nature of his identity and his relationship to the rest of his existence.

*Franklin Evans* (1842); *Leaves of Grass* (1855; 1856; 1860–61; 12th ed. 1891–92); *Drum-Taps* (1865); *Democratic Vistas* (1871); *Passage to India* (1871); *After All, Not to Create Only* (1871); *As A Strong Bird on Pinions Free* (1872); *Memo-randa During the War* (1875–76); *Specimen Days and Collect* (1882–83); *November Boughs* (1888); *Autobiographia* (1892).—*Complete Poems and Prose of W. W., 1855–1888* (1888–89); *W. W.:*

*Representative Selections* (ed. F. Stovall, 1939); *The Collected Writings of W. W.* (ed. G. W. Allen and S. Bradley, 1961- ).

H. S. Canby, *W. W., An American: A Study in Biography* (1943); E. Holloway, *W. W.: An Interpretation in Narrative* (1926); B. Perry, *W. W.: His Life and Works* (1906); N. Arvin, *W. W.* (1938); S. W. Allen, *The Solitary Singer: A Critical Biography of W. W.* (1955) and *W. W. as Man: Poet and Legend* (1961); R. Chose, *W. W. Reconsidered* (1955); J. E. Miller, *A Critical Guide to Leaves of Grass* (1957); R. Asselineau, *The Evolution of W. W.: The Creation of a Poet* (1960) and *The Evolution of W. W.: The Creation of a Book* (1962); *The Presence of W. W.* (ed. R. W. B. Lewis, 1962); E. H. Miller, *W. W.'s Poetry: A Psychological Journey* (1968). H.L.C. (I.W.)

Whitney, GEOFFREY (\*Coole Pilate, Ches. ?1548; †Ryles Green, nr Combermere Abbey 1601), English emblematic poet, educated at Oxford, Cambridge and Leiden.

*A Choice of Emblems* (1586; type facs. repr. H. Green, 1866, 1966). J.J.Y.L. (T.P.M.)

Whittier, JOHN GREENLEAF (\*Haverhill, Mass. 17 XII 1807; †Hampton Falls, N.H. 7 IX 1892), American poet and journalist. He grew up under Quaker parents on a Massachusetts farm, described later in his most popular poem, *Snow-Bound* (1866). After a scanty education he edited country newspapers and wrote quantities of verse. In 1833 he announced his anti-slavery stand in a pamphlet, *Justice and Expediency* (1833); for the next three decades he vigorously supported abolition as an editor of reform journals and a polemical writer. His poetry consists of anti-slavery poems, personal and religious lyrics and salty New England ballads.

*Legends of New-England* (1831); *Ballads and Other Poems* (1844); *Voices of Freedom* (1846); *Leaves from Margaret Smith's Journal* (1849); *Songs of Labor and Other Poems* (1850); *Home Ballads* (1860); *In War Time* (1864); *The Tent on the Beach* (1867).—*The Writings of J. G. W.* (ed. H. E. Scudder, 7 vols, 1894); *J. G. W. Representative Selections* (ed. H. H. Clark, 1935); *W. on Writers and Writing: The Uncollected Critical Writings of J. G. W.* (ed. E. C. Cady and H. H. Clark, 1950).

S. T. Pickard, *Life and Letters of J. G. W.* (2 vols, 1907); A. Mordell, *Quaker Militant: J. G. W.* (1933); W. Bennett, *W., Bard of Freedom* (1941); G. Arms, *The Fields Were Green* (1953); L. Leary, *J. G. W.* (1961); J. B. Pickard, *J. G. W.: An Introduction and Interpretation* (1961); E. Wagenknecht, *J. S. W. A Portrait in Paradox* (1967). H.L.C. (I.W.)

Wibbelt, AUGUSTIN (\*Vorhelm 19 IX 1862; †*ibid.* 14 IX 1947), Low German priest, writer and poet. His numerous short stories, often approaching the

novel, continue the tradition of the humorous Westphalian story, but also deal with psychological and social problems. He has accomplished an all-round picture of the Westphalian peasantry at the turn of the century. His delicate, simple poems combine nature lyric and religious poetry.

STORIES: *Drücke-Möhne* (3 vols, 1898–1906); *Wildrups Hoff* (1900); *De Strunz* (1902); *Hus Bahlen* (1903); *De Iesten Blomen* (1904); *Schulte Witte* (1905); *De Iärfschopp* (1910); *Dat Veerte Gebott* (1912).—VERSE: *Müten-Gaitlink* (1909); *Pastraoten-Gaoren* (1912); *Hillgenbeller* (1924).—*Gesammelte Werke* (10 vols, 1953–60).—*Der versunkene Garten* (autobiog.; 1969).

A. Baldus, *A. W., Leben und Werk* (1921); G. Schalkamp, *A. W. und die Dorfgeschichte* (diss. Bonn, 1933); S. Pohl, *A. W. als niederdeutschen Lyriker* (1962). G.C.

Wickram, JÖRG (\*Colmar 1505; †Burgheim nr Altbreisach before 1562), German novelist and dramatist. The father of the German novel, he wrote *Der Jungen Knaben Spiegel* (1554), the story of a hard-working boy's rise to success, and *Der Goldfaden* (1557), a romance based on French models. Loosely strung together, his novels nevertheless show a new striving after form and beauty of language, and introduce an idealizing note into the bourgeois setting. He also wrote *Das Rollwagenbüchlein*, a highly readable and popular collection of prose anecdotes, *Meisterlieder*, dramas, Shrovetide plays and didactic satire (*Der irr reitend Pilger, Hauptlaster der Trunkenheit*). All his works were immensely popular.

NOVELS: *Ritter Galmy aus Schottland* (1539); *Gabriotto und Reinhart* (1551); *Der Jungen Knaben Spiegel* (1554; ed. G. Fauth, 1917); *Der Goldfaden* (1554; adapt. Clemens Brentano, 1809; eds. P. Ernst, 1905; C. Schüddekopf, 1911); *Von guten und bösen Nachbarn* (1554).—PLAYS: *Der treu Eckart* (1538); *Tobias* (1551).—SCHWÄNKE: *Das Rollwagenbüchlein* (1555; ed. H. Kurz, 1865).—*Werke* (ed. J. Bolte and W. Scheel, 8 vols, 1901–06).

W. Scherer, *Die Anfänge des deutschen Prosaromans und J. W.* (1877); G. Fauth, *J. W.'s Romane* (1916); M. Spénlé in *Annuaire de Colmar* (1938). D.G.D.

Widsith: see Exeter Book.

Wiechert, ERNST (\*Forsthaus Kleinort, East Prussia 18 V 1887; †Ürikon, Switzerland 24 VIII 1950), German novelist and poet. His simplicity recalls Rousseau\*, and in the simple characters of his novels often shows sentimentality and escapism. But his great personal integrity, deep religious feelings and humanitarianism have impressed many readers.

*Der Totenwolf* (1924); *Der Knecht Gottes*

Andreas Nyland (1926); *Die Magd des Jürgen Daskocil* (1932); *Die Majorin* (1934); *Hirtennovelle* (1935); *Die Jerominkinder* (2 vols, 1945–47); *Der Totenwald* (1945); *Missa sine nomine* (1950); *Der Exote* (1951); *Es geht ein Pflüger übers Land* (anthol. of verse and prose; 1951).—*Sämtliche Werke* (10 vols, 1957).

H. Ebeling, *E. W.* (fullest biog., with biblio.; 1947); W. Berger, 'E. W.' in *Ger. Life and Letters*, IV (1950); S. Kirshner, 'A bibliography of critical writing about E. W.' in *Librarium*, VII (1964).

R.W.L. (F.M.K.)

Wied, GUSTAV JOHANNES (\*Holmegaard, nr Nakskov 6 III 1858; ∞1893 Alice Tutein; †Roskilde 24 X 1914), Danish novelist, playwright and short-story writer. One of a family of Lolland farmers, he began by writing Strindbergian plays, but with little success. His first story was banned, and he was imprisoned. He settled down at Roskilde, where most of his works were written, and where eventually he committed suicide.

With Holberg\* and Wessel\*, Wied is one of Denmark's greatest humorists. His wit is cynical and bitter: that of a disillusioned man who watches with a pitying smile the human race performing on the stage of the puppet theatre called life. His philosophy is cynical: 'We should feed our carp, make our whisky stronger, and leave the rest to the Lord!'. His best novels are masterpieces of malicious wit, but there is an underlying tenderness and a feeling of solitude which he cannot entirely suppress. Among his many plays, special mention should be made of his so-called *Satyrspil*.

NOVELS: *Slægten* (1898); *Livsens Ondskab* (1899); *Knagsted* (1902).—SHORT STORIES: *Silhuetter* (1891); *Barnlige Sjæle* (1893); *Menneskenes Børn* (2 vols, 1894); *Ungdomshistorier* (1895); *Lystige Historier* (1896); *Circus Mundi* (1909); *Pastor Sørensen & Co.* (1913); *Imellem Slagene* (1914).—PLAYS: *En Hjemkomst* (1889); *En Bryllupsnat* (1892); *Jægermesterinden* (1894); *Erotik* (1896); *Adel, Gejstlighed, Borger og Bonde* (1897); *Det svage Køn* (1900); *To Kroner og halvtreds* (1901); *Et Opgør* (1903); *Autumn Fires*, tr. B. F. Glazer, 1930; *Dansemus* (1905).—*Første Violin* (1898); *Barnlige Sjæle* (1900); *Atalanta* (1901); *Den gamle Pavillon* (1902); *Ranke Viljer* (1906; 2 × 2 = 5, tr. E. Boyd and H. Koppel, 1923); *Kærlighed* (1909).—*Mindeudgave* (8 vols, 1915–16); *Romaner, Skuespil, Noveller* (12 vols, 1966–68).—*Digt og Virkelighed, Livserindringer* (1950).

P. Christiansen, *G. W.* (1920); E. Holten-Nielsen, *G. W.* (1931); E. Neergaard, *Peter Idealist* (1938) and *Dommen og Drømmen* (1951); E. Salicath, *Omkring G. W.* (1946); K. Ahnlund, *Den unge G. W.* (1964). E.B.

Wieland, CRISTOPH MARTIN (\*Oberholzheim, nr Biberach 5 IX 1733; †Weimar 20 I 1813), German poet and novelist. Of well-to-do origin,

Wieland wrote imitations of Klopstock\* which led Bodmer\* to invite him to Zürich in 1752. Though he disappointed Bodmer, he remained in Switzerland for eight years. In 1760 he received an administrative appointment in Biberach, and abandoned his previous sentimental and religious tone, assuming a worldly sensual outlook reflected in 'gallant' verse romances. Wieland translated 17 plays of Shakespeare\* (1762–66). In 1765 he became a Professor at Erfurt, writing his philosophical novel *Agathon* (1766–67) there. His educational novel *Der goldene Spiegel* (1772) led to his appointment as tutor to the Weimar Princes. He lived in Weimar for the rest of his life.

Wieland's facility and versatility were matched by his impressionability. His sprightliness of mind led to dexterous light prose at a time when clear writing was a neglected art in Germany.

VERSE: *Erzählungen* (1752); *Der geprüfte Abraham* (1752); *Briefe von Verstorbenen* (1753); *Hymnen* (1754); *Don Sylvio von Rosalba* (1764); *Komische Erzählungen* (1765); *Idris* (1768); *Musarion* (1768); *Die Grazien* (1770); *Der neue Amadis* (1771); *Der verklagte Amor* (1774); *Oberon* (1780; tr. John Quincy Adams, ed. A. B. Faust, 1940); *Clelia und Sinnibald* (1784); *Hermann* (1752; pub. 1882).—PLAYS: *Lady Johanna Grey* (1758); *Alceste* (1773).—NOVELS: *Die Abderiten* (1774); *Peregrinus Proteus* (1791); *Agathodämon* (1799); *Aristipp* (1800–01).—*Sämtliche Werke* (45 vols, 1794–1802; ed. J. G. Gruber, 53 vols, 1818–28; ed. B. Seuffert and W. Kurrelmeyer, 50 vols, 1909 ff.).

W. Michel, *W.* (Paris, 1938); F. Sengle, *C. M. W.* (1949); J. Hecker, *W.* (1960); D. M. van Abbe, *W.* (1961). H.B.G.

Wiele(n), JOANNES STALPAERT VAN DER (\*The Hague 22 XI 1579; †Delft 29 XII 1630), Dutch Roman Catholic poet, read law at Orleans and theology at Rome, became a priest, later head of the Beguinage at Delft. He was rather a late representative of medieval devotion than a poet of the Counter-Reformation, although his *Roomsche Reys* (1624) was a polemic pamphlet. The epitaph on his tomb is by Anna Roemers Visscher\*. He wrote a legend in verse, *Sint Agnes*, a satire, *Extractum Catholicum tegen alle gebreken van verwarde hersenen* (1631), and songs in *Den Schat der geestelycke Lofsanghen* (1634).

A.M.B.W.

G. L. Hoogewerff, *De dichter S. van der W.* (1920); L. C. Michels, *J. S. van der W.* (1931); A. R. Heyligers, 'Biografie en bibliografie van J. S. van der W.' in *Bijdr. v. Vaderl. Gesch. en Oudheidk.* (1937); P. Polman, *Stalpaert en zijn Roomsche Reys* (1938); B. A. Mensink, *Jan Baptist J. van der W.* (1958); M. C. A. van der Heijden, *J. S. van der W.: Madrigalia* (1960); F. Kossmann, 'S. Madrigalen' in *Tijdschr. v. Nederl. Taal- en Letterk.*, LXXVIII (1961);

K. Heeroma, 'Camphuysen en J. van der W.' in *De Nieuwe Taalgids*, LIV (1961); *Gulde-jaer ons Heeren Jesu Christi* (ed. B. A. Mensink and J. A. J. Böhmer, 1968). A.M.B.W. (R.P.M.)

Wienbarg, LUDOLF (\*Altona 25 XII 1802; †Schleswig 2 I 1872), German writer, whose significant *Ästhetische Feldzüge* (1834) inspired Young Germany. His later activities were restricted by officialdom and he died mad. K.W.M.

*Holland in den Jahren 1831–32* (2 vols, 1833); *Zur neuesten Literatur* (1835); *Vermischte Schriften* (1840); *Das Geheimnis des Wortes* (1852).

V. Schweizer, *L. W.* (1897); M. Bartholomey, *W. ein pädagogischer Reformator des jungen Deutschlands* (1912). H.A.P. (K.W.M.)

Wieringa, NICOLAAS JARICHIDES, 17th-century Dutch translator, teacher at the grammar school at Harlingen, produced excellent translations of Rabelais\*.

*Vriendschappen van Parnas* (after Boccacini; 2 vols, 1670–73); *Alle de geestige werken van Mr François Rabelais* (2 vols, 1682); *J. Barklai Satyricon* (1683); *Het leven van Filips de II* (after Leti; 1699).

C. L. Thijssen-Schoute, *N. J. W.* (1939).

J.W.W.

Wierzyński, KAZIMIERZ (\*Drohobycz 26 VIII 1894; †London 13 II 1969), Polish author. A co-founder of the 'Skamander' group in 1928, he won the first prize at the Olympics for *Laur Olimpijski*. As a poet he was first influenced by Severyanin\*, Staff\* and Whitman\*. His language in verse and in prose is pure and direct, his imagination daring and vivid.

VERSE: *Wiosna i wino* (1919); *Wielka Niedźwiedzica* (1923); *Laur Olimpijski* (1927); *Olympischer Lorbeer*, tr. J. H. Mischel, 1928; *Pieśni fanatyczne* (1929); *Barbakan warszawski* (Nice, 1940); *Ziemia wilczyca* (London, 1941); *Krzyże i miecze* (New York, 1945); *Korzec maku* (*ibid.*, 1950); *Czarny polonez* (Paris, 1968); *Sen mara* (*ibid.*, 1969).—SHORT STORIES: *Granice świata* (1933).—VARIOUS: *W garderobie duchów* (1938); *The Life and Death of Chopin* (tr. N. Guterman, 3rd ed. 1951).—*Utwory zebrane* (1939); *Poezje zebrane* (1965).—*Selected Poems* (New York, 1959).

J. Topass, 'K. W.' in *Pologne Littéraire*, LXXXIX (1934); K. Husarski, 'Droga poetycka K. W.' in *Wiedza i życie* (1934). S.S. (P.H.)

Wigglesworth, MICHAEL (\*Yorks, Eng. 18 X 1631; ∞1655 Mary Reyner, ∞1679 Martha Mudge, ∞1691 Sybil Avery; †Boston, Mass. 22 V 1705), American poet. A Puritan divine whose terrifying poem *The Day of Doom* (1662) was a colonial best-seller, though 'God's Controversy With New England' is the better poem.

*Meat Out of the Eater* (1670); *Riddles Unriddled; or, Christian Paradoxes* (1689).—*The Diary of M. W.* 1653–57 (ed. E. S. Morgan, 1946).

J. W. Dean, *Sketch of the Life of Rev. M. W., A.M., with a Fragment of His Autobiography* (1863); R. Crowder, *No Featherbed to Heaven: A Biography of M. W. 1631–1705* (1962).

H.L.C. (D.S.R.W.)

Wikner, PONTUS (\*Valbo Ryr 19 V 1837; †Kristiania 15 V 1888), Swedish philosopher and author. Though a great scholar, Wikner was forced by circumstances to popular writing, e.g. *Min moders testamente* (1869; *My Mother's Will*, tr. E. Schmidt, 1902–03), *Allt eller intet* (1871) and *Mantegnas ängel* (1877). His essential humour and realism, however, come out best in *En sommarsvaghet*, a vivid Bohuslän tale.

*Skrifter* (ed. A. Ahlberg and T. Hjelmqvist, 12 vols, 1920–24).

F. Böök, *Sveriges moderna litteratur*, III (1921). C.H.K. (I.S.)

Wilbur, RICHARD (\*New York 1 III 1921), American poet. He gained an M.A. at Harvard in 1947 and is currently teaching at Wesleyan University. Wilbur, influenced by Hopkins\* and Wallace Stevens\*, is a fine craftsman whose delicate observations are occasionally overwhelmed by his preoccupation with technique. At its best his poetry exemplifies the post-war American poet's refusal to make the glib statement or the grand gesture while retaining an absolute fidelity to feeling.

*The Beautiful Changes* (1947); *A Bestiary* (1955); *Things of This World* (1956); *Walking to Sleep* (1969). D.E.Mo.

Wilcox, ELLA WHEELER (\*Johnston Center, Wisc. 5 XI 1850; ∞1884 Robert Wilcox; †Short Beach, Conn. 30 X 1919), American verse-writer and novelist. She gained wide popularity with her nearly 40 volumes of verse, which mixed platitudes with sentimentality.

VERSE: *Drops of Water* (1872); *Poems of Passion* (1883).—AUTOBIOGRAPHY: *The Story of a Literary Career* (1905); *The Worlds and I* (1918). H.L.C.

Wild, ROBERT (\*St Ives, Huntingdon 1609; †Oundle, Northants VII 1679), English divine and poet. Wild produced a series of broadsheet poems on topical subjects from the time of the Restoration.

*Iter boreale, attempting something upon the successful march of General Monck* (1660).—*The Poems of Dr. R. W.* (ed. J. Hunt, 1870). G.K.H.

Wilde, OSCAR FINGAL O'FLAHERTIE WILLS (\*Dub-

lin 16 X 1854; ∞1884 Constance Lloyd; †Paris 30 XI 1900), Irish dramatist, poet, essayist and story-writer, educated Portora School, Enniskillen, Trinity College, Dublin, and Oxford; Newdigate prize for poetry 1878. He settled in London in 1879 and gained renown by the publication of his first poems, by his cultivated eccentricity, and by literary tours of England and the U.S.A. From 1892 to 1895 he had a meteoric success with his plays. His imprisonment for sexual perversion caused his sudden ruin. He left Reading jail in 1897 and sought refuge in France, where he died after being received into the Roman Catholic Church. His pseudonym in Paris was 'Sebastian Melmoth'.

Wilde said that he put his genius into his life, his talent into his works. He gave to the English stage the best comedies since Sheridan\*, full of sparkling wit and of excellent situations. He wrote elaborate and exotic prose, influenced by that of Walter Pater\*, whose aesthetic theories he accepted.

R.McH.

PLAYS: *Vera* (1880); *The Duchess of Padua* (1883); *Salome* (1893); *Lady Windermere's Fan* (1893); *A Woman of No Importance* (1894); *The Importance of Being Earnest* (1899); *An Ideal Husband* (1899).—VERSE: *Ravenna* (1878); *Poems* (1881); *The Sphinx* (1894); *A Ballad of Reading Gaol* (1898).—VARIOUS: *The Happy Prince* (1888); *Portrait of Mr W. H.* (1889); *The Picture of Dorian Gray* (1891); *Intentions* (1891); *Lord Arthur Savile's Crime* (1891); *A House of Pomegranates* (1891); *De Profundis* (1905).—*Collected Works* (ed. R. Ross, 14 vols, 1908; ed. V. Holland [son], 1945; 1 vol., 1966); *Letters* (ed. R. Hart-Davis, 1962); *The Artist as Critic: Critical Writings* (ed. R. Ellmann, 1970).

Hesketh Pearson, *The Life of O. W.* (1946; rev. ed. 1966); Norbert Loeser, *Nietzsche and W.* (1960); R. Ellmann, *Eminent Domain* (1967) and ed., *O. W.* (1969); *O. W.: The Critical Heritage* (ed. K. Beckson, 1970). R.McH. (E.T.W.)

Wildenbruch, ERNST VON (\*Beirut, Syria 3 II 1845; †Berlin 15 I 1909), German playwright, poet and novelist. An illegitimate descendant of the Hohenzollerns, he spent his childhood in Turkey and Greece, joined the army, resigned, studied law, and finally became a diplomat. In his dramas he tried to combine Schiller's\* style with a more realistic treatment of historical subjects. The modernistic *Die Haubenlerche* (1890) is imbued with Naturalism. The result is not great literature but proved extremely successful on the stage. Some of his short stories such as *Schwester-Seele* (1893) and *Das edle Blut* (1892; *A Story of Cadet Life*, tr. W. D. Lowe, 1910) are of higher rank.

PLAYS: *Harold* (1882; tr. H. A. Clarke and D. Heller, 1891); *Heinrich und Heinrichs Geschlecht* (1896; *King Henry*, tr. R. M. Wernaer, 1915);

C 2 W L—III—AA\*

*Die Rabensteinerin* (1907; *Barseba of Rabenstein*, tr. R. von Appiano and W. Nobbe, 1909).—SHORT STORIES: *Der Meister von Tanagra* (1880; tr. M. von Lauer, 1886); *Neid* (1900; Eng. tr. E. Traut, 1921).—*Gesammelte Werke* (ed. B. Litzmann, 16 vols, 1911–24).

B. Litzmann, *E. von W.* (2 vols, 1913–16); E. A. Morgan, *W. as a Naturalist* (diss., 1930); H. M. Elster, *E. von W.* (1934).

R.W.L. (K.W.M.)

Wildenvey, HERMAN THEODORE (\*Eiker 20 VII 1885; ∞1912 Giske Kramer-Andreassen; †27 IX 1959), Norwegian poet. Wildenvey, whose family name was PORTAAS, published his first collection of poems at the age of 16. From 1904 to 1907 he was in the United States, spending part of the time at a theological seminary. On his return to Norway he achieved immediate success with his collection of poems, *Nyinger* (1907). With them he brought a new lightness, and melodic charm to Norwegian verse. In his later poetry a more serious, even religious, undertone is to be noted beneath his playful exterior. Wildenvey was a born poet, technically a virtuoso, and he endowed all his work with his own extremely likeable individuality.

VERSE: *Campanula* (1902; rev. as *Den glemte have*, 1920); *Digte* (1908); *Ringsgang* (1910; rev. 1948); *Prismer* (1911); *Arets æventyr* (1913); *Kjertegn* (1916); *Hemmeligheter* (1919); *Trold i ord* (1920); *Ildorkestret* (1923); *Fiken av tistler* (1925); *Der falder stjerner* (1926); *Dagenes sang* (1930); *Høstens lyre* (1931); *En ung manns flukt* (1936); *Filomele* (1946); *Ved sangens kilder* (1947); *Polyhymnia* (1952); *Ugler til Athen* (1953); *Soluret* (1956).—PLAYS: *Lys over land* (1913).—SHORT STORIES: *Brændende hjerter* (1915); *Flygtninger* (1917); *Streiftog i hjembygden* (1924); *Et herrens aar* (1929).—REMINISCENCES: *Vingeheten og verden* (1937); *Den nye rytmen* (1938); *En lykkelig tid* (1939); *En lykkelig tid* (1949; 1 vol. of the above 3 vols).—*Samlede dikt* (6 vols, 1945–52); *Efterklang* (arts and speeches; ed. G. Wildenvey, 1969).

K. Haave, *H. W. Poeten-Kunstneren* (1952).

R.G.P.

Wilder, LAURA INGALLS (\*Pepin, Wisc. 7 II 1867; ∞1885 Almanzo Wilder; †Mansfield, Mo. 10 I 1957), American author of 'Little House' books, warm-hearted, authentic, widely popular pioneer stories based on her childhood. The Laura Ingalls Wilder Award is given five-yearly by the American Library Association for distinguished, sustained writing or illustrating for children.

*Little House in the Big Woods* (1932) and sequels.

Horn Book, special no. (Dec. 1953). N.C.

Wilder, THORNTON NIVEN (\*Madison, Wisc. 17 IV 1897), American playwright and novelist. The

nostalgic, gentle irony of *Our Town* (1938) is controlled by a skilful unconventional theatrical technique, yet the more ambitious philosophical comedy *The Skin of Our Teeth* (1942) lapses into uncontrolled pretentiousness. His novel *The Bridge of San Luis Rey* (1927) shows a skilful narrative technique in examining the harsh ironies of fate. The realistic aspects of his work are dealt with in a detached, liberal and humane manner.

NOVELS: *The Cabala* (1926); *The Woman of Andros* (1930); *Heaven's My Destination* (1934); *The Ides of March* (1948); *The Eighth Day* (1968).—PLAYS: *The Angel That Troubled the Waters and Other Plays* (1928); *The Long Christmas Dinner and Other Plays in One Act* (1931); *The Merchant of Yonkers* (1939); *The Matchmaker* (1954; musical, *Hello Dolly*, 1964); *The Alcestiad* (1955); *Play for Bleeker Street* (1962).

J. Gassner, *Form and Idea in the Modern Theatre* (1956); M. Cowley, 'Introduction' to a *T. W. Trio* (1956); F. Fergusson, *The Human Image in Dramatic Literature* (1957); R. Burbank, *T. W.* (1961). G.A.K.

Wildermuth, OTTILIE, née ROOSCHÜTZ (\*Rothenburg am Neckar 22 II 1817; ∞1843 J. D. Wildermuth; †Tübingen 12 VII 1877), German writer, a friend of Uhland\* and Kerner\*. Her improving novels and tales for women and the young give the quintessence of some aspects of her period.

H.A.P.

*Im Tageslicht* (1861; Eng. tr. A. Pratt, 1865); *Briefwechsel mit Justinus Kerner* (1960).—*Gesammelte Werke* (ed. A. Wildermuth, 10 vols, 1892–94).

*O. W.'s Leben* (ed. her daughters, 4th ed. 1911). H.A.P. (K.W.M.)

Wilhelm, PRINCE (\*Tullgarn 17 VI 1884; †Flen 5 VI 1965), Swedish author; second son of King Gustav V. Wilhelm wrote poems, short stories and plays. He is, however, best known for his colourful travel sketches and essays, often illustrated by his own photographs.

Sel. in *This Land of Sweden* (tr. E. Kjellberg, 1946) and *Something of My Country* (tr. M. H. Michael, 1951).

K. Asplund, *Författaren prins W.* (1966).

C.H.K. (I.S.)

William Llŷn (\*1534/35; ∞Elizabeth ferch John; †31 VIII 1580), Welsh poet. 'A poet from Llŷn', he learned his craft from Gruffudd Hiraethog, graduated as a *pencerdd* (master-poet) in the Caerwys eisteddfod of 1567, and lived at least the latter part of his life at Oswestry. His collected poems include poems soliciting gifts, a few love poems and scores of eulogies and elegies, mostly in the *cywydd* metre and addressed to members of the gentry and clergy. His elegies, particularly

three written to fellow-poets, are unsurpassed in Welsh literature.

*Barddoniaeth W. L.* (ed. J. C. Morrice, 1908). B.Re.

Wilkes, JOHN (\*Clerkenwell 17 X 1727; ∞?1749 Mary Mead; †London 26 XII 1797), English political journalist, orator, rake and storm-centre who, with Charles Churchill\*, replied to Smollett's\* weekly, *The Briton*, with *The North Briton*, a lively weekly sheet of polemics aimed at overthrowing Bute.

R.M.H.

*Essay on Woman* (1764); *The Political Controversy* (5 vols, 1762–63; incl. reprs for these years of *The North Briton*, *The Briton*, *The Monitor*, *The Auditor* and other papers); *Life and Political Writings of J. W.* (1769); *Introduction to the History of England from the Revolution to the Accession of the Brunswick Line* (1768).—*Correspondence of J. W.* (ed. J. Almon, 5 vols, 1805); *Correspondence of J. W. with Charles Churchill* (ed. E. H. Weatherley, 1954).

J. Cradock, *Life of J. W. Esq.* (1773); H. W. Blackley, *Life of J. W.* (1917); R. Postgate, *That Devil W.* (1930); P. Quennell, *Four Portraits* (1945); G. Rudé, *W. and Liberty* (1962); C. C. Trench, *Portrait of a Patriot* (1962); I. R. Christie, *W., Wyvill and Reform* (1962); J. T. Boulton, *The Language of Politics in the Age of W. and Burke* (1963).

R.M.H. (M.Bu.)

Wilkins, GEORGE (fl. c. 1607), English dramatist and prose-writer. Wilkins (of whom little is known) was associated with the King's Men (Shakespeare's\* company). His hand has been seen in *Timon of Athens* and (more probably) in *Pericles*, whose story he recounted in prose.

*The Painful Adventures of Pericles Prince of Tyre* (prose; 1608; ed. K. Muir, 1953).—PLAYS: *The Travailes of the Three English Brothers* (with Day and Rowley; 1607); *The Miseries of Inforced Marriage* (1607).

J.B.B.

Wilkins, JOHN (\*Fawsley, Northants 1614; †London 19 XI 1672), English Bishop, scientist and leading spirit in the formation of the Royal Society, Wilkins is perhaps the best example of that concern for plainness and precision in language which affected all the followers of Bacon\*.

G.K.H.

*The Discovery of a world in the Moon* (1638); *Ecclesiastes, or a discourse concerning the gift of preaching, as it falls under the rules of art* (1646); *An essay towards a real character and a philosophical language* (1668).

B. J. Shapiro, *J. W. 1614–72; An Intellectual Biography* (1969).

G.K.H. (C.B.)

Wilkins, MARY ELEANOR: see Freeman, MARY ELEANOR.

Willems, JAN-FRANS (\*Boechout 11 III 1793; †Ghent 24 VI 1846), Flemish philologist, poet and playwright, the most versatile and important Dutch philologist of his time, founder of the magazine *Belgisch Museum* (10 vols, 1837-46), a veritable mine of information about the civilization of the Flemish Middle Ages. His entire activity centred in the romantic ideology which he formulated and in his conviction of the cultural unity of the Netherlands. Leader of the renaissance in Flanders, he is called the 'Father of the Flemish Movement'.

VERSE: *Aen de Belgen* (1818); *Maria van Brabant* (1828).—CRITICISM: *Verhandeling over de Nederduytsche tael- en letterkunde opzigtelyk de zuydelyke provintien der Nederlanden* (2 vols, 1819, 1820-24); *Mengelingen van historisch-vaderlandschen inhoud* (1827-33); *Oude Vlaemsche liederen* (1848).—*Brieven van, aan en over J.-F. W.* (ed. A. Deprez, 5 vols, 1965- ).

M. Rooses, *Levensschets van J.-F. W.* (1874); A. de Poortere, J. van den Broeck and P. de Vroede, *J.-F. W.* (1944); J. Crick, *J.-F. W.* (1946); J. van Mierlo, *J.-F. W.* (1946); A. Deprez, *J.-F. W.* (1964). R.F.L.

William IX, DUKE OF AQUITAINE: see *Guilhem IX*.

William of Apulia, wrote, between 1090 and 1111, an epic poem in five books entitled *Gesta Roberti Wiscardi* on the Normans in Sicily, praising Robert Guiscard.

A. Pagano, *Il poema Gesta Rob. Wisc. di Guglielmo Pugliese* (1909) and *Studi di letteratura latina medievale* (1931). R.R.R.

William of Blois (*fl.* 1170), brother of the Archdeacon of Bath, was a Doctor of the University of Paris and a Benedictine monk. From 1167 to 1169, when he returned to Paris, he was Abbot of St Mary of Maniace near Messina. His only extant work is the *Alda*, a Latin 'comedy' modelled on Terence\*, which he wrote before 1170.

*La 'comédie' latine en France au XIIe siècle*, I (ed. G. Cohen, 1931; with text of *Alda* and account of W.).

J. de Ghellinck, *L'essor de la littérature latine au XIIe siècle* (1946); G. Vinay, 'La commedia latina del secolo XII' in *Studi medievali*, II (1954); D. Bianchi, 'Per la commedia latina del secolo XII' in *Aevum*, XXIX (1955); F. J. E. Raby, *A History of Secular Latin Poetry in the Middle Ages*, II (2nd ed. 1957); E. Franceschini, *Teatro latino medievale* (1960). R.R.R.

William of Conches (\*Conches 1080; †Paris 1145), studied at Chartres under Bernard and taught there all his life. He embodied the humanism and Platonism of that school. He wrote *Philosophia mundi* (also known as *Philosophiae et astronomicae*

*institutiones*), an encyclopaedia of philosophy and science; *Moralium dogma philosophorum* (also known as *De honesto et utili*), an ethical treatise; *Dragmaticon philosophiae*, a philosophical dialogue.

*Philosophia mundi* (in Migne, *Patrologia Latina*, CLXXII, 1854); *Moralium dogma philosophorum* (*ibid.*, CLXXI, 1854; ed. J. Holmberg, 1929); *Dragmaticon* (pub. Strasbourg, 1567); *Glosae super Platonem* (ed. E. Jeaneau, Paris, 1965).

J. R. Williams, 'The authorship of the *M. d. p.*' in *Speculum*, VI (1931); A. Wilmart, 'Préface de Guillaume de C. pour la dernière partie de son dialogue' in *Analecta Regimensia* (1933); M. Grabmann, 'Handschr. Forschungen und Mitt. zu W. von C.' in *Sitzungsberichte der bayerischen Akad. der Wissenschaften* (1935); P. Delhaye, 'L'enseignement de la philosophie morale au XIIe siècle' in *Mediaeval Stud.*, XI (1949); T. Gregory, *Anima mundi. La filosofia di Guglielmo di C. e la scuola de Chartres* (Florence, 1955).

F.J.E.R. (Tor.)

William of Malmesbury (\*c. 1090; †c. 1143), English monk, author of several Latin chronicles, principally the *Gesta regum*, the *Gesta pontificum* (both 1125), and the *Historiae novellae* (English history 1125-42). He was perhaps acquainted with Geoffrey\* of Monmouth. R.W.B.

*De gestis regum Anglorum* and *Historiae novellae* (ed. W. Stubbs, 2 vols, 1887-89; repr. 1964); *Historiae novellae* (ed. and tr. K. R. Potter, 1955); *Chronicle of the Kings of England* (tr. J. A. Giles, 1847; repr. 1968); *De gestis pontificum Anglorum* (ed. N. E. S. A. Hamilton, 1870; repr. 1964). R.W.B. (Tor.)

William of Moerbeke: see *Moerbeke, WILLEM VAN*.

William of St Amour (†Paris c. 1273), Professor of theology in Paris University and leader in the attack by the seculars on the Mendicant Orders. His *De periculis novissimorum temporum* (1256) was condemned to be burned.

Ed. (Constance, 1632).

H. Denifle and E. Chatelain, *Chartularium Universitatis Parisiensis*, I (1889); M. Perrod, 'Étude sur la vie et sur les œuvres de Guillaume de Saint-A.' in *Mémoires de la Soc. d'Émulation du Jura* (1902). F.J.E.R.

William of St Thierry (\*Liège c. 1085; †Signy 8 IX 1148), may have studied and met Abelard\* at Laon. He joined the Order of St Benedict at Rheims, but came under the influence of St Bernard\*. He was Abbot of St Thierry until he became a Cistercian monk at Signy (1135). William aided Bernard in his dispute with Abelard, but his real importance lies in his mystical and theological works, which are of great significance



in the history of the devotional movement of the Middle Ages.

Works incl.: (a) *Meditativae orationes*; (b) a comm. on the Song of Songs; (c) *De contemplando Deo*; (d) *De natura et dignitate amoris*; (e) *Oratio ad Deum*; (f) *Speculum fidei*; (g) *Enigma fidei*; (h) *Epistola (aurea) ad fratres de Monte-Dei* (a treatise on the solitary life, also attrib. to Bernard of Clairvaux and others).—Eds with Fr. tr.: M. M. Davy (works; 5 vols, 1934–59); J. M. Déchanet ((h); 1956) and with M. Dumontier ((b); 1962); J. Hourlier ((c) and (e); 1959); (c) and (d) ed. with Ger. tr. W. Dittrich and H. Urs von Balthasar (1961).—Eng. trs: J. McCann and W. Shewring ((h); 1930); a religious of C.S.M.V. ((a); 1954); G. Webb and A. Walker ((f); 1959); (c), (d) and (e) Fr. tr. R. Thomas (1965).

J. M. Déchanet, *Aux sources de la spiritualité de Guillaume de St-T.* (1940) and *Guillaume de St-T., l'homme et son œuvre* (1942); M. M. Davy, *Théologie et mystique de Guillaume de S. T.* (1954).  
F.J.E.R. (Tor.)

William of Shoreham, 14th-century author of devotional poems; probably vicar of Chart Sutton near Leeds, Kent.

*Poems* (ed. M. Konrath; pt 1, 1902; pt 2 not pub.).  
R.W.B.

William of Tyre (\*Syria c. 1130; †c. 1183), French historian, canon of Tyre, clerk of the Royal Chancery, Archdeacon of Nazareth (1174) and Archbishop of Tyre (1175). His chief works include a history of the Orient, of which only fragments survive, and a history of the Crusades from 1095 in 23 books of which the last is incomplete.

*Guillelmi historia rerum in partibus transmarinis gestarum* in Migne, *Patrologia Latina*, CCI (1855).—William II, Archbishop of Tyre, *A History of Deeds Done Beyond the Sea* (tr. and annot. E. A. Babcock and A. C. Krey, 1943).

F. Lundgreen, *W. von T. und der Templerorden* (1911); R. B. C. Huygens, 'Guillaume de Tyre étudiant' in *Latomus*, XXI (1962).  
R.R.R.

Williams, CHARLES WALTER STANSBY (\*20 IX 1886; ∞1917 Florence Conway; †Oxford 15 V 1945), English novelist, poet, critic and playwright. A student of religious poetry and mystical literature, a humanist, he pursued the esoteric, and the ethical problems of good and evil, both in his critical work and in his poetry and fiction. He wrote with vigour and sometimes an exalted sensationalism.

NOVELS: *War in Heaven* (1930); *The Place of the Lion* (1931); *All Hallows' Eve* (1945).—CRITICISM: *Poetry at Present* (1930); *The English Poetic Mind* (1932); *Reason and Beauty in the Poetic Mind* (1933); *The Figure of Beatrice* (1943); *Arthurian Torso* (ed. C. S. Lewis, 1948); *The*

*Image of the City, and Other Essays* (1958).—PLAYS: *Three Plays* (1931); *Thomas Cranmer of Canterbury* (1936).—Collected Plays (ed. J. Heath-Stubbs, 1963).—VERSE: *The Silver Stair* (1912); *Poems of Conformity* (1917); *Taliessin Through Logres* (1938); *The Region of the Summer Stars* (1944).

*Essays Presented to C. W.* (ed. C. S. Lewis, 1947); J. Heath-Stubbs, *C. W.* (1955); A. M. Hadfield, *An Introduction to C. W.* (1959); C. Moorman, *Arthurian Triptych: Mythic Material in C. W.*, C. S. Lewis and T. S. Eliot (1960).  
R.A.S.-J. (W.R.A.)

Williams, DAVID JOHN (\*Llansawel, Carmarthenshire 26 VI 1885; ∞1925 Siân Evans; †*ibid.* 4 I 1970), Welsh short-story writer. A farmer's son, he worked as a miner for four years but later graduated in Wales and at Oxford and for 26 years taught at Fishguard County School. His earlier stories and character sketches present the well-loved rural characters of his childhood reminiscences; later stories show an increasing concern with 'the tragedy of modern Welsh life', a concern which also appears in his otherwise genial autobiography. His style throughout is redolent of the speech of a rural community.

*Hen Wynnebaw* (1934); *Storiâu'r Tir Glas* (1936); *Storiâu'r Tir Coch* (1941); *Storiâu'r Tir Du* (1949); *Hen Dy Ffarm* (1953); *The Old Farmhouse*, tr. W. Williams, 1961; *Yn Chwech ar Hugain Oed* (1959); *Y Gaseg Ddu* (ed. J. G. Griffiths, 1970).  
*Crefft y Stori Fer* (ed. Saunders Lewis, 1949); *D. J. W.* (ed. J. G. Griffiths, 1965).  
B.Re.

Williams, EDWARD: see Iolo Morganwg.

Williams, EMLYN (\*Penyffordd, Flintshire 26 XI 1905; ∞1934 Molly O'Shann), Anglo-Welsh actor and playwright. His one-act play, *Vigil*, was acted by the Oxford University Dramatic Society in 1925. In 1927 he joined J. B. Fagan's company. His first real success as a playwright came with his adaptation of a French play by René Fauchois, *The Late Christopher Bean* (1933). He won much acclaim with *Night Must Fall* (1935), but subsequent plays have shown a greater seriousness of purpose. He is a sound craftsman and his works are always 'good theatre'. Well known as a stage and film actor, he has gained world-wide renown for his solo readings from Dickens\*.

*The Corn Is Green* (1938); *The Light of Heart* (1940); *The Wind of Heaven* (1945); *Trespass* (1947).—George (autobiog.; 1961).

C.P. (M.W.T.)

Williams, ISAAC (\*Aberystwyth 12 XII 1802; ∞1842 Caroline Champernowne; †Stinchcombe 1 V 1865), Welsh Tractarian poet, author of the

alarming Tract 80, *Reserve in Communicating Religious Knowledge*, and of an autobiography reflecting the growth of the movement.

Tracts 80, 86, 87.—VERSE: *The Cathedral* (1838); *Thoughts in Past Years* (1838); *The Christian Scholar* (1849).—*Devotional Commentary on the Gospel Narrative* (8 vols, 1869–70); *Autobiography* (ed. Sir G. Prevost, 1892).

R.M.H. (M.A.)

**Williams, ROGER** (\*London 1603; ∞1629 Mary Barnard; †Providence, R.I. 1683), American clergyman. A Puritan free-thinker, he was banished from Massachusetts and founded Rhode Island. He held advanced democratic ideas and supported complete religious toleration.

*The Bloody Tenent of Persecution, for Cause of Conscience, Discussed* (1644); *Experiments of Spiritual Life and Health* (1652).—*The Writings of R. W.* (6 vols, 1866–74).

S. H. Brockunier, *The Irrepressible Democrat: R. W.* (1940); C. Covey, *The Gentle Radical: A Biography of R. W.* (1966); H. Chupack, *R. W.* (1969).  
H.L.C. (D.S.R.W.)

**Williams, TENNESSEE**, originally THOMAS LANIER WILLIAMS (\*Columbus, Miss. 26 III 1911), American playwright, novelist and short-story writer. In his work violent sexuality and perversion are used to emphasize the vulnerability of his protagonists and to suggest that nightmare territory between illusion and reality which they must traverse. *The Glass Menagerie* (1945), his most delicate and witty play, defines Williams' obsessive themes and also illustrates his continual use of non-realistic techniques to probe a realistic situation. His very stage-technique embodies that dichotomy between illusion and reality which he analyses. The opposition between Stanley and Blanche in *A Streetcar Named Desire* (1947), the paradoxical title and setting of *Camino Real* (1953) illustrate the inherent tensions of Williams' dramatic world and suggest that characteristic mixture of realism and fantasy from which, at his best, he creates a poetic effect.

PLAYS: *You Touched Me!* (1945); *Summer and Smoke* (1948); *The Rose Tattoo* (1951); *Cat on a Hot Tin Roof* (1955); *Baby Doll* (1956); *Orpheus Descending* (1957); *Suddenly Last Summer* (1958); *Sweet Bird of Youth* (1959); *Period of Adjustment* (1960); *The Night of the Iguana* (1961); *The Milk Train Doesn't Stop Here Anymore* (1964); *The Eccentricities of a Nightingale*, *Slapstick Tragedy*, *Two Plays* (1966); *In the Bar of the Tokyo Hotel and Other Plays* (1969).—FICTION: *The Roman Spring of Mrs. Stone* (1950); *One Arm and Other Stories* (1948); *Hard Candy*, *A Book of Stories* (1954).—POETRY: *In the Winter of Cities* (1956).

G. L. Falk, *T. W.* (1961); B. Nelson, *T. W.: The Man and His Work* (1961); N. M. Tischler,

*T. W.: Rebellious Puritan* (1961); E. D. Williams, *Remember Me to Tom* (1963); E. M. Jackson, *The Broken World of T. W.* (1965); G. Maxwell, *T. W. and Friends* (1965); G. Weales, *T. W.* (1965); *The Playwrights Speak* (ed. W. Wager, 1967).  
G.A.K.

**Williams, WALDO** (\*Haverfordwest 30 IX 1904; ∞Linda Llewellyn; †*ibid.* 20 V 1971), Welsh poet; a graduate of the University of Wales and by profession a schoolmaster and lecturer. His one, modest book (*Dail Pren*, 1956) contains some of the finest Welsh poems of the middle years of the century. Availing himself of both traditional and personal imagery, he celebrates the humble and enduring community that is founded on faith, hope and compassion; also moments of transcendence: of inspiration, harmony, and awareness of the presence of the Divine Exile.

B. G. Owens, 'Gweithiau W. W.' in *Y Traethodydd*, CXXVI (1971).  
B.Re.

**Williams, WILLIAM**, known as WILLIAMS PANTYCELYN (\*Llanfair-ar-y-bryn, Carmarthenshire 1717; ∞1749 Mary Francis; †Pantycelyn, Llanfair-ar-y-bryn 11 I 1791), Welsh hymn-writer. He was educated at the Llwyn-llwyd academy and after experiencing a religious conversion he became curate of Llanwrtyd and Llanddewi Abergwesyn. He forfeited his curacy but soon became one of the chief leaders of the Methodist revival in Wales, and for the remainder of his life he laboured as an itinerant preacher and spiritual counsellor, a farmer and an author. He wrote over 800 hymns. Among his other works are two very long poems, one of them treating of Christ's kingdom from everlasting to everlasting and the other tracing the spiritual development of one Christian soul. His prose works are mostly in dialogue form. Many of his hymns are outstanding in their passionate fervour and intense, lyrical quality, while his work throughout testifies to his penetrating analysis of spiritual experiences.

*Aleluja* (6 pts, 1744–47; complete eds 1749, 1758, 1775; ed. Llewelyn Jones, 1926); *Hosanna i Fab Dafydd* (3 vols, 1751–54); *Golwg ar Deyrnas Crist* (1756); *Rhai Hymnau a Chaniadau* (1759); *Hosanna to the Son of David* (1759); *Pantheologia* (?1762–79); *Caniadau y rhai sydd ar y môr o wydr* (1762); *Ffarwel Weledig*, *Groesaw Anweledig Bethau* (3 vols, 1763–69; coll. ed. *Haleluia Drachefn*, c. 1788); *Bywyd a Marwolaeth Theomemphus* (1764); *Crocodil Afon yr Aipht* (1767); *Hanes Bywyd a Marwolaeth y Tri Wyr o Sodom a'r Aipht* (1768); *Gloria in Excelsis* (2 vols, 1771–72; Eng. hymns under same title, 1772); *Templum Experientiae apertum* (1777); *Ductor Nuptiarum* (1777); *Rhai Hymnau Newyddion* (3 vols, 1781–87).—*Gwaith Prydyddawl* (ed. J. Williams, 1811–13); *Reliquiae Poeticae* (1830); *Holl Weithiau, Prydyddawl a Rhyddeithol* (ed.

J. R. Kilsby Jones, 1867); *Gweithiau Williams Pant-y-Celyn* (ed. N. Cynhafal Jones, 2 vols, 1887-91).

J. H. Davies, *Rhestr o Lyfrau gan y Parch. W. W.* (1918); W. J. Gruffydd, 'Theomemphus' in Y Llenor, I (1922); Saunders Lewis, *W. Pantycelyn* (1927); J. G. Moelwyn Hughes, *Mr Saunders Lewis a W. Pantycelyn* (1928); Gomer M. Roberts, *Y Pêr Ganiedydd* (2 vols, 1949-58); J. Gwilym Jones, *W. W. Pantycelyn* (1969). B.Re.

**Williams, WILLIAM CARLOS** (\*Rutherford, N.J. 17 IX 1883; ∞1912 Florence Herman; †4 III 1963), American poet, novelist and physician. His early work shows the influence of Pound\* and IMAGISM before he developed his Objectivist theory and created his epic *Paterson* (1946-58). He railed against Eliot\* for giving 'the poem back to the academics' and his poetry shows a passionate attempt to discover the principle of art in the local conditions of his own society and country. There is a rugged vigour and illuminating vision in the sharpness of Williams' insights as he develops his simple dictum 'no ideas but in things' into the complex, empathic perspective of his verse.

VERSE: *Poems* (1909); *The Tempers* (1913); *Kora in Hell: Improvisations* (1920); *Sour Grapes* (1921); *Spring and All* (1923); *The Cod Head* (1932); *Collected Poems (1921-31)* (1934); *An Early Martyr and Other Poems* (1935); *Adam and Eve and The City* (1936); *The Complete Collected Poems of W. C. W. 1906-1938* (1938); *The Broken Span* (1941); *The Wedge* (1944); *The Clouds* (1948); *The Collected Later Poems* (1950); *The Collected Earlier Poems* (1951); *The Desert Music and Other Poems* (1954); *Journey to Love* (1955); *Pictures From Breughel and Other Poems* (1962).—PROSE: *In the American Grain* (1925); *A Voyage to Paganry* (1928); *The Knife of the Times and Other Stories* (1932); *White Mule* (1937); *The Autobiography of W. C. W.* (1951).—*Imaginations* (ed. W. Schott, 1969).

E. Pound, *Polite Essays* (1937); Y. Winters, *Primitivism and Decadence in Contemporary Poetry* (1937); V. Koch, *W. C. W.* (1950); B. Deutsch, *Poetry in Our Time* (1952); R. P. Blackmur, *Language as Gesture* (1954) and *Form and Value in Modern Poetry* (1957); R. Jarrell, *Poetry and the Age* (1955); K. Shapiro, *In Defense of Ignorance* (1960); R. Lowell, 'W. C. W.' in *Hudson Rev.*, XIV (1961-62); 'A gathering for W. C. W.' in *Massachusetts Rev.*, III (1962); J. M. Brinnin, *W. C. W.* (1963); S. Paul, *The Music of Survival: A Biography of a Poem by W. C. W.* (1968); M. Weaver, *W. C. W.* (1970); J. Conarroe, *W. C. W.'s Paterson: Language and Landscape* (1970). G.A.K.

**Williamson, HENRY** (\*Bedfordshire 1 XII 1895), English novelist and nature writer. Despite the

success of his cycles of novels, he is best known for his studies of animal life, *Tarka the Otter* (1927) and *Salar the Salmon* (1935). The second and longer of his sequences, *A Chronicle of Ancient Sunlight* (15 vols, 1951-69), is the fictional autobiography of Phillip Maddison whose experiences closely parallel Williamson's own; perhaps the best are the earliest volumes: *The Dark Lantern* (1951); *Donkey Boy* (1952); *Young Phillip Maddison* (1953); the final volume is *The Gale of the World* (1969).

*The Flax of Dream (The Beautiful Years, 1921; Dandelion Days, 1922; The Dream of Fair Women, 1924; The Pathway, 1928); The Gold Falcon* (1933).—*Genius of Friendship: 'T. E. Lawrence'* (1941).

H. F. West, *The Dreamer of Devon* (1932).

W.R.A.

**Williams Pantycelyn:** see **Williams, WILLIAM.**

**Willis, NATHANIEL PARKER** (\*Portland, Me. 20 I 1806; ∞1835 Mary Stace, ∞1846 Cornelia Grinnell; †Idlewild, N.Y. 20 I 1867), American poet, playwright and editor. His prose consists mainly of travel letters and personal reminiscence; his plays made use of foreign settings. His sentimental poetry accounts for much of his contemporary fame.

VERSE: *Fugitive Poetry* (1829); *Poems of Passion* (1843).—PLAYS: *Bianca Visconti* (1839); *Tortes* (1839).—*Pencilings by the Way* (prose; 1835).—*The Complete Works of N. P. W.* (13 vols, 1849-59).

H. A. Beers, *N. P. W.* (1885); R. E. Spiller, *The American in England* (1926); C. P. Auser, *N. P. W.* (1969). H.L.C. (I.W.)

**Willoby, HENRY** (fl. 1594), name or pseud. of an English writer, the author of *Willobie his Avis* (1594), a poem, perhaps satirical, which has been thought to refer to Shakespeare\* and to cast light on the 'mystery' of his Sonnets. G.K.H.

*Willobie his Avis* (ed. G. B. Harrison, 1926); *Shakespeare's Sonnets*, II (ed. H. E. Rollins, 1944).

B. N. De Luna, *The Queen Declined: an Interpretation of W. his Avis* (1970). G.K.H. (C.B.)

**Wilmot, JOHN:** see **Rochester, JOHN WILMOT, EARL OF.**

**Wilna, ELIJAH** (\*Wilna 1720; †ibid. 9 X 1797), Polish Hebrew religious writer. The greatest Talmudic scholar of his age, he broke new ground by returning to the neglected sources of Jewish religion, the Bible and the pre-Talmudic legal Midrash works. He insisted, a revolutionary act in his time, on the study of Hebrew grammar and a modicum of natural science and mathematics as a means of understanding the Law. He wrote

commentaries on many earlier religious works. Among his unpublished works are writings on astronomy and the calendar. He fought Hasidism and is one of the forerunners of the *Haskalah* ('enlightenment') movement.

*Tzurat ha-Aretz* (geography; 1802); *Dikduk Eliyahu* (grammar; 1833); *Ayil Meshullash* (mathematics; 1833); *'Alim li-terufah* (letters to his family; 1836).

S. Schechter, *Studies in Judaism*, I (1896); J. S. Raisin, *The Haskalah Movement in Russia* (1913); L. Ginzberg, *Rabbi E. W.* (1920); J. I. Dienstag, *E. Gaon, an Annotated Bibliography* (1949). C.R.

Wilson, ANGUS (\*S. Africa 11 VIII 1913), English novelist and short-story writer, and one of the more important authors in the English tradition, delights with the brilliance and the sharpness of his satire. He made his appearance as a short-story writer—*The Wrong Set* (1949), *Such Darling Dodos* (1950)—and his first novels are in a sense elaborations and extensions of this form. His work has developed continuously, however. In the revealing lecture, *The Wild Garden* (1963), he discusses his technique as a novelist.

*Anglo-Saxon Attitudes* (1956); *The Middle Age of Mrs Eliot* (1958); *The Old Men at the Zoo* (1961); *Late Call* (1964); *No Laughing Matter* (1967).—CRITICISM: *Émile Zola* (1952); *The World of Charles Dickens* (1970).—*The Mulberry Bush* (play; 1956).

J. L. Halio, *A. W.* (1964).

W.R.A.

Wilson, ARTHUR (\*Yarmouth ?1595; ∞?XI 1624 Susan Spitty, ∞1630?; †Felsted X 1652), English historian and dramatist, who lived adventurously in the service of Essex, later entering Trinity College, Oxford (1631). A bad historian but good prose-writer, his plays were successful.

PLAYS: *The Inconstant Lady* (ed. P. Bliss, 1814); *The Swisser* (ed. A. Feuillerat, 1904); *The Corporal* (MS fragment).—PROSE: *The History of Great Britain* (1653; repr. White Kennett, *Complete History*, II, 1706); *Observations of God's Providence, in the Tract of My Life* (ed. P. Bliss, 1814).

B. M. Wagner, 'MS. plays of the 17th century in Times Lit. Supp. (4 Oct. 1934). B.L.J.

Wilson, COLIN (\*Leicester, 26 VI 1931), English critic, who made a name for himself by his precocious volume of philosophic and literary essays, *The Outsider* (1956). He published a volume of autobiography, *Voyage to a Beginning*, in 1969. *Ritual in the Dark* (1960) is a novel.

*Beyond the Outsider* (1965); *Introduction to the New Existentialism* (1966); *Bernard Shaw* (1969); *Poetry and Mysticism* (1970).—*Strindberg* (play; 1970).

S. R. Campion, *The World of C. W.* (1962).

W.R.A.

Wilson, EDMUND (\*Red Bank, N.J. 8 V 1895; ∞1923 Mary Blair, ∞1930 Margaret Canby, ∞1938 Mary McCarthy\*, ∞1946 Elena Thornton; †Talcottville, N.Y. 12 VI 1972), American critic and novelist. Associated with The New Republic and from 1944 The New Yorker, he did much to elucidate contemporary writing. *Axel's Castle* (1931) is a study of the Symbolist movement; *To the Finland Station* (1940) traces European revolutionary traditions from Michelet\* to Lenin\*. Wilson was a prolific critic with a wide range of interests and unrelaxing verve.

FICTION: *I Thought of Daisy* (1929); *This Room and This Gin and These Sandwiches* (plays; 1937); *Memoirs of Hecate County* (1946).—NON-FICTION: *The American Jitters* (1932); *Travels in Two Democracies* (1936); *The Triple Thinkers* (1938); *The Wound and the Bow* (1941); *Note-Books of Night* (1942); *Europe Without Baedeker* (1947); *Classics and Commercials: A Literary Chronicle of the Forties* (1950); *The Shores of Light* (1952); *The Scrolls From the Dead Sea* (1955); *Patriotic Gore* (1962); *The Cold War and the Income Tax* (1963).

C. P. Frank, *E. W.* (1970).

H.L.C. (D.E.Mo.)

Wilson, ETHEL DAVIES, née BRYANT (\*Elizabeth, South Africa 1890; ∞1920 Wallace Wilson), Canadian novelist and story writer whose work, characterized by polished style and ironic wit, focuses on the struggle of sensitive women to attain fulfilment and happiness.

*Hetty Dorval* (1947); *Innocent Traveller* (1949); *Equations of Love* (1952); *Swamp Angel* (1954); *Love and Salt Water* (1956); *Mrs Golightly and Other Stories* (1961).

H. W. Sonthoff, 'The novels of E. W.' in *Canad. Lit.*, XXVI (1965). R.Su.

Wilson, JOHN (\*London 1626; †*ibid.* 1696), English dramatist. Both in scholarly methods and satirical outlook Wilson's drama follows the model of Ben Jonson\*, the satire being aimed from an orthodox Royalist standpoint. His tragedy *Andronicus Commenius* (1664) contains reminiscences of Shakespeare's\* *Richard III.*

*The Cheats* (1664; ed. M. C. Nahm, 1935); *The Projectors* (1665); Erasmus' *Moriae Encomium: or, The Praise of Folly* (tr.; 1668).

James Sutherland, *English Literature of the Late 17th Century* (1969). G.K.H. (C.B.)

Wilson, JOHN: see North, CHRISTOPHER.

Wilson, ROBERT (†1600), English actor and dramatist, who was with Leicester's company

when it formed (1574). Outstanding as a player, he is mentioned by Harvey\*, Meres\* and Lodge\*. Wilson's Moralities are loose in construction, mixing rhyme, blank verse, doggerel and prose.

*The Three Ladies of London* (1584; 1592 variant text; Tudor Facs. Texts, 1911); *The Three Lords and The Three Ladies of London* (1590; Tudor Facs. Texts, 1911; ed. A. C. Wood, Malone Soc., 1914).

H. S. D. Mithal, 'The two-W.s controversy' in *Notes and Queries*, VI (1959).

B.L.J. (T.P.M.)

Wilson, THOMAS (\*c. 1525; ∞Jane Empson, ∞Agnes Winter; †London 16 VI 1581), English politician, diplomat and scholar who went from Eton to King's College, Cambridge (1541), where he met Sir John Cheke\*. Wilson fled abroad on Northumberland's fall (1555) and returned in 1560, to be entrusted with government service, becoming Secretary of State in 1579. He proved the worth of English as a language for scholars by writing a text-book of logic, *The Rule of Reason*, and of composition, *The Art of Rhetoric*.

*The Rule of Reason* (1551); *The Arte of Rhetorique* (1553; 1560 etc.; ed. G. H. Mair, 1909, from 1560 ed.; ed. R. H. Bowers, 1962); *A Discourse upon Usury* (1572; ed. R. H. Tawney, 1925, repr. 1962).

A. J. Schmidt, 'T. W., Tudor scholar-statesman' in *Huntington Libr. Quart.*, XX (1957); R. H. Wagner, 'T. W.'s *Arte of Rhetorique*' in *Speech Monographs*, XXVII (1960).

B.L.J. (T.P.M.)

Wimpfeling, or Wimpfeling, JAKOB (\*Schlettstadt 25 VII 1450; †*ibid.* 17 XI 1528), German pedagogue. One of the early, more conservative humanists, Wimpfeling, a devoted Roman Catholic, wrote a Terentian comedy, *Stylpho*, in Latin prose (the first to be performed in Germany), the first history of Germany, *Epitome rerum Germanicarum* (1505), *Germania* (1501; tr. and ed. E. Martin, 1885; a patriotic treatise against French claims on Alsace), poems and theological works.

*Werke* (3 vols, 1965).—*Stylpho* (1480 and 1494; 1480 version ed. H. Holstein, 1892; 1494 version ed. E. Martin, 1884); *Pädagogische Schriften* (ed. H. Freundgen, 1892).

J. Knepper, *J. W.* (1902); E. von Borries, *W. und Murner* (1926); R. Newald, *Elsässische Charakterköpfe* (1943).

D.G.D.

Wimsatt, WILLIAM KURTZ (\*Washington, D.C. 17 XI 1907), American critic. Educated at Georgetown (M.A. 1927) and Yale (Ph.D. 1937). One of the best examiners of poetic texture in modern criticism, he attacked the Chicago critics for their concern with non-literary material in what he called their 'intentionalist fallacy'.

*The Prose Style of Samuel Johnson* (1941); *The Verbal Icon* (1951); *Hateful Contraries* (1965).  
D.E.Mo.

Winchilsea, COUNTESS OF: see Finch, ANNE.

Winckelmann, JOHANN JOACHIM (\*Stendal 9 XII 1717; †Trieste 8 VI 1768), German archaeologist. Winckelmann, who early displayed a remarkable passion for the classics, became a librarian in Dresden and embraced Roman Catholicism in order to facilitate his archaeological plans in Italy. As Cardinal Albani's librarian he studied classical art and published a monumental history of the art of antiquity. His short, influential *Gedanken* summarize his view of Greek art as serene and Apolline. He was the founder of the German classical revival, which accepted his views and values.

*Gedanken über die Nachahmung der griechischen Werke* (1755; *Reflections . . .*, tr. H. Fuseli, 1765); *Geschichte der Kunst des Altertums* (1764); *Monumenti antichi inediti* (1767).—*Werke* (8 vols, 1808–20; 13 vols, 1825–29); *Briefe* (ed. W. Rehm, 1952 ff.).

J. W. Goethe, *W. und sein Jahrhundert* (1805); K. Justi, *W. und seine Zeitgenossen* (3 vols, 1866–72; 1956); B. Vallentin, *W.* (1931); E. M. Butler, *The Tyranny of Greece Over Germany* (1935); W. Waetzoldt, *W.* (1942); W. Rehm, *Griechentum und Goethezeit* (1952); H. Koch, *W.* (1957); W. Bosshard, *W.* (1960).  
H.B.G.

Winckler, WILLIBALD (\*Magdeburg 1 VII 1838; †Bernburg 28 VII 1871), German-American novelist.

*Vier Schreckenstage in New-York* (1864); *Lieder eines Wandervogels* (1869); *Die deutschen Kleinstädter in Amerika* (1871).

L. Fränkel in *Allgemeine deutsche Biographie*, XLIII (1898).  
E.R.

Winkler, EUGEN GOTTLÖB (\*Zürich 1 V 1912; †Munich 28 X 1936), German poet, essayist and prose writer. Son of an engineer, he spent his childhood in Wangen near Stuttgart. At 15 he lost his father, and became estranged from his home. Influenced by Van Gogh, he began to paint only to discover that his true bent lay in writing. Travels to Italy were followed by the study of Romance languages and the history of art. Despite his declared contempt for Universities as utterly intimidating and frustrating institutions, he came, at the University of Munich, under the spell of the great teacher and scholar Karl Vossler and learnt from him a profound respect for the art of poetry and the imaginative view of life. After completing his academic studies with a Ph.D. dissertation on 'Modern Stage Production of the French Classics', his calling to be an artist

asserted itself absolutely but with it a growing incapacity to fulfill the most ordinary daily tasks. With merciless objectivity he analysed the example of his own situation. Twice in one year he became politically suspect to Nazi officialdom; he decided to commit suicide.

As a symbolic figure out of harmony with his terror-stricken age, he passed through every hell of loneliness and despair, but this was countered by his passionate quest for self-realization, an austere and consuming obsession in which it is difficult to separate the critic from the creative writer. A keen critical intellect together with the strictest intellectual discipline made him sceptical of all schemes and dogmas and, like Paul Valéry\*, whose ardent disciple he was, he preferred to elaborate some special point which engaged his curiosity. He was at his best when he wrote about some author, e.g. Hölderlin\*, Platen\*, Stefan George\*, Ernst Jünger\*, T. E. Lawrence\*, who contributed to the growth of his own mind; then his prose of sustained brilliance belied the turmoil underneath.

*Gesammelte Werke* (ed. W. Warnach, 2 vols, 1937); *Dichtungen, Gestalten und Probleme, Nachlass* (ed. W. Warnach, H. Rinn and J. Heitzmann, 1956).—*Briefe, 1932–36* (ed. W. Warnach, 1949). K.W.W.

**Winkler Prins, ANTHONY** (\*Voorst 31 I 1817; ∞1847 Hendrika R. Klijnsma; †Voorburg 4 I 1908), Dutch poet, Mennonite parson and popular-knowledge compiler; famous for his parodies, co-founder of *Braga*, *Tijdschrift op Rijn* (1842–44).

VERSE: *De droom* (1837); *Hansje* (1840); *De vlinder* (3 vols, 1844–48).—*Geïllustreerde encyclopaedie* (16 vols, 1869–82).

J. Dyserinck in *Levensber. Maatschappij Nederl. Letterk.* (with biblio; 1908–09).

J.W.W.

**Winsbecke, DER**, 'Lord of Windsbach' nr Wolfram's\* Eschenbach (fl. c. 1210–20), German author and title of his book: an old man's advice to his son on religion, marriage, chivalry etc. By comparison with Freidank's\* *Bescheidenheit* (which occasionally draws on it) narrowly aristocratic, derived largely from the teaching of Gurnemanz and Trevrizent in Wolfram's *Parzival*. The last 20 (of 80) stanzas are either a palinode or a monkish addition. An imitation (*Winsbeckin*) and a parody are known.

Modernized J. Paul (1902); *Kleinere mittelhochdt. Lehrgedichte* (ed. A. Leitzmann and I. Reiffenstein, 1962).—Sundry arts in *Zschr. für dt. Alt.*, LXVI–LXIX (1929–32). F.P.P.

**Winter, NICOLAAS SIMON VAN** (\*Amsterdam 25 XII 1718; ∞1744 Johanna Muhl, ∞1768 Lucretia W. van Merken\*; †Leiden 19 IV 1795), Dutch

poet (traditional poetry, translations and psalms), merchant and playwright.

VERSE: *Kain en Habel* (1743); *De Amstelstroom* (1755); *De jaargetijden* (after Thompson's *Seasons*; 1769); *Gedichten en Fabelen* (1792).—*Tooneel-poëzij* (plays, with L. W. van Merken; 2 vols, 1774–78). J.W.W.

**Winter, ZIKMUND** (\*Prague 27 XII 1846; †Reichenhall 12 VI 1912), Czech novelist and historian. A history teacher at Pardubice, Rakovník and finally (1884–1908) Prague, Winter devoted his leisure to the study of documents in local archives. The fruits of his labours were a series of valuable monographs on Czech cultural history, more particularly of the 16th and 17th centuries. His reputation is, however, more securely based on the series of historical novels and stories that were a by-product of his studies. Supreme among these is *Mistr Kampanus* (1909), a fine evocation of the early 17th century in Bohemia, with the extinction of Czech independence at the Battle of the White Mountain as its principal theme.

*Sebrané spisy* (16 vols, 1911–25); *Dílo Z. Wintra* (sel. works; ed. M. Novotný, 8 vols, 1936–38).—A. Novák, 'Z. W.—umělec' in *Duch a národ* (1936). R.A.

**Winther, RASMUS VILLADS CHRISTIAN FERDINAND** (\*Fensmark, nr Næstved 29 VII 1796; ∞1848 Julia Constantia Werlin, née Lütthans; †Paris 30 XII 1876), Danish poet. He sang the praises of his native Zealand. His worship of woman finds expression in his naive *Træsnit* ('Woodcuts'; wr. 1841–48), in his versified tales and in the collection of poems written to his future wife, (*Til Een*, 'To Someone', but by his enemies maliciously nicknamed 'To Everyone'). In his best poems, such as *En Sommernat*, and *Flyv, Flyv*, fine descriptive writing conveys an idea of abstract love.

Winther's greatest work is *Hjortens Flugt* ('The Flight of the Stag') a long epic poem depicting Zealand in the Middle Ages, Folmer the Singer being Winther himself. The constantly changing scene and different characters make it possible for Winther to treat his two favourite subjects in a variety of ways. Winther was influenced by both Byron\* and Heine\*; his instrument has fewer strings, but many of his love poems are comparable to Heine's best.

VERSE: *Digte* (1828); *Nogle Digte* (1835); *Sang og Sagn* (1839); *Haandtegninger* (1840); *Digtninger* (1843); *Haandtegninger, gamle og nye* (1846); *Lyriske Digte* (1848); *Nye Digte* (1851); *Nye Digtninger* (1852); *Hjortens Flugt* (1855); *Sang og Sagn* (1858); *Brogede Blade* (1865); *En Samling Vers* (1872); *Efterladte Digte* (1879).—*Samlede Digtninger* (11 vols, 1860–72).—PROSE: *Fire Noveller* (1843); *En Morskabs-*

*bog for Børn* (1849); *Tre Fortællinger* (1851); *I Naadensaaret* (1874); *Et Vendepunkt* (1876).—*Poetiske Skrifter* (ed. O. Friis, 3 vols, 1927–29); *Breve fra og til W.* (1880).

N. Bøgh, *C. W.* (3 vols, 1893–1901); P. Levin, *C. W.* (1896); A. Wikström, *W. och Carl Snoilsky* (1903); O. Friis, *Hjortens Flugt* (1961). E.B.

**Winthrop, JOHN** (\*Edwardstone, Eng. 12 I 1588; ∞1605 Mary Forth, ∞1615 Thomasine Clopton, ∞1618 Margaret Tyndal, ∞1647 Mrs Martha Coytmore; †Boston, Mass. 26 III 1649), American statesman and diarist. He led a movement of Puritans to emigrate from England; his journal tells the early history of Massachusetts Bay.

*The History of New England* (1790); *The History of New England from 1630 to 1649* (ed. J. Savage, 2 vols, 1825–26); *Some Old Puritan Love-Letters* (1893).

R. C. Winthrop, *Life and Letters of J. W.* (2 vols, 1864–67); E. S. Morgan, *The Puritan Dilemma: The Story of J. W.* (1958).

H.L.C. (D.S.R.W.)

**Winthrop, THEODORE** (\*New Haven, Conn. 28 IX 1828; †Washington, D.C. 10 VI 1861), American novelist. His first three novels had a tremendous success. An adventurer who travelled extensively, he met an early death in the Civil War.

*A Companion to the Heart of the Andes* (1859); *Cecil Dreeme* (1861); *John Brent* (1862); *Edwin Brothertaft* (1862).

L. W. Johnson, *The Life and Poems of T. W.* (1884); E. Colby, *T. W.* (1965). H.L.C. (I.W.)

**Wireker**: see Nigel de Longchamps.

**Wirnt von Grafenberg** (fl. 1202–05), Franconian knight, author of *Wigalois*, an Arthurian romance of mixed French ancestry with strong fairy-tale elements. Wirnt was stylistically in the wake of Hartmann\*, until (when half-way through the poem) he became acquainted with Wolfram's\* *Parzival*. The story remained popular down to 18th-century CHAPBOOKS. Konrad\* von Würzburg unwarrantably makes Wirnt the hero of his tale *Der Welt Lohn*.

Ed. J. M. N. Kapteyn (2 vols, 1926).—H. de Boor, *Die dt. Lit. im späten MA.*, I (1962).

F.P.P.

**Wirsén, CARL DAVID AF** (\*Bällsta 9 XII 1842; †Stockholm 15 VI 1912), Swedish poet and critic. Wirsén's often not very original lyrical poetry covered a wide field, including medieval pastiche and occasional verse. In his more memorable capacity of critic, his rigid conservatism vis-à-vis new trends dictated literary taste in his own time, though most of his tenets have been refuted by subsequent critics.

*Dikter* (1878); *Nya dikter* (1880); *Sånger och bilder* (1884); *Toner och sägner* (1893); *Andliga sånger* (1898); *Visor, romanser och ballader* (1899).

F. Böök, *Essayer och kritiker* (1911–12); V. von Heidenstam, *Minne av C. D. af W.* (1914). C.H.K.

**Wirtemberska, MARIA ANNA, PRINCESS**, née PRINCESS CZARTORYSKA (\*15 III 1768; †Paris 21 X 1854), Polish novelist. After divorcing her husband in 1792 she was a supervisor of girls' schools. She initiated the sentimental-psychological novel in Poland with great success and started the first attempts at popular writing.

*Malwina czyli domysłność serca* (2 vols, 1816; *La Polonaise ou l'instinct du cœur*, tr. A. Nakwaska, 2 vols, 1822; ed. K. Wojciechowski, 1920); *Powieści wiejskie* (1818).

L. Dębicki, 'Dwie autorki' in *Puławy*, I, IV (1887); J. Kleiner, 'Powieść M. z Czartoryskich księżnej W.' in *Studia z zakresu literatury i filozofii* (1925). S.S. (P.H.)

**Wise, THOMAS JAMES**: see FORGERIES, LITERARY.

**Wiselius, SAMUEL IPERUSZON** (\*Amsterdam 4 II 1769; ∞1791 Suzanna le Poole; †*ibid.* 15 V 1845), Dutch playwright and poet, jurist and merchant; secretary to the Royal Institute (1817). He advocated a form of tragedy after the Greek and French example.

*De roem* (1814); *Mengel- en tooneelpoëzij* (5 vols, 1818–21); *Over de tooneelspeelkunst* (1826); *Nieuwe dichtbundel* (1833).

P. van Limburg Brouwer, *Het leven van Mr S. I. W.* (1846); H. J. Schimmel in *De Gids* XVIII (1855); W. Kloos in *De Nieuwe Gids*, XXIV (1909). J.W.W.

**Wiseman, ADELE** (\*Winnipeg, Manitoba 1928), Canadian writer and Professor of English whose powerful novel about Jewish immigrants from the Ukraine, *The Sacrifice*, won the Governor-General's award for fiction in 1956.

S. G. Mullins, 'Traditional symbolism in A. W.'s *The Sacrifice*' in *Culture*, XIX (1958). R.Su.

**Wister, OWEN** (\*Philadelphia 14 VII 1860; ∞1898 Mary Channing Wister; †Crowfield, R.I. 21 VII 1938), American novelist. *The Virginian* (1902), a tale of Wyoming cowboy life, gave the 'Western' literary standing by virtue of its tough realism. In other respects his prolific output was more conventional.

*The Dragon of Wantly* (1892); *Lady Baltimore* (1906); *When West Was West* (1928); *Theodore Roosevelt: The Story of A Friendship* (1930). D.S.R.W.

Wit, ANNA AUGUSTA HENRIETTE DE (\*Siboga, Sumatra 26 X 1864; †Baarn 10 II 1939), Dutch author and critic. In Indonesia until 1872, she studied in London and Cambridge, then in Indonesia, Germany and the Netherlands. She wrote novels and short stories in brilliant graphic prose, revealing a wise but austere vision of life, expressive of man and nature both in Indonesia and Europe.

SKETCHES: *Facts and fancies about Java* (1896); *Verborgen bronnen* (1898); *Orpheus in de dessa* (1902); *De wake bij de brug* (1907); *Gods goochelaartjes* (1932).—NOVELS: *De godin die wacht* (1903); *Het dure moederschap* (1907); *De avonturen van een muzikant* (1927).

G. Brom, *Java in onze kunst* (1931); A. Romein-Verschoor, *Vrouwenspiegel* (1936); M. H. van der Zeyde in *Bundel opstellen aangeboden aan Prof. Dr C. G. N. de Vooy* (1940). J.W.W.

Wither, GEORGE (\*Bentworth, nr Alton 11 VI 1588; ∞Elizabeth Emerson or Emerton; †London 2 V 1667), English poet who wrote satirical, pastoral and didactic poems and a large body of religious and journalistic prose and verse. An outspoken champion of liberty, a moderate Anglican, opposed to intolerance, Wither left Oxford without a degree (1606) and settled in London to study law (Lincoln's Inn 1615). A friend of W. Browne\* and Drayton\*, he wrote partly in their tradition. An officer in the Parliamentary army, he both advocated peace (1647) and supported the Commonwealth later. He was imprisoned in 1660, but continued writing.

B.L.J. (T.P.M.)

*Works* (Spenser Soc., 20 vols, 1871–82).—*Poems* (ed. H. Morley, 1891; ed. F. Sidgwick, 2 vols, 1902; repr. 1968, with biblio.).

C. H. Firth, 'G. W.' in *Rev. Eng. Stud.* (1926); A. Pritchard, 'G. W.: the poet as prophet' in *Stud. in Philol.*, LIX (1962); N. E. Carlson, 'W. and the Stationers' in *Stud. in Biblio.*, XIX (1966); C. S. Hensley, *The Later Career of G. W.* (1969). J.R.B. (T.P.M.)

Withuys, CAREL GODFRIED (\*Amsterdam 2 V 1794; †The Hague 14 II 1865), Dutch poet, director of the government printing-office and writer of bombastic verse.

*Gedichten* (1831); *Poëzij en proza* (1856).

C. Busken Huet, *Literarische Fantasiën en Kritieken*, VII (1881–88); J. J. F. Wap in *Levensber. Maatschappij Nederl. Letterk.* (1865).

J.W.W.

Witkiewicz, STANISŁAW (\*Poszawsze 20 V 1851; †Laurana 5 IX 1915), Polish painter, literary critic and writer. After returning with his parents from Siberia he studied art in St Petersburg and Munich. An early Symbolist in Polish prose, he employed motifs connected with the Tatra

mountains and often wrote in the dialect of this region.

TREATISES: *Mickiewicz jako kolorysta* (1885); *Sztuka i krytyka u nas* (1891).—VARIOUS: *Na przełęczu* (1891); *Z Tatry* (1907); *Myśli* (1923).

S. Benedyktowicz, *S. W. jako krytyk* . . . (1902); K. Kosiński, *W. i Tatry* (1927), *Bibliografia S. W.* (1927) and *S. W.* (1928). S.S. (P.H.)

Witkiewicz, STANISŁAW IGNACY (\*Cracow 24 II 1885; †18 IX 1939), Polish painter, playwright, novelist and theatre reformer. Son of Stanisław Witkiewicz\*, he began with naturalism in painting. In his dramas (about 30) there is great dynamism, with a deformation of reality for the sake of pure form in accordance with his theory of art. His novels, while full of lyricism, give pictures of sexual emotion bordering on perversion.

PLAYS: *Tumor Mózgowicz* (1920); *Pragmatyści* (1922); *Mątwą* (1923); *Bzik tropikalny* (1927); *Sonata Belzebuba* (1928).—NOVELS: *Pożegnanie jesieni* (1927); *Nienasyconie* (2 vols, 1930).—VARIOUS: *Szkice estetyczne* (1922); *Teatr* (1923); *Narkotyki* (1932); *Dramaty* (1962).

T. Żeleński [Boy], 'Le théâtre de S. J. W.' in *Pologne Littéraire*, XVIII (1928); W. Nitecki, 'W. i jego teoria teatru' in *Zycie liter.*, LVI (1928). S.S. (P.H.)

Witsen Geysbeek, PIETER GERARDUS (\*Amsterdam 31 XII 1774; †ibid. 13 XI 1883), Dutch epigrammist, compiler, playwright, translator and book-seller.

VERSE: *De hedendaagsche Olympus* (1796); *Puntidichten* (1809); *Nieuwe puntidichten* (1818); *Gedichten* (1828).—*Verhandeling over het puntidicht* (1810); *Biografisch, anthologisch en critisch woordenboek der Nederduytsche dichters* (6 vols, 1821–27); *Apollineum* (3 vols, 1823–26); *Nederduytsch rijmwoordenboek* (1829). J.W.W.

Witte, JACOB EDUARD DE, from 1795 DE WITTE VAN HAEMSTEDE (~'s Hertogenbosch 2 IV 1763; ∞1790 Maria van Zuylekom; †The Hague 14 VI 1853), Dutch adventurer, sentimental poet and journalist, editor of the satirical weekly, *De politieke Blixem* (1797–98); convicted of high treason as a petty officer, he was from 1782 to 1795 a prisoner in the Hague Gevangenpoort which he made into a literary centre.

VERSE: *Dicht-offer aan Themire* (1788); *Gedachten bij de dood van Washington* (1800); *Tafereel voor denkenden* (1828).—*Cephalide* (novel; 1787); *Constantia de St Denis* (play; 1787).

S. Kluit in *Nederl. Spectator* (1867); Th. Jorissen in *Nederland* (1878); J. ten Brink in *Haagsche Stemmen* (1887). J.W.W.

Wittenweiler, HEINRICH (fl. c. 1400), Swiss master of the grotesque. Ostensibly to make his teaching



palatable he offers it in the framework of a grossly vulgar and hilarious rustic epic, *Der Ring*. A SCHWANK (*Metzen Hochzeit*) and various Neidhart\* motifs are recognizable in the story; for the multifarious didacticism—grouped round three themes (chivalry and love, morality and religion, military science exemplified in village warfare)—literary antecedents are known. In the unique MS the serious and comic sections are (unconvincingly) distinguished by red and green marginal lines.

E. Wiessner, *H. W.'s Ring* (2 vols, *Dt. Lit. in Entw.-Reihen*, 1931–36) and *Der Bauernhochzeitschwank* (1956); *W.'s Ring* (tr. G. Fenwick Jones, Chapel Hill, 1956). F.P.P.

Witte wrongel, PETRUS (\*Middelburg 1609; †Amsterdam 1662), Dutch theologian and satirist, attacked the stage, especially Vondel\* and his *Lucifer*. He succeeded in getting all religious matter excised from plays.

*Christelicke Huyshoudinghe* (1655); *Oeconomia Christiana* (1661).

J. te Winkel, 'Vondel als treurspeldichter' in *Bladzijden uit de geschiedenis der Nederl. Letterkunde* (1882). A.M.B.W.

Wivallius, LARS (\*Vivalla, Närke 1605; †Stockholm 6 IV 1669), Swedish poet. Wivallius is regarded as Sweden's first modern lyric poet by virtue of his originality and feeling for nature. Most of his verse was reputedly written during imprisonment for marrying under a false name. It was largely polemic, but also included the famous ode to liberty, *Ack libertas du ädle ting*, and the very beautiful *Klagevisa över denna torra och kalla vår*. Wivallius was also the first to write Swedish poetry in alexandrines (*Svea rikets ringmur*, 1637). C.H.K.

H. Schück, *En äfventyrare* (1918; repr. in *Svenska bilder*, III, 1940); S. Ek, *L. W.'s visdiktning* (1930). C.H.K. (I.S.)

Wivel, OLE (\*Copenhagen 29 IX 1921; ∞1944 Ann Grethe Helsteen), Danish poet. Profoundly influenced by Martin A. Hansen\*, with whom he co-operated in the Heretica Movement, he holds a central position among the modernist poets of Denmark.

VERSE: *I Fiskens Tegn* (1948); *Jævndøgnselegier* (1949); *Månen* (1952); *Jævndøgn. Digte 1943–55* (1956); *Nike* (1958); *Templet for Kybele* (1961); *Gravskrifter* (1970); *Udvalgte Digte* (1971).—ESSAYS: *Den skjulte Gud* (1952); *Poesi og Eksistens* (1953); *Kunsten og Krigen* (1965); *Martin A. Hansen* (2 vols, 1967–69); *Poesi og Protest* (1971). E.B.

Wodehouse, PELHAM GRENVILLE (\*Guildford 15 X 1881; ∞1914 Ethel Rowley), English novelist

and playwright. A voluminous writer of broadly humorous stories which please by their slow gravity and inconsequence, and good-natured display of common failings and absurdities. He has written plays, and lyrics for musical comedies.

NOVELS: *Love Among the Chickens* (1906); *Psmith in the City* (1910); *Uneasy Money* (1917); *Piccadilly Jim* (1918); *A Damsel in Distress* (1919); *The Indiscretions of Archie* (1921); *The Clicking of Cuthbert* (1922); *The Inimitable Jeeves* (1924) and other Jeeves stories; *Sam the Sudden* (1925); *The Mating Season* (1949).—AUTOBIOGRAPHY: *Performing Flea* (1953); *Over Seventy* (1957).

R. Usborne, *W. at Work* (1961); R. J. Voorhees, *P. G. W.* (1967); G. Jaggard, *Wooster's World* (1967) and *Blandings the Blest and the Blue Blood* (1968).—Biblio. by D. A. Jasen (1970).

R.A.S.-J. (W.R.A.)

Woensel, PIETER VAN, pseud. AMURATH-EFFENDI HEKIM BACHI (\*Haarlem 10 I 1747; †The Hague 21 IV 1808), Dutch physician, for some years practised in Russia. He was important as a satirical editor, caustic and direct in style, anti-French, anti-clerical and non-partisan.

*Vertoog over de opvoedinge van een Nederlandsche regent* (1771); *De konst van waarnemen* (1772); *De lantaarn* (4 vols, 1792–1801).

C. Busken Huet in *Litt. Fantasiën en Kritieken*, I, IX (1881–88). J.W.W.

Woestijne, KAREL VAN DE (\*Ghent 10 III 1878; †Zwijnaarde 23 VIII 1929), Flemish poet, one of the principal exponents of Symbolism. He studied at the University of Ghent, lived in the artists' village, St Martens Latem, between 1899 and 1904, became a journalist and was Professor at Ghent from 1920 onwards. He belonged to the group of 'Van Nu en Straks'. A lonely and hypersensitive introvert, he had in his first volumes (*Het vader-huis*, 1903; *De gulden schaduw*, 1910) explored the limits of sensual pleasures and of spiritual love between man and woman. Henceforth unable to live life simply and naturally, he wrote of the tensions between surrender and refusal, enjoyment and sorrow, frenzy and fear. Death and love are the great themes on the background of a sensual approach to nature and a vague religiosity. The form is luxurious and ornate, 'Florentine'. When after some ten years he had nothing essential to add to this poetry he turned to plastic monumentality (*Interludiën*, 2 vols, 1912–14; *Zon in den rug*, 1924), in which breathed nevertheless the hedonist, tired of life.

Parallel to this poetry, regarded as symbolic autobiography, ran the heavily Gongoristic rhetoric of his prose stories in which he related legends, Biblical themes, old tales, lives of the saints, etc., but which he charged with his own unrest (*Janus met het dubbele voorhoofd*, 1908; *Goddelijke*

*verbeeldingen*, 1918; *De bestendige aanwezigheid*, 1918). Here he exposed himself even more fully than in his poetry.

Meantime the poet returned to confessional lyricism. From *De modderen man* (1920) onwards he picked up the earlier themes, but less anecdotal as to the substance. In his latest books, *God aan zee* (1926) and *Het berg-meer* (1928), the poet rises to a state of renunciation, to a certain asceticism, by a purification of the blind passion for life.

A complicated individualist, he deliberately strove to raise his art from the particular on to the generally human plane. His writings crystallize round two fundamental riddles of life: the balance between man and woman and that between man and God. In their preponderantly listless, weary and melancholy tenor they constitute one of the great examples of the autumnal art of the transition of the century. In addition they remain one of the most poignant confessions of the inadequacy of man.

Apart from verse and symbolic stories van de Woestijne also wrote impressionistic literary and art criticism, brilliant journalistic chronicles and, in collaboration with H. Teirlinck\*, an epistolary novel, *De leemen torens* (1928).

VERSE: *De boom-gaard der vogelen en der vruchten* (1905); *Substrata* (1924); *Het zatte hart* (1926); *Het menscheijk brood* (1926).—PROSE: *Laethemische brieven over de lente* (1904); *Janus met het dubbele voorhoofd* (1908); *Janus mit dem Zwiesicht*, tr. H. Graef, (1948); *Afwijkingen* (1910); *Beginselen der chemie* (1925); *De nieuwe Esopet* (1933).—*Tödlicher Herbst* (tr. H. Graef, 1941); *Einsame Brände* (tr. idem, 1952); *Lyra Belgica*, I (Eng. tr. C. and F. Stillman, 1950); *Poèmes choisis* (tr. M. Lecomte, 1964).—ESSAYS AND CRITICISM: *De Vlaamsche primitieven* (1903); *Kunst en geest in Vlaanderen* (1911); *De schroeflijn* (2 vols, 1928).—*Verzameld werk* (8 vols, 1947–50).

U. van de Voorde, *Essay over K. van de W.* (1934); M. Rutten, *De lyriek van K. van de W.* (1934); *De esthetische opvattingen van K. van de W.* (1943); *Het proza van K. van de W.* (1959) and *K. van de W.* (1970); P. Minderaa, *K. van de W.*, I (1942); F. V. Toussaint van Boelaere, *Marginalia bij het leven en het werk van K. van de W.* (1944); G. van Severen, *K. van de W.* (1944; in Fr.); A. Westerlinck, *De psychologische figuur van K. van de W.* (1952); J. Aerts, *Stijlgeheimen van K. van de W.* (1956). R.F.L.

Wogau, BORIS ANDREYEVICH: see Pilnyak, BORIS.

Wolcott, JOHN: see Peter Pindar.

Wolf, CHRISTA (\*Landsberg an der Warthe [now Gorzów Wielkopolski] 18 III 1929), East German novelist and short-story writer. She studied

German at University and then worked for various publishers until 1962 when she turned to free-lance work. Her first novel *Der geteilte Himmel* (1963) provoked considerable controversy. It tells of a young couple who are finally separated, one of them leaving for West Germany and the other remaining in the East just before the construction of the Berlin Wall. Her second novel, *Nachdenken über Christa T.* (1969; Eng. tr. 1971), has been withdrawn from circulation in East Germany. She has been severely criticized by the East German government.

*Wir, unsere Zeit. Prosa* (1958); *Moskauer Novelle* (1961); *Biographie der Anna Seghers* (1965).

D. Schlenstedt, 'Motive und Symbole in *Der geteilte Himmel*' in *Weimarer Beiträge*, X (1964); J. P. Wallmann, 'Nachdenken über Christa T.' in *Neue dt. Hefte*, XVI.24 (1969); Hans Mayer, 'Nachdenken über Christa T.' in *Neue Rundschau*, LXXXI (1970). D.E.

Wolf, FRIEDRICH AUGUST (\*Hagenrode 15 II 1759; †Marseilles 8 VIII 1824), German classical philologist. Professor at Halle (1783) and at Berlin (1810), Wolf, the first modern German classical scholar, denied that 'Homer'\* was one poet.

*Prolegomena ad Homerum* (1795); *Darstellung der Altertumswissenschaft* (1807); *Kleine Schriften* (2 vols, 1869); *W.s Briefe an Goethe* (ed. S. Reiter, 1906).

W. Körte, *Leben und Studien F. A. W.s* (2 vols, 1833); O. Kern, *F. A. W.* (1924). H.B.G.

Wolfdietrich: see MINSTREL, text and biblio.

Wolfe, THOMAS CLAYTON (\*Asheville, N.C. 3 X 1900; †Baltimore, Md. 15 IX 1938), American novelist. Wolfe celebrated himself and his country with an epic intensity unequalled since Whitman\*, claiming to have 'an almost insane hunger to devour the entire body of human experience'. A sense of the Americans as 'a nomad race' seeking a spiritual location is merged with his examination of the isolation of the incommunicable self. In the autobiographical *Look Homeward Angel* (1929), Wolfe's romantic, rhetorical assertion can slip into sheer bombast as it attempts to articulate the epiphanic qualities of a scene, but at its best creates an incantatory power and a delight in the savoury texture of experience. The attempt to reconcile the paradoxes inherent in 'the strange and bitter miracle of life' obsessed Wolfe and created a fictional style redolent with images of wonder and loss.

*Of Time and the River: A Legend of Man's Hunger in His Youth* (1935); *From Death to Morning* (1935); *The Story of a Novel* (1936); *The Web and the Rock* (1939); *You Can't Go*

*Home Again* (1940); *The Hills Beyond* (1943); *Mannerhouse: A Play in a Prologue and Three Acts* (1948).—*The Letters of T. W.* (ed. E. Nowell, 1956).

J. W. Beach, *American Fiction: 1920–40* (1941); M. Geismar, *Writers in Crisis* (1942); J. H. Muller, *T. W.* (1947); R. Walser, *The Enigma of T. W.: Biographical and Critical Selections* (1953); L. D. Rubin, Jr., *T. W.: The Weather of his Youth* (1955); F. C. Watkins, *T. W.'s Characters: Portraits From Life* (1957); C. H. Holman, *T. W.* (1960). G.A.K.

**Wolff, or Wolf, CHRISTIAN, FREIHERR VON** (\*Breslau 24 I 1679; †Halle 9 IV 1754), German philosopher. Professor at Halle in 1707, Wolff was dismissed by Frederick William I at the instance of religious intriguers (1723). He was honourably reinstated by Frederick\* II in 1740. Wolff's philosophy, a deductive rationalism which owes much to Leibniz\*, forms the basis for the rationalistic outlook of the early ENLIGHTENMENT. His personal integrity and his systematic and comprehensive presentation secured a wide reception for his frequently pedestrian views.

*Vernünftige Gedanken von den Kräften des menschlichen Verstandes* (1712); *Vernünftige Gedanken von Gott, der Welt und der Seele des Menschen* (1719); *Vernünftige Gedanken von des Menschen Tun und Lassen* (1720); *Gesammelte kleinere Schriften* (6 vols, 1736–40).

C. Joesten, *C. W.'s Grundlegung der praktischen Philosophie* (1931); M. Campo, *W. e il razionalismo precritico* (2 vols, 1939); H. Schöffler, *Deutscher Osten im dt. Geist* (1940). H.B.G.

**Wolff, HANS** (\*Guben, Lusatia 13 IV 1888; †17 III 1918 Cilka Balai; †New York 3 VI 1959), German poet, emigrated 1940 to the United States. His beautiful verse expresses a deep-felt humanism.

*Lied des Lebens* (intro. K. Vollmoeller, 1945); *In den Silbernen Nächten* (1950); *Auch der Herbst kommt wieder* (1958). E.R.

**Wolff, JULIUS** (\*Quedlinburg 16 IX 1834; †Charlottenburg 3 VI 1910), German novelist and poet. His historical novels were very popular. The details are exact, the costumes colourful and the atmosphere sentimentalized. There is no psychological treatment of character and no motivation of events. In his ballad-like verse he is a successor of Scheffel\* and was equally successful. R.W.L.

*Tannhäuser, Ein Minnesang* (verse; 2 vols, 1880; Eng. tr. C. G. Kendall, 2 vols, 1903–04).—NOVELS: *Der Sülfmeister* (2 vols, 1883; Eng. tr. W. H. and E. R. Winslow, 1890); *Der Raubgraf* (1884; Eng. tr. *idem*, 1890); *Das Recht der Hagestolze* (1888; *Fifty Years, Three Months, Two Days*, tr. *idem*, 1890).—*Sämtliche Werke* (ed. J. Lauff, 18 vols, 1912–13). R.W.L. (K.W.M.)

**Wolff-Bekker, ELISABETH [BETJE]**, pseud. SILVIANA (\*Flushing 24 VII 1738; †1759 A. Wolff [†1777]; †The Hague 5 XI 1804), Dutch novelist, essayist, poet and translator. Her talents showed at an early age and, a high-spirited girl, she eloped at the age of 17, but soon thought better of it; five years later she married a clergyman, 30 years her senior. She studied literature, wrote witty verse, admired Rousseau\* and the Dutch independent thinkers (H. Noordkerk and Petrus\* Burman Jr). After 1777 she befriended Agatha Deken\*. By then they were both established poets, Betje Wolff also writing essays in *De Grijsaard* (1768–69) and *De Borger* (1778–79); they wrote novels in letter-form, influenced by Richardson\*, but without the latter's melodramatic element. In *Sara Burgerhart* (2 vols, 1782), a portrait and the imagined love story of Betje, and their masterpiece *Willem Leevend* (8 vols, 1784–85), of greater psychological depth and in addition a study of religious creeds, they depicted typically Dutch people with such atmosphere and richness as to make these first novels paradoxically a part of world literature. In later, weaker novels they presumably also had an equal share. Their perception and insight into characters of great diversity were excellent; they did not agitate for social reform but their works were imbued with love of naturalness and truth. Refugees in France between 1788 and 1798, they lost their fortunes on their return. Their last years were spent in translating. J.W.W.

VERSE: *Bespiegelingen over het genoeg* (1763); *Eenzame nachgedachten* (1765); *Walcheren* (1769); *Lier- veld- en mengelzangen* (1772); *Zedenzang aan de menschenliefde* (1772); *De onveranderlijke Santhorstsche geloofsbelijdenis* and *De menuet en de domineespruik* (1772); *Aan mijnen geest* (1774); *De ongelukkige morgen, Datheniana* (1774); *De Bekkeriaansche doling* (1775); *Beemster-winterbuitenleven* (1778).—With Agatha Deken: VERSE: *Economische liedjes* (3 vols, 1780–81); *Fabelen* (1784); *Mengelpoëzy* (3 vols, 1785–86); *Wandelingen door Bourgogne* (1789); *Gedichten en liedjes voor het vaderland* (1778).—PROSE: *Proeve over de opvoeding* (1779); *Brieven over verscheidene onderwerpen* (3 vols, 1780–81); *Sara Burgerhart* (Fr. tr. B. van Zuylen, Lausanne, 1787); *Brieven van Abraham Blankaart* (3 vols, 1787–89); *De historie van Cornelia Wildschut* (6 vols, 1793–96).—*Brieven van B. W. en A. D.* (ed. J. Dyserinck, 1904).

J. van Vloten, *E. W.-B.* (1880); C. Busken Huet in *Litt. Fantasiën en Kritieken*, V, XIX, XXII (1881–88); J. Dyserinck in *De Gids*, XLVIII, LVI, LXVII (1884, 1892, 1903) and *Catalogus Tentoonst. W. en D.* (with biblio.; 1895); H. C. Moquette, *Over de romans van W. en D.* (1898); J. Koopmans in *De Beweging*, V (1910); J. W. A. Naber, *E. W.-B. en A. D.* (1913); A. de Vletter, *De opvoedkundige denkbeelden van B. W. en A. D.*

(1915); H. C. M. Ghijsen, *B. W. in verband met het geestelijk leven van haar tijd* (1919), in *Tijdschr. Nederl. Letterk.*, XXXVIII (1919), in *De Gids*, LXXXIV, LXXXVI, LXXXVIII (1920-23) and *Dapper Vrouwenleven* (1954); *Boeket voor Betje en Aagje* (1954). J.W.W. (J.Sm.)

**Wolfram von Eschenbach** (fl. c. 1200-20), author of the greatest German romance *Parzival*, of *Willehalm*, *Titivel* and outstanding lyrics. *Minsterialis*, we gather, to Count Boppo II of Wertheim, modestly housed at Eschenbach (nr Ansbach); he spent some time with Landgrave Hermann of Thuringia. He claimed to be 'first a knight, no mean poet and not a scholar'; he was a native genius of amazing erudition: motifs and characters from popular epic and court romance, and bizarre Oriental and European lore overflow into and transform his 'primary' sources. His diction is virile, laden with metaphors, obscure—he lacked 'taste' (see Gottfried\* von Strassburg). He has a strong sense of humour and delights in waggish asides on contemporaries, his home, himself and his characters.

*Parzival* (c. 1200-12): Wolfram adapts for Books 3-6 (at this stage unaware of Chrétien's\* authorship) the *Conte del Graal*. But as his intentions (in part moulded by his own innovations and their implications) become clear, he invokes (invents?) one 'Kyot der Provenzale' and finally refutes Chrétien. Despite excessive mystification of the Grail (a life-giving stone) his interpretation of Grail knighthood and Parzival's kingship is consistent and profound. Gahmuret (Books 1-2) is an adventurer. Parzival, his son, becomes the companion of Arthur and peer of Gawain (the 'hero' of Books 7-8, 10-14); but his further progress, through a crisis of faith to humility, seems to require remorse for the death of his mother, deep longing for his wife Condwiramurs and the example of Sigune's devotion. He attains lasting happiness and honour, however, not salvation (which a secular poet cannot award, even as a fiction). Richard Wagner's\* nightmare of suffering, compassion and gory ritual has little in common with it. The final book (16) sketches the story of LOHENGRIN, Parzival's son.

*Willehalm* (c. 1212-15; summarily concluded) is a free adaptation of a version of the *Bataille d'Alis chans*. Willehalm is portrayed, not as the slaughterer of the heathen whom the official Church had beatified, but as a devout knight, enlightened and magnanimous in his treatment of the Saracen knighthood. Wolfram excels in the organization and description of massed battles.

*Titivel* (two fragments only were completed) isolates for fuller elegiac treatment in stanza form the love of Sigune and Schionatulander (episodic in *Parzival*).

Wolfram's few lyrics (early works) pass from minnesang to a series of highly dramatic and sensuous Dawn songs; in the last (conviction

triumphing over convention) he celebrates marriage as the only satisfactory love-relationship.

The number of MSS (*Parz.* approx. 80) and continuations (see Albrecht\* von Scharfenberg; Ulrich\* von Türheim; Ulrich\* von dem Türlin) testify to Wolfram's enormous success and influence. Less fortunate was the example of his obscure diction.

Ed. K. Lachmann and E. Hartl (1926), A. Leitzmann (1956-61).—*Parzival* and *Titivel* (ed. with comm. E. Martin, 2 vols, 1900-03; best ed. K. Bartsch and M. Marti, 3 vols, 1927-32); *Willehalm* (Middle High German and modernized D. Kartschoke, 1968).—*Parzival* (mod. tr. W. Herz, 1930; prose ed. W. Stapel, 1950; in Eng. [adequate], Helen M. Mustard and C. E. Passage, 1961); *Story of Parzival* (extracts ed. M. F. Richey, 1935).

A. Schreiber, *Bausteine zu einer Lebensgeschichte* (1922); M. F. Richey, *Gahmuret Anschevin* (1926), *Sigune and Schionatulander* (n.d.) and *Medieval German Love Lyric* (2nd ed. 1969); F. Misch, 'W.s Parz.' in *Dt. Vierteljahrschr.*, V (1928); J. Fourquet, *W. d'E.* (1938); intro. for all purposes, J. Bumke, *W. von E.* (1964); Eng. *Parz.* studs by: H. Sacker (1964); D. Blamires (1966); essays ed. H. Rupp in *Wege der Forschung*, LVII (1966).

F.P.P.

**Wolfskehl, KARL** (\*Darmstadt 17 IX 1869; †Auckland 30 VI 1948), German poet and critic, chief collaborator with Stefan George\* on his *Blätter für die Kunst* (1893-1919), and up to the First World War leader of an intellectual circle of writers and artists in Munich's Schwabing. After the early *Gesammelte Dichtungen* (1903), limited by George's aesthetic doctrines, he achieved individuality with *Der Umkreis* (1927), poems which unite formal and linguistic precision with Expressionistic intensity. After enforced emigration in 1933 he eventually found asylum in New Zealand (1938). His predominantly religious later poetry is born of the creative tension between his strong roots in both German and Jewish cultures.

VERSE: *Die Stimme spricht* (1933); *An die Deutschen* (1947); *Die drei Welten: Mittelmeer, I.N.R.I., Hiob* (1950).—*Bild und Gesetz* (essays; 1930).—*Zehn Jahre Exil* (letters 1939-48; 1959); *Gesammelte Werke* (2 vols, 1960); *Briefe und Aufsätze, München 1925-33* (1966).

E. Landau, *Stilkritische Untersuchungen der Lyrik W.s* (1929); F. Wolters, *Stefan George und die Blätter für die Kunst* (1930); E. Preetorius, *W. dem Freund* (1950); 'K. W. Gedenkschrift' in *Agora*, IV (with biblio.; 1955); P. Berglar, *K. W. Symbolgestalt der deutsch-jüdischen Tragödie* (1964). K.P.

**Wolker, Jiří** (\*Prostějov 29 III 1900; †ibid. 3 I 1924), Czech poet. The most promising of the

young Czech poets who came to the fore immediately after the First World War, Wolker was struck down by consumption. The importance of his poetical work is quite disproportionate to its small extent. His first volume of verse, *Host do domu* ('A Guest Comes Into the House'; 1921), is inspired by a simple love of the surrounding world, animate and inanimate, expressed in free metrical form. His second published volume, *Těžká hodina* ('The Hard Hour'; 1922), is deeply inspired by the Communist faith to which Wolker had committed himself.

*Spisy* (4 vols, 1953–54).—V. Nezval, *W.* (1925); Z. Wolkerová, *J. W. ve vzpomínkách své matky* (1937; 2nd ed. 1951). R.A.

**Wolkers, JAN HENDRIK** (\*Oegstgeest 26 X 1925), Dutch prose writer and playwright. A sculptor by profession, his entry into literature was spectacular. His prose, full of gruesome humour, centres around death and decay.

PROSE: *Serpentina's petticoat* (1961); *Kort amerikaans* (1962); *Gesponnen suiker* (1963); *Een roos van vlees* (1964; Eng. tr. John Scott, 1967); *De hond met de blauwe tong* (1964); *Terug naar Oegstgeest* (1965); *Horrible tango* (1967); *Turks fruit* (1969).—PLAYS: *De Babel* (1963); *Wegens sterfgeval gesloten* (1963).

Paul de Wispelaere, *Het Perzische tapijt* (1966); Kees Fens et al., *Literair lustrum* (1967).—Interview, H. U. J. d'Oliveira in *Scheppen riep hij gaat van Aul* (1965). J.J.O.

**Wollstonecraft, MARY**: see **Godwin, MARY**.

**Wood (or A WOOD), ANTHONY** (\*Oxford 17 XII 1632; †*ibid.* 29 XI 1695), English antiquary. Wood was inspired by Dugdale's\* *Warwickshire* to produce a similar work on Oxford, and devoted his life to the task. Despite the difficulties of his temperament, he was helped by many friends, including (notably) John Aubrey\*.

*Historia et Antiquitates Universitatis Oxoniensis* (2 vols, 1674); *Athenae Oxonienses* (2 vols, 1691–92); *Survey of the Antiquities of the City of Oxford* (ed. A. Clark, Oxford Hist. Soc., 3 vols, 1889–99); *The Life and Times of A. W.* (ed. *idem*, 1891–1900). J.B.B.

**Wood, ELLEN, née PRICE** (\*Worcester 17 I 1814; ∞1836 Henry Wood; †London 10 II 1887), English novelist, author of the much-dramatized *East Lynne* (3 vols, 1861) and of some 30 other novels of domestic life.

*Mrs Halliburton's Troubles* (1862); *The Channings* (3 vols, 1862); *Roland Yorke* (1869); *Johnny Ludlow Papers* (5 ser., 1874–90).

Charles Wood, *Memorials of Mrs H. W.* (1894). R.M.H.

**Woodcock, GEORGE** (\*Winnipeg, Manitoba 8 V 1912; ∞1949 Ingeborg Linzer), Canadian writer and Professor of English whose numerous works range from literary criticism to historical, cultural and biographical studies; editor of the influential periodical *Canadian Literature* since its inception in 1959.

*William Godwin* (1946); *Paradox of Oscar Wilde* (1950); *Incas and Other Men* (1959); *Anarchism: A History of Libertarian Ideas and Movements* (1962); *Faces of India* (1964); *The Crystal Spirit: A Study of George Orwell* (1966); *Henry Walter Bates* (1969); *The British in the Far East* (1969).

J. W. Bilsland, 'G. W. man of letters' in *Brit. Columbia Lit. Quart.*, XXIII (1959). R.Su.

**Woolf, VIRGINIA, née STEPHEN** (\*London 1882; ∞1912 Leonard Woolf; †[suicide] river Ouse 31 III 1941), English novelist and essayist. Brought up in a highly intellectual circle (BLOOMSBURY GROUP), she wrote many reviews and two accomplished novels before she manifested her original and distinctive power which had a lasting effect on the art of the novel. Her plots were to consist of what goes on inside the mind, her characters revealed mainly through the impressions her persons were aware of or produced on the minds of others, with just enough external action for the purpose of the story. She differed from her predecessors (e.g. Dorothy Richardson\*) who presented life as a 'stream of consciousness' in that, however tenuous and delicate the subject might be, her strong understanding imposed on it a severe artistic unity and significance.

NOVELS: *The Voyage Out* (1915); *Night and Day* (1919); *Jacob's Room* (1922); *Mrs Dalloway* (1925); *To the Lighthouse* (1927); *Orlando* (1928); *The Waves* (1931); *The Years* (1937); *Between the Acts* (1941).—ESSAYS: *The Common Reader* (2 ser., 1925, 1932); *A Room of One's Own* (1929).—*Collected Essays* (4 vols, 1966–67).—BIOGRAPHIES: *Flush* (1933); *Roger Fry* (1940).—*A Writer's Diary* (1953).

D. Daiches, *V. W.* (1942); J. Bennett, *V. W.: Her Art as a Novelist* (1945); B. Blackstone, *V. W.* (1949); J. Guiguet, *V. W. et son œuvre* (1962); D. Brewster, *V. W.* (1963); L. Woolf, *autobiog.* (5 vols, 1960–69; particularly *Beginning Again*, 1964); Q. Bell, *V. W.: a Biography* (1972).—Biblio. by B. J. Kirkpatrick (1957; 1967).

R.A.S.-J. (W.R.A.)

**Woolcott, ALEXANDER HUMPHREYS** (\*Phalanx, N.J. 19 I 1887; †New York 23 I 1943), American journalist. Famous as a 'personality', he was drama critic for various New York papers; contributed witty columns to the *New Yorker*; broadcast literary talks and occasionally acted on Broadway.

*Mrs Fiske* (1917); *Shouts and Murmurs* (1923);

*Mr Dickens Goes to the Play* (1923); *Enchanted Aisles* (1924); *The Story of Irving Berlin* (1925); *While Rome Burns* (1934). H.L.C.

**Woolman, JOHN** (\*Northampton, N.J. 19 X 1720; ∞1749 Sarah Ellis; †York, Eng. 7 X 1772), American diarist. A Quaker humanitarian and itinerant preacher, he was an early opponent of slavery. Whittier\* called his journal 'a classic of inner life'.

*Some Considerations on the Keeping of Negroes* (1754); *Considerations on the True Harmony of Mankind* (1770).—*The Works of J. W.* (1774); *The Journal and Essays of J. W.* (ed. A. M. Gummere, 1922).

J. Whitney, *J. W.: American Quaker* (1942); E. Cady, *J. W.* (1965); P. Rosenblatt, *J. W.* (1969). H.L.C. (D.S.R.W.)

**Woolner, THOMAS** (\*Hadleigh 17 XII 1825; ∞1864 Alice Waugh; †London 7 X 1892), English sculptor and poet, member of the Pre-Raphaelite brotherhood. He contributed poems to *The Germ* and wrote several other volumes.

*My Beautiful Lady* (1863; expansion of contri-  
butions to *The Germ*); *Pygmalion* (1881); *Silenus* (1884); *Tiresias* (1886); *Poems* (incl. 'Nelly Dale', 'Children'; 1887).

Amy Woolner, *Life* (1917).

R.M.H.

**Woolson, CONSTANCE FENIMORE** (\*Claremont, N.H. III 1840; †Venice, Italy 24 I 1894), American short-story writer, novelist and poet. Best in her short stories, which Henry James\* noted for their minuteness of observation and tenderness of feeling, she also wrote five novels.

*Castle Nowhere: Lake Country Sketches* (1875); *The Front Yard and Other Italian Stories* (1895); *East Angels* (1886); *Jupiter Lights* (1889).

J. D. Kern, *C. F. W.: Literary Pioneer* (1934); R. S. Moore, *C. F. W.* (1963).

H.L.C. (D.S.R.W.)

**Woordt, ANTHONY VAN DER** (\*Flushing 3 XI 1769; †Amsterdam 24 IX 1794), Dutch poet, wrote chiefly blank verse in classical metres; was a friend of Bellamy\*. Some of his poems are striking for their poetic purity and their proud spirit. His *Gedichten* were edited by C. J. Wenckebach preceded by a short biography (1785). A collection of his letters and MSS is in the library of the Maatschappij Nederl. Letterk.

M. M. Prinsen in *Handelingen XIII Vlaamsche Philologencongres* (1936). J.W.W.

**Wordsworth, DOROTHY** (\*Cockermouth 25 XII 1771; †Rydal Mount 25 I 1855), English writer, sister and companion of William. Her *Journals* record their life together and reveal her sensitive love of nature and her brother's debt to her.

*Journals of D. W.* (ed. E. de Sélincourt, 2 vols, 1941).

E. de Sélincourt, *D. W.: a Biography* (1933). R.M.H. (K.W.)

**Wordsworth, WILLIAM** (\*Cockermouth 7 IV 1770; ∞1802 Mary Hutchinson; †Grasmere 23 IV 1850), English poet. Born in the Lake District and educated at Hawkshead grammar school, where a mild discipline allowed him to wander and read widely, 'everyday life', the raw material of poetry for Wordsworth, always meant for him the life of the Cumberland peasants. A revolutionary enthusiasm gained in France in 1791–92, after a desultory Cambridge career, plunged Wordsworth into painful conflict on his return to England, and, settling with his sister Dorothy in Racedown in 1795, he wrote his pessimistic 'Borderers' and 'Guilt and Sorrow'. In Dorothy's companionship he gradually regained his early faith in nature. In 1797 they settled in Alfoxden near Coleridge\*, with whom Wordsworth planned *Lyrical Ballads*, a volume of poems in which Coleridge would give supernatural themes the veracity of everyday life, while Wordsworth gave poetic colouring to the commonplace. To the 1800 edition, which included the Matthew and Lucy poems and 'Tintern Abbey', Wordsworth added a preface maintaining that poetry should adopt the language of everyday life, which theory he never rigidly observed. This volume, initially ridiculed, won recognition by its freshness, pathos and lyrical beauty. By 1805, again living in the Lake District with Dorothy, in Dove Cottage, Wordsworth had finished his long, blank-verse 'Prelude' recording his poetic development. Odes to 'Duty' and 'Immortality' mark his transition from spontaneous faith in nature's all-sufficiency to a more sober philosophy. 'The Excursion' (1814) was the introduction to a 'philosophic epic' never completed. The still later 'Dion' and 'Laodamia' show his mature powers, while in the serenity of his final settled years at Rydal Mount he cast into poetic form his daily experiences and reflections.

*Poetical Works* (ed. E. de Sélincourt and H. Darbishire, 5 vols, 1940–49; I–III, 2nd ed. 1952–54); *Prose Works* (ed. A. B. Grosart, 3 vols, 1876).—*An Evening Walk and Descriptive Sketches* (1793); *Lyrical Ballads* (1798; with pref., 1800); *Poems* (2 vols, 1807); *The Excursion* (1814); *Poems* (2 vols, 1815); *The White Doe of Rylstone* (1815); *Peter Bell* (1819); *Poems Chiefly of Early and Late Years* (1842); *The Prelude or Growth of a Poet's Mind* (1850).—*Letters of W. and D. W.* (ed. E. de Sélincourt: *Early Years*, rev. C. L. Shaver, 1967; *Middle Years*, 2 vols, 1937; *Later Years*, 3 vols, 1939).

C. Wordsworth, *Memoirs* (1851); M. Moorman, *W. W. a Biography* (2 vols, 1957, 1965); F. W. Bateson, *W. W.: A Re-Interpretation* (1954); J. Jones,

*The Egoistical Sublime* (1954); G. H. Hartman, *W.'s Poetry 1787-1814* (1964).

R.M.H. (K.W.)

**Worm, OLE** (\*Aarhus 13 V 1588; ∞1615 Dorthe Fincke, ∞1630 Susanne Madsdatter, ∞1639 Magdalene Motzfeldt; †Copenhagen 31 VIII 1654), Danish antiquarian. He studied on the Continent and in London and Oxford, and in 1613 he became Professor at Copenhagen. In spite of his great knowledge in medicine and natural sciences he is now most famous for his keen interest in runology and antiquities.

*Runic seu Danica litteratura antiquissima* (1636); *De aureo cornu* (1641); *Danicorum Monumentorum libri sex* (1643).—*The Death-Song of Ragnar Lodbrock, tr. from the Latin of W.* (1781); *W.'s Correspondence with Icelanders* (1948).—*Olai Wormii et ad eum doctorum virorum epistolae* (2 vols, 1751). E.B.

**Wotton, SIR HENRY** (\*Boughton Hall, Kent 1568; †Eton XII 1639), English diplomatist, poet, scholar and Provost of Eton who was a close friend of Izaak Walton\*. From Oxford he travelled abroad, later acting as a government servant. Knighted by James\* I, he represented the King at Venice for nearly 20 years in three terms of office. His letter to Milton\* on *Comus* is famous. B.L.J.

*Reliquiae Wottonianae* (1651; enlarged 1654, 1672, 1685).—*Poems* (ed. A. Dyce, Percy Soc., 1842; ed. J. Hannah, 1845).

J. Hannah, *The Courtly Poets* (1870); Sir A. W. Ward, *Sir H. W.* (1898); L. P. Smith, *Life and Letters of Sir H. W.* (2 vols, 1907; repr. 1966). J.R.B. (T.P.M.)

**Wouters, ANTONIO FRANCISCO** (\*1641; †Antwerp 1676), Flemish playwright, wrote a rather good farce in alexandrines, *De twee gelycke Schippers* (1675) after Plautus\* *Menaechmi*, and a comedy in verse, *De Heilige Genoveva ofte de herkende onnooselheyt* (1664) which, popular on the Amsterdam stage, influenced some German playwrights.

J. te Winkel, 'A. F. W.' in *Tijdschr. v. Nederl. Taal- en Lett.*, I (1881); J. A. Worp, 'A. F. W.', *ibid.*, VIII (1888); H. Junkers, *Niederländische Schauspieler . . . in Deutschland* (1936).

A.M.B.W. (R.P.M.)

**Wraxall, SIR NATHANIAL WILLIAM** (\*Bristol 8 IV 1751; ∞1789 Jane Lascelles; †Dover 7 XI 1831), English writer of memoirs giving interesting portraits of lesser historical figures.

*Cursory Remarks made on a Tour thro' some of the Northern Parts of Europe . . .* (1775); *Historical Memoirs* (2 vols, 1815); *Posthumous Memoirs of his own Times . . .* (3 vols, 1836);

*Memoirs* (ed. H. B. Wheatley, 5 vols, 1884; combining *Historical* and *Posthumous*).

R.M.H. (M.Bu.)

**Wright, ABRAHAM** (\*London 23 XII 1611; †Oakham, Rutland 9 V 1690), English poet and divine. A fervent Anglican and Royalist, Wright compiled a miscellany of University verse with an anti-Commonwealth preface. Most of his contributors were clergymen, but the prevailing tone is wittily secular.

*Parnassus Biceps: or, several choice pieces of poetry composed by the best wits that were in both the Universities before their dissolution* (1656; ed. G. Thorn-Drury, 1927). G.K.H.

**Wright, DAVID JOHN MURRAY** (\*Johannesburg 23 II 1920; ∞1951 Phillipa Reid), South African poet and editor. Deaf since the age of seven, he was educated in England where he has spent most of his adult life. His poetry often has a South African background, and exploits the exile theme.

VERSE: *Poems* (1949); *Moral Stories* (1954); *Monologue of a Deaf Man* (1958); *Adam at Evening* (1965); *Nerve Ends* (1969).—*Deafness: A Personal Account* (autobiog.; 1969). U.La.

**Wright, JAMES** (\*Yarnton 1642; †1713), English theatrical historian. His is the first work in which antiquarian scholarship was applied to English medieval and Renaissance drama. The work was written in reply to Jeremy Collier's\* attack on the stage. G.K.H.

*Historia Histrionica. An historical account of the English Stage: showing the ancient uses, improvement and perfection of dramatic representations in this nation* (1699).

James Sutherland, *English Literature of the Late 17th Century* (1969). G.K.H. (C.B.)

**Wright, JUDITH ARUNDEL** (\*Armidale, New South Wales 31 V 1915), Australian poet. Her poems are passionately personal but modulated by a sharp critical intelligence. The experiences of love and motherhood, familiarity with the landscape and history of Australia, and a strong sense of family heritage are interwoven with her exploration of both traditional and contemporary spiritual and intellectual problems.

VERSE: *The Moving Image* (1946); *Woman to Man* (1949); *The Gateway* (1953); *The Two Fires* (1955); *Birds* (1963); *Five Senses* (sel. poems; 1963); *The Other Half* (1966).—*The Generations of Men* (family biog.; 1959); *Preoccupations in Australian Poetry* (criticism; 1965); *The Nature of Love* (short stories; 1966).

*Critical Essays on J. W.* (ed. A. K. Thomson, 1968); South Australian Libraries Board, *J. W.: A Bibliography* (1968). A.M.G.

Wright, RICHARD (\*Natchez, Miss. 4 IX 1908; ∞1938 Rose Dhima Meadman, ∞1941 Ellen Poplar; †Paris 28 XI 1960), American novelist, short-story writer and essayist. Brought up in the midst of poverty and violence, he became the first Black novelist to achieve international fame. His novel *Native Son* (1940) is a horrific account of Negro life in America; it was followed in 1945 by *Black Boy*, a moving account of Wright's childhood in the South. He later moved to Paris, but there his abilities as an imaginative writer declined.

FICTION: *Uncle Tom's Children* (1938); *The Outsider* (1953); *Savage Holiday* (1954); *The Long Dream* (1958); *Eight Men* (1961); *Lawd Today* (1963).—NON-FICTION: *12 Million Voices: A Folk History of the Negro in the United States* (1941); *Black Power* (1954); *White Man Listen* (1957).

H. M. Gloster, *Negro Voices in American Fiction* (1948); R. A. Bone, *The Negro Novel in America* (1965); C. Webb, R. W.: *A Biography* (1968); E. L. Margolies, *The Art of R. W.* (1969); D. McCall, *The Example of R. W.* (1969). I.W.

Wright, THOMAS (\*Tenbury 23 IV 1810; †Chelsea 23 XII 1877), English antiquary, co-founder of the Camden and Percy Societies, for which he edited many early works.

*A History and Topography of . . . Essex* (1831–36); *Early English Poetry* (anthol.; 1836); *History of Domestic Manners and Sentiments in England during the Middle Ages* (1862); *History of Caricature and Grotesque in Literature and Art* (1865).

R.M.H.

Wroth, LADY MARY (\*?1586; ∞27 IX 1604 Sir Robert Wroth; †?1640), English poet; eldest daughter of the 1st Earl of Leicester and niece to Sir Philip Sidney\*. She wrote *Urania*, a pastoral romance.

*The Countess of Mountgomerie's Urania* (1621).

J. J. O'Connor in *Notes and Queries* (1955).

J.J.Y.L. (A.N.W.)

Wu CH'ENG-ÊN (□Shan-yang ?1500; †*ibid.* ?1582), Chinese novelist. He became a licentiate in 1544, and later served as assistant magistrate of Ch'ang-hsing in Chekiang, and retired to his home c. 1567. Although he had some reputation as a poet, he is above all known as the author of China's finest novel of the miraculous, *Hsi-yu chi* (first extant ed. 1592). The subject, which derived originally from the real pilgrimage of the famous monk Hsüan-tsang\* to India (7th century) but which had gained large accretions of legend, including Indian legend, had been treated by story-tellers in the Sung period and by dramatists in the Yüan. It has been argued that the novel already existed in approximately its present form in Yüan times and thus the originality of Wu's

version would be slight. His version also appeared in many different editions. The most popular is *Hsi-yu chên-ch'üan* by Ch'en Shih-pin (1780).

*Hsi-yu chi* (*Monkey*, partial tr. A. Waley, 1942; *Si Yeou Ki*, complete Fr. tr. L. Avenol, 2 vols, 1957).—C. T. Hsia, *The Classic Chinese Novel* (1968). A.R.D.

Wu CHING-TZÜ (□Ch'üan-chiao 1701; †Yangchow 12 XII 1754), Chinese novelist. Wu came of a family with many examination distinctions, but he himself obtained only the first degree (1723). Although reputed a prodigal in his youth, from 1733 he lived in poverty. His fame rests on *Ju-lin wai-shih* ('Unofficial History of Men of Letters'; first pr. bet. 1768 and 1779), which is China's greatest novel of social satire. In it he attacked the follies and vices of contemporary official society, founded on the examination system, and its conventional morality and arts. It set a type for 'reformist' fiction in the last years of the Ch'ing dynasty.

*Ju-lin wai-shih* (*The Scholars*, tr. H.-Y. and G. Yang, Peking, 1957).—C. T. Hsia, *The Classic Chinese Novel* (1968). A.R.D.

Wu JU-LUN (□T'ung-ch'êng 15 X 1840; †*ibid.* 9 II 1903), Chinese educationist and essayist. Wu became interested in Western learning under the influence of Tsêng\* Kuo-fan. He served (1890–1900) as head of the Lien-ch'ih academy, Paoting, where he established teaching in foreign languages with British and Japanese instructors. As a writer, he was regarded as among the finest prose-stylists of the late 19th century.

*T'ung-ch'êng Wu hsien-shêng ch'üan-shu* (coll. works; 1903–04); *T'ung-ch'êng Wu hsien-shêng jih-chi* (diary; 1928). A.R.D.

Wujek, JAKUB (\*Wągrowiec 1541; †Cracow 27 VII 1597), Polish translator and theological writer. From 1568 he taught in Jesuit colleges. Besides his polemic and apologetic writings he prepared the first translation of the Bible for Roman Catholics, which is still used.

TREATISES: *Postylla mniejsza* (2 pts, 1579–80).—TRANSLATIONS: *Nowy Testament* (1593); *Psalterz Dawidów* (1594); *Biblia to jest księgi Starego i Nowego Testamentu* (1599).

J. Archutowski, *Ksiądz J. W.* (1915); S. Zwolski, *De Bibliis polonicis quae usque ad initium saeculi XVII in lucem edita sunt* (1904). S.S. (P.H.)

Wulfila (\*Cappadocia c. 311; †383), first missionary Bishop to Christians held by the Western Goths in south-east Europe. Of his Gothic translation of the Bible mainly the New Testament is preserved.

W. Streitberg, *Die gotische Bibel* (1919); G. S. W. Friedrichsen, *The Gothic Version of the*



*Gospels* (1926) and ... of the *Epistles* (1939); Elfriede Stutz, *Gotische Literaturdenkmäler* (1966); E. A. Thompson, *The Visigoths in the Time of Ulfila* (1966). F.P.P.

**Wulfstan** (†York 28 V 1023), Archbishop of York (1002–23), Bishop of Worcester (1002–16). He is best known as the author of a large number of homilies, the most famous of which is the *Sermo ad Anglos*. He also drew up laws for Ethelred and Cnut, and his other works include the *Institutes of Polity*, on the organization of society, and two *Chronicle* poems (959, 975).

*The Homilies of W.* (ed. D. Bethurum, 1957); *Sermo Lupi ad Anglos* (ed. D. Whitelock, 3rd ed. 1963); *Die 'Institutes of Polity, Civil and Ecclesiastical'* (ed. K. Jost, 1959); *The Benedictine Office* (ed. J. M. Ure, 1957).

L. H. Dodd, *A Glossary of W.'s Homilies* (1908); A. McIntosh, 'W.'s prose' in *Proc. Brit. Acad.*, XXXIV (1948); K. Jost, *W.-Studien* (1950); D. Bethurum, 'W.' in *Continuations and Beginnings* (ed. E. G. Stanley, 1966). T.F.H.

**Wuthenow, ALWINE** (\*Neuenkirchen 16 IX 1820; Greifswald 8 I 1908), Low German poet. Her nature lyrics, smooth and delicately emotional, were greatly appreciated by Fritz Reuter\*, who first edited them.

*En poa Blomen ut Anmariek Schulten ehren Goahren* (1858); *Nige Blomen ut Anmariek Schulten ehren Goren von A. W.* (1861).—*Blomen ut Anmariek Schulten ehren Goren* (sel. ed. M. Möller, 1896).

K. T. Gaedertz, *Fritz Reuter-Studien* (1890). G.C.

**Wyatt, SIR THOMAS** (\*1503; †1542), English poet. Wyatt's poetic innovations owe much to a knowledge of foreign models acquired in embassies to Italy (1526), France (1528–32) and Spain (1537–39). Wyatt devised the English PETRARCHAN SONNET, which contains five rhymes and concludes with a couplet. His best love-poetry is robustly un-Petrarchan, however, and generally written in short metres designed to be sung to a lute.

*Tho. wyatis translatyon of Plutarckes Duke of the Quayete of mynde* (1528; ed. C. R. Baskervill, 1931); *Certayne Psalmes* (1549); *Songs and Sonnettes* ('Tottel's Miscellany': cont. 40 poems by Wyatt; 1557; ed. H. E. Rollins, 2 vols, 1928–29).—*The Poems of Sir Thomas Wiat* (ed. A. K. Foxwell, 2 vols, 1913); *The Poems of Sir T. W.* (ed. K. Muir, 1949); *Unpublished Poems* (ed. *idem*, 1961).

J. M. Berdan and L. E. Kastner, 'W. and the French sonneteers' in *Mod. Lang. Rev.*, IV (1909); A. K. Foxwell, *A Study of Sir T. W.'s Poetry* (1911); J. M. Berdan, *Early Tudor Poetry* (1920); T. K. Whipple, *Martial and the English*

*Epigram From Sir T. W. to Ben Jonson* (1925); E. M. W. Tillyard, *The Poetry of Sir T. W.* (1929); E. K. Chambers, *Sir T. W. and Other Studies* (1933); L. E. Pearson, *Elizabethan Love Conventions* (1933); D. W. Harding, 'The rhetorical intention in W.'s poetry' in *Scrutiny*, XIV (1947); S. Baldi, *La poesia di W.* (1953); H. A. Mason, *Humanism and Poetry in the Early Tudor Period* (1959); O. Hietsch, *Die Petrarcaübersetzungen Sir T. W.'s* (1960); K. Muir, *Life and Letters of Sir T. W.* (1963); R. Southall, *The Courtly Maker* (1964); P. Thompson, *Sir T. W. and His Background* (1964); D. L. Peterson, *The English Lyric From W. to Donne* (1967).

W.A.A.

**Wycherley, WILLIAM** (\*Clive 1640; †London 31 XII 1715), English dramatist. Educated in France, Oxford and the Inner Temple, Wycherley achieved fame and court favour by his first comedy, *Love in a Wood*—favour which he retained till his secret marriage with the Countess of Drogheda in 1680. His later (non-dramatic) works are feeble, in spite of the assistance of Pope\*, but his two great comedies, *The Country Wife* (1675) and *The Plain Dealer* (1677), reveal him as a major satirist, attacking not only the foibles of his own age but the permanent characteristics of human hypocrisy.

*Love in a Wood, or St. James's Park* (1672); *The Gentleman Dancing-Master* (1673).—*Complete Works* (ed. M. Summers, 4 vols, 1924); *Complete Plays* (ed. G. Weales, 1966).

B. Dobrée, *Restoration Comedy* (1924); N. N. Holland, *The First Modern Comedies* (1959); R. A. Zimbaro, *W.'s Drama* (1965); J. Sutherland, *English Literature of the Late 17th Century* (1969). G.K.H. (C.B.)

**Wyclif, JOHN** (\*nr Richmond, Yorks ?c. 1330; †1384), English political philosopher, ecclesiastical reformer and writer, who vigorously attacked Church endowments and eventually denied the mediating power of the priest, assailed the doctrine of transubstantiation etc. To gain wider support he wrote mainly in English, inspired a literal translation into English of the whole Bible, and spread his doctrines among the people through his 'poor preachers'.

*Wycliffe's Bible* (ed. J. Forshall and F. Madden, (4 vols, 1850); *MS Bodley 959: Genesis-Baruch 3.20 in the Earlier Version of the Wycliffite Bible* (ed. C. Lindberg, 5 vols, 1959–69).—*Select English Works of J. W.* (ed. T. Arnold, 3 vols, 1869–71); *The English Works of W. Hitherto Unprinted* (ed. F. D. Matthew, 1880); *Latin Works* (ed. *fr* Wyclif Soc., 1882 ff.).

R. L. Poole, *W. and Movements for Reform* (1889); G. M. Trevelyan, *England in the Age of W.* (1899); H. B. Workman, *J. W.* (the standard authority; 2 vols, 1926); K. B. McFarlane,

*W. and the Beginnings of English Nonconformity* (1952); S. L. Fristedt, *The Wycliffe Bible* (2 vols, 1953-69); M. Hurley, 'Scriptura sola: W. and his critics' in *Traditio*, XVI (1960); J. A. Robson, *W. and the Oxford Schools* (1961).

R.W.B. (T.F.H.)

Wylie, ELINOR HOYT (\*Somerville, N.J. 7 IX 1885; ∞1905 Philip Hichborn, ∞1916 Horace Wylie, ∞1923 William Rose Benét; †New York 16 XII 1928), American poet and novelist. Her brilliant literary career began with *Nets to Catch the Wind* (1921), poems influenced by the Metaphysical tradition and achieving a 'frigid ecstasy'. Her four novels combine fantasy with highly mannered craftsmanship.

VERSE: *Black Armour* (1923); *Angels and Earthly Creatures: A Sequence of Sonnets* (1928); *Collected Poems of E. W.* (ed. W. R. Benét, 1932).—NOVELS: *Jennifer Lorn* (1923); *The Venetian Glass Nephew* (1925); *The Orphan Angel* (1926); *Mr Hodge and Mr Hazard* (1928).—*Collected Prose of E. W.* (ed. W. R. Benét, 1933).

N. Hoyt, E. W.: *The Portrait of an Unknown Lady* (1935).  
H.L.C.

Wynne, ELLIS (\*Y Lasynys, nr Harlech 7 III 1670/71; ∞1698 Lowri Wynne, ∞1702 Lowri Llwyd; †VII 1734), Welsh prose-writer. He graduated at Oxford, and became rector of Llandanwg in 1704/05 and of Llanfair Harlech in 1711. His satirical 'Visions' of the World, Death and Hell, which owe much to Roger L'Estrange's\* version of the 'Visions' of Quevedo\*, are skilfully contrived, and his vivid idiomatic style, in which the resources of the literary tradition and the racy vigour of the spoken language are both used with effect, has rarely been rivalled.

*Rheol Buchedd Sanctaidd* (1701; tr. of Jeremy Taylor's *Holy Living*); *Gweledigaethau y Bardd Cwsg* (1703; ed. J. Morris Jones, 1898); *The Visions of the Sleeping Bard*, tr. R. G. Davies, 1897; tr. T. Gwynn Jones, 1940); *Prif Addysg y Cristion* (1755).

Saunders Lewis, 'Y Bardd Cwsg' in Y Llenor, II (1923); Gwyn Thomas, *Y Bardd Cwsg a'i Gefridir* (1971).  
B.Re.

Wyntoun, ANDREW OF (\*c. 1350; †c. 1425), Scottish verse historian. He became Prior of the monastery on Lochleven about 1395. Although he writes in octosyllabic verse, Wyntoun is a serious historian like Barbour\*, and his ten-book *Orygynall Cronycle* has some historical value in the later parts. It runs down to James\* I.

*The Orygynall Cronycle of Scotland* (ed. D. Macpherson, 1795; ed. F. J. Amours, 6 vols, 1902-05, 1914).

Sir H. Maxwell, *The Early Chronicles Relating*

*to Scotland* (1912); F. Brie, *Die nationale Literatur Schottlands* (1937).  
J.K.

Wyspiański, STANISŁAW MATEUSZ IGNACY (\*Cracow 15 I 1869; †ibid. 28 XI 1907), Polish writer and painter. Son of a sculptor, he studied at Cracow University and in the School of Art, where J. Matejko was his master. From 1890 he was several times abroad; Paris attracted him most. In 1900 he married a peasant woman and in 1905 he became Professor of applied art.

A man of the Renaissance type, he created a modern Polish drama, exerting a great influence on many of his successors. Though only four tragedies are based on the Greek tradition, there is a great deal of Greek imagery in some of his dramas based on purely Polish history and life. He uses allegories profusely, and *Legion, Wesele*—his most popular play—*Wyzwolenie, Noc Listopadowa, Akropolis* are allegorical and symbolic in character. His harmonious language, racy with the speech of the country people, greatly contributes to the originality of his plays and poems. Patriotic sentiment permeates most of the plays. A congenial translator of Corneille's\* *Cid* (1907), he is very interesting in his remarks on *Hamlet*.

VERSE: *Bolesław Śmiały* (1900); *Kazimierz Wielki* (1900; ed. A. Grzymała-Siedlecki, 1920); *Piast* (1900); *Henryk Pobożny* (1903).—PLAYS: *Legenda* (1897); *Meleager* (1898; Eng. tr. E. and G. R. Noyes, 1933); *Warszawianka* (1898); *Die Warschauerin*, tr. S. von Odrowonsch, 1918); *Protesilas i Laodamia* (1899; 'P. and L.', tr. E. M. Clark and G. R. Noyes in Slavon. and East Eur. Rev., XI, 1933); *Lelewel* (1899); *Kłątwa* (1899; *L'anathème*, tr. A. de Lada and H. Pourrat, 1933); *Legion* (1900); *Wesele* (1900); *Les noces*, tr. A. de Lada and G. Lenormand, 1917; ed. with comm. L. Płoszewski, 1950); *Wyzwolenie* (1903; 2nd ed. with changes, 1906; *Délivrance*, tr. A. de Lada and J. Lichnerowicz, n.d.); *Bolesław Śmiały* (1903); *Achilleis* (1903); *Akropolis* (1904); *Noc Listopadowa* (1904; ed. with comm. J. Saloni, 1928); *Skalka* (1907); *Powrót Odysa* (1907); *Sedziowie* (1907); *Die Richter*, tr. A. von Guttry, 1933); *Śmierć Ofelii* (1907); *Daniel* (1908); *Zygmunt August* (crit. ed. L. Płoszewski, 1930).—VARIOUS: *The tragical Historie of Hamlet świezo przeczytana i przeczmyślana* (1905).—*Dziela* (ed. A. Chmiel, T. Sinko and L. Płoszewski, 8 vols, 1924-32); *Dramatische Werke* (tr. S. von Odrowonsch, 1918); *Dziela zebrane* (1958- ).

J. Kotarbiński, *Pogrobowiec romantyzmu* (1909); A. Grzymała-Siedlecki, *S. W. Cechy i elementy jego twórczości* (1909); Z. Marković, *Der Begriff des Dramas bei W.* (1915); T. Sinko, *Antyk W.* (1916; 2nd ed. 1922); S. Kołaczkowski, *S. W.* (1923); W. Borowy, 'S. W.' in Slavon. and East Europ. Rev., XI (1932-33); E. Krakowski, *Deux poètes de l'héroïsme. Charles Péguy et S. W.* (1937); A. Blum, *Le drame du commande-*

ment dans les œuvres de S. W. consacrées à l'insurrection de novembre 1830 (Fribourg, 1943); C. Backvis, *Le dramaturge S. W.* (1952); W. Natanson, *S. W. Próba nowego spojrzenia* (1965); S. Kolbuszewski, *Le théâtre de S. W.* (1962).

S.S. (P.H.)

## X

**Xenophanes** (6th century B.C.), Greek philosopher from Colophon in Ionia, was an exile for most of his life and travelled widely in the Western Greek world. He contributed to cosmology and ethics, attacking conventional notions rather than developing a new system; his main importance is that he tried to purge the Greek idea of god from notions unacceptable to philosophy by a fierce attack on the anthropomorphic gods of Homer\*. Some fragments of his *Satires* (in hexameter verse) and other poems survive.

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1951); J. Burnet, *Early Greek Philosophy* (4th ed. 1945; with tr.).

W. Jaeger, *Theology of the Early Greek Philosophers* (1947); W. K. C. Guthrie, *A History of Greek Philosophy*, I (1962). D.J.F.

**Xenophon** (\*Attica c. 430; †Athens after 359 B.C.), Greek historian. As a young man he was an ardent follower of Socrates\*, without having much grasp of his philosophy. In 401 he joined the Greek mercenary corps fighting for Cyrus the Younger in Persia. It was largely due to his leadership that the mercenaries returned safely after Cyrus' defeat and death at Cunaxa. Xenophon then fought under Agesilaus of Sparta, being banished from Athens for his part in the battle of Coronea in 394. After living for 24 years on his estate in Elis, he returned to Athens shortly after 370.

His historical works include the *Anabasis*, recounting the story of the mercenaries who fought for Cyrus, the *Hellenica*, a history of Greece from 411 to 362 in continuation of Thucydides\*, and the *Agesilaus*, a panegyric on his former commander. The *Cyropaedia*, a romantic life of Cyrus the Great who is represented as Xenophon's ideal monarch, is scarcely history. The *Memorabilia*, *Apology of Socrates*, *Symposium* and *Oeconomicus* are accounts, the value of which has been much questioned, of conversations of Socrates. Minor works are the *Hieron*, a dialogue on monarchy, works on the Spartan constitution, on cavalry training, hunting and riding. The *Pori*, a pamphlet on Athenian state finance, is of

Wyss, JOHANN DAVID (1743–1818) and JOHANN RUDOLF (1781–1830), father and son, author and reviser of *Der schweizerische Robinson*: see ROBINSONNADES.

doubtful authenticity, and the *Constitution of Athens* is certainly not by Xenophon.

Superstitious, old-fashioned and full of common sense, Xenophon is within his limits sincere and honest. He writes simple and lucid Greek, and sometimes, as in the *Anabasis*, his very lack of imagination is to his advantage as a story-teller.

E. C. Marchant, *Xenophontis opera omnia* (5 vols, 1900–19).—C. L. Brownson and O. J. Todd, *Hellenica, Anabasis, Apology and Symposium* (3 vols, 1914–23; with tr.); W. Miller, *Cyropaedia* (2 vols, 1914; with tr.); E. C. Marchant, *Memorabilia and Oeconomicus* (1923; with tr.) and *Scripta minora* (1925; with tr.); H. A. Holden, *The Cyropaedia of X.* (4 vols, 1887–90; with comm.) and *The Oeconomicus of X.* (5th ed. 1895; with comm.); F. Ollier, *X., la République des Lacédémoniens* (1934; with comm.); J. Luccioni, *X., Hiéron* (1948; with comm.).—G. E. Underhill, *Commentary on the Hellenica of X.* (1900).—*The Persian Expedition* (tr. R. Warner, 1944); *Hellenica* (tr. *idem*, 1966).

K. Joel, *Der echte und der Xenophontische Sokrates* (2 vols, 2nd ed. 1893–1901); H. Richards, *X. and Others* (1907); K. Münscher, *X. in der griechisch-römischen Literatur* (1920); A. Körte, 'Die Tendenz von X.s *Anabasis*' in *Neue Jahrbücher für klassische Philol.* (1922) and *Afbau und Ziel von X.s Symposium* (1927); J. Luccioni, *Les idées politiques et sociales de Xénophon* (1947); K. M. T. Chrimes, *The Respublica Lacedaemoniorum Ascribed to X.* (1948); F. Delebecque, *Essai sur la vie de X.* (1957). R.B.

**Xenopol**, ALEXANDRU (\*Iasi 1847; †1920), Rumanian historian and economist. He studied law at Berlin on a grant given by the Junimea society and in 1883 was appointed Professor of history at Iasi University. Later he became editor of the historical review *Arhiva*, published in Iasi. His main study was *Istoria românilor din Dacia Traiană* (14 vols, 1888–93). This first comprehensive history of the Rumanians was the standard work on Rumanian history for many years. He also wrote numerous articles on the philosophy of history in various languages, which won him European renown. His economic studies are contained in *Studii economice* (1879).

*Principes fondamentaux de l'histoire* (1899);

*Les Roumains—État matériel et intellectuel* (1909).—*Opere economice* (1967). D.J.D.

J. P. R. Lyell, *Cardinal X.* (1917); M. Bataillon, *Érasme et l'Espagne* (1937; Span. tr. Mexico, 1950). E.M.W.

Ximenes, CARDINAL, otherwise FRAY FRANCISCO JIMÉNEZ DE CISNEROS (\*Torrelaguna 1436; †Roa 1517), Spanish statesman, founder of Alcalá University and patron of the Complutensian Polyglot Bible (pr. Alcalá 1514–17; pub. 1522). It contains the *editio princeps* of the Greek New Testament, though Erasmus\* version was published earlier. Ximenes also ordered the publication of other works of learning or devotion, including Herrera's\* *Agricultura*.

*Cartas del Cardenal F. J. de C.* (2 vols, 1867–75).

Ximénez de Enciso, DIEGO: see Jiménez de Enciso, DIEGO.

Ximénez de Urrea, JERÓNIMO: see Urrea, JERÓNIMO JIMÉNEZ DE.

Ximénez de Urrea, PEDRO MANUEL: see Jiménez de Urrea, PEDRO MANUEL.

Xiphilinus: see John Xiphilinus.

## Y

**Yaari, YEHUDAH** (\*Tarnobzshec, Western Galicia 22 XI 1900), Hebrew novelist. He pioneered for Palestine from 1920, and joined the first socialist agricultural settlements, where he worked under A. D. Gordon\* and Y. C. Brenner\*.

His first great novel, *K'Or Yahel* (1945), was an intimate account of experiences during the Cossacks' invasion of Galicia in the First World War and of the Civil War in the Ukraine, and depicts a world divided between suffering saints and cruel torturers. The tremendous Odyssey to Palestine, told in fine lyrical prose, is a masterpiece. His *Darke Ish* (1950) is a psychological study of the rapid mental decline of a young man, after war-time and post-war experiences.

*Ba-ohalim* (1948); *Beyn Ashmorot* (1950); *Shoreshe Alei Mayim* (1950).—*When the Candle Was Burning* (tr. M. Hurwitz, 1947).

S.A. (M.Ge.; Y.F.)

**Yacine, KATEB** (\*Condé Smendou 26 VIII 1929), Algerian, writing in French. Yacine's work is a hymn in honour of his native land. Although in turn persecuted or totally ignored by succeeding regimes, he has created an ideal, dream-like Algeria for himself in his poetry and plays. His work, generally published in Parisian periodicals, is as yet uncollected, and exercises a great influence on the youth of the Third World. The plays in the trilogy *Le cercle des représailles* (1959), written in oratorical and metaphorical language, bear witness to his remarkable gift for dramatic poetry, at the same time cultured and savage.

VERSE: *Soliloques* (Bône, 1946); *Nedjma ou le poème, ou le couteau* (1948); *Parmi les herbes qui refleurissent* (1948, 1962, 1964); *Le fondateur, déserteur* (1956); *Le vautour* (1959); *La rose de Blida* (1963).—NOVELS: *Nedjma* (1956); *Le polygone étoilé* (1966).—PLAYS: *Le cercle des représailles* (1959; cont. *Le cadavre encerclé*; *La poudre d'intelligence*; *Les ancêtres redoublent de férocité*).

M.G.

**Yahya Kemal Beyatlı** (\*Usküb 2 XII 1884; †Istanbul 1 XII 1958), Turkish poet. From an old Balkan family, he studied political science and history in Paris (1902–12). Professor at Istanbul University (1915) and Member of Parliament (1923), he later represented Turkey at Madrid, Warsaw and Karachi. Apart from his successful pastiches in the language and style of Naîfî and Nedim\*, his work consists of a few dozen poems in classical prosody, some of the best written after the age of 50. His masterly versification, meticulous choice of words and skilful use of onomatopoeic effect achieve a fascinating musicality, which has made him an enormously popular poet. He also

successfully experimented with a verse translation from Omar\* Khayyâm and wrote some quatrains himself.

VERSE: *Kendi gök kubbe* (1961); *Eski şiirin rûzgârıyla* (1962); *Rûbailer ve Hayyam rûbailerini Türkçe söyleyiş* (1963).—ESSAYS: *Aziz İstanbul* (1964); *Eğil dağlar* (1966).—VARIOUS: *Portreler* (1968); *Siyasi hikâyeler* (1968).

Abdülhak Şinasi Hisar, *Y. K.'e vedâ* (1959); Nihat Sami Banarlı, *Y. K. yaşarken* (1959) and *Y. K.'in hatıraları* (1960); Sermet Sami Uysal, *Y. K.'le sohbetler* (1959); Adile Ayda, *Y. K., Kendi ağzından fikirleri ve sanat görüşleri* (1962). F.İ.

**Yakamochi**: see **Ôtomo NO YAKAMOCHI**.

**Yakub Kadri Karaosmanoğlu** (\*Cairo 27 III 1889), Turkish author. From an aristocratic western Anatolian family, he was educated in Izmir and at a French school in Cairo. In 1908 he joined the 'Fecr-i Âti' literary school in Istanbul and attracted attention by his prose poems which revealed an outstanding stylist and mystic. He wrote for the press, and after the establishment of the Republic was elected a Member of Parliament. Later he represented Turkey at Prague, The Hague and Berne. His short stories which followed his prose poems have the same mystical atmosphere. His real talent and powerful personality are best revealed in his novels. These are period studies of Turkish society since the Tanzimat. He is considered one of the greatest prose writers of modern Turkish literature.

NOVELS: *Kiralık Konak* (1922); *Nur Baba* (1922; Ital. tr. E. Rossi, 1945; *Flamme und Falter*, tr. A. Schimmel, 1947); *Hüküm Gecesi* (1927); *Sodom ve Gomora* (1928; *Leila, fille de Gomorrhe*, tr. R. Marchand, 1934); *Yaban* (1932; *Der Fremdling*, tr. M. Schultz, 1939; *Terra matrigna*, Ital. tr. A. Scalero, 1941); *Ankara* (1934; Dutch tr. J. H. Kramers, 1938); *Bir Sürgün* (1938); *Panorama* (2 vols, 1953–54); *Hep o şarkı* (1956).—SHORT STORIES: *Bir Serencam* (1913; *Eine Weibergeschichte und andere Novellen*, tr. H. W. Duda, 1923; *Mahdur*, tr. H. J. Kissling, 1948); *Rahmet* (1922; new ed. with *Bir Serencam*, 1943).—ESSAYS: *Erenlerin Bağından* (1922; new ed. with *Okun Ucundan*, 1940); *Ergenekon* (2 vols, 1929–30); *Alp Dağlarından* (1942); *Millî Savaş Hikâyeleri* (1947).—MEMOIRS: *Zoraki diplomat* (1955); *Anamın kitabı* (1957); *Vatan Yolunda* (1958); *Politikada 45 yıl* (1968); *Edebiyat ve gençlik hatıraları* (1969).—VARIOUS: *Ahmed Haşim* (1934); *Atatürk* (1946).

E. Saussey, *Prosateurs turcs contemporains* (1935); O. Spies, *Die türkische Prosaliteratur der Gegenwart* (1943); Necdet Bingöl, *Yakup K.'nin beş romanında Fransız realist ve natüralistlerinin tesirleri* (1944); Hasan-Âli Yücel, *Edebiyat tarihimizden* (1957); Niyazi Akı, *Y. K. K.* (1960). F.İ.

**Yakubovich, PETER FILIPPOVICH** (\*1860; †1911), Russian poet and revolutionary. His notable book of stories, *V mire otverzhenykh* (1896; under pseud. L. MELSHIN; 5th ed., 2 vols, 1932), gives—not unlike Dostoyevsky's\* *House of the Dead*—a most impressive picture of convict life in Siberia. His civic poetry is of little interest.

J.L.

**Yamabe NO AKAHITO** (†soon after 736), Japanese poet. He and his slightly earlier contemporary, Kakinomoto\* no Hitomaro, are known traditionally as the two best poets of the *Manyōshū*\*. Yamabe was a courtier and often accompanied the Emperor on his journeys. Although his long poems are inferior to Hitomaro's, his short poems are of noteworthy beauty. Most of his themes describe nature, which he closely observed. His style was clear and graceful, with calm untroubled emotions, greatly contrasting with the passion of Hitomaro.

E.B.C.

Sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936); Nippon Gakujutsu Shinkōkai, *The Manyōshū, One Thousand Poems* (1940; repr. 1965); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964).—Crit. assessments: R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961); E. R. Miner, *An Introduction to Japanese Court Poetry* (1968).

E.B.C. (D.E.M.)

**Yamamoto Yūzō** (\*Tochigi 27 VII 1887; ∞1919 Honda Hanako), Japanese dramatist and novelist. After a very interrupted education he graduated in German literature in 1915 at Tokyo Imperial University and became a lecturer in Waseda University two years later. From 1910 onwards he had published a number of plays but did not gain recognition until his *Seimei no kammuri* in 1920, after which he consolidated his fame with a succession of fine plays. From 1926 he also wrote novels, which rival his plays in quality. He has also translated several works of German literature. His style of writing shows a liberal and sympathetic outlook.

E.B.C.

PLAYS: *Seimei no kammuri* (1920; 'The Crown of Life', tr. G. W. Shaw in *Three Plays by Y.*, Tokyo, 1935); *Eijigoroshi* (1920; summary in Kokusai Bunka Shinkōkai, *Introduction to Contemporary Japanese Literature*, I, 1939); *Sakazaki, Dewa no kami* (1921; 'Sakazaki, Lord Dewa', tr. G. W. Shaw, *op. cit.*); *Nyonin aishi* (1929; 'The Sad Tale of a Woman', tr. G. W. Shaw, *op. cit.*).—NOVELS: *Iki to shi ikeru mono* (1926); *Nami* (1930; *Wellen*, tr. W. Sakurai, 1943); *Kaze* (1930); *Onna no isshō* (1933; summary in Kokusai Bunka Shinkōkai, *op. cit.*).

E.B.C. (D.E.M.)

**Yamanoe NO OKURA** (\*659; †c. 733), Japanese poet. One of the best poets of the *Manyōshū*\*, he

was a great scholar of Chinese learning: his poems are philosophical and meditative, and show sympathy for children and the sufferings of the poor.

E.B.C.

Sel. poems tr. in: A. Miyamori, *Masterpieces of Japanese Poetry*, I (1936); Nippon Gakujutsu Shinkōkai, *The Manyōshū, One Thousand Poems* (1940; repr. 1965); G. Bownas and A. Thwaite, *Penguin Book of Japanese Verse* (1964).—Crit. assessments: R. H. Brower and E. R. Miner, *Japanese Court Poetry* (1961); E. R. Miner, *An Introduction to Japanese Court Poetry* (1968).

E.B.C. (D.E.M.)

**Yamato Monogatari** ('Tales of Yamato'), a Japanese collection of stories built around poems. Its date of composition is unknown; probably c. 950. Its authorship is uncertain, as is also the reason for the title. Much of it is close to *Ise*\* *Monogatari* in style, though the last section of the work is less lyrical and places more emphasis on the prose elements in the stories.

One story tr. B. H. Chamberlain, 'The Maiden of Unahi' in *Trans. Asiat. Soc. Japan* (1878); another story tr. in D. L. Keene, 'Bashō's journey to Sarashina', *ibid.*, 3rd ser., V (1957).

E.B.C. (D.E.M.)

**Yamazaki Sōkan**: see *Sōkan*.

**Yan, VASILY GRIGORIEVICH**, pseud. of V. YANCHEVETSKY, whose remarkable and well-documented trilogy about the Mongol invasion in the 13th century, *Chengis Khan* (1939), *Batu Khan* (1941; Eng. tr. L. Erskin-Britton, 1945) and *K poslednemy moryu* (1955), is among the best historical novels published in Soviet Russia.

J.L.

**Yáñez, RODRIGO**: see Alfonso Onceno, *POEMA DE*.

**Yang CHU** (fl. middle of 4th century B.C.), Chinese philosopher. He insisted on the perfection of the individual as the means to the perfect society, a doctrine attacked by Mêng-tzū\*. Only an indirect (and distorted) account of his teaching has been preserved in the 'Yang Chu' chapter (Ch. 7) of *Lieh-tzū*\*.

*Yang Chu's Garden of Pleasure* (tr. A. Forke, 1912).

A.R.D.

**Yang HSIUNG** (□Ch'êng-tu 53 B.C.; †A.D. 18), Chinese philosopher and author. Yang came to the capital Ch'ang-an in middle age, gaining his first appointment c. 13 B.C. He remained at court under three emperors without seeking advancement, and then, unhappily for his reputation with later Confucians, supported the reforms of the usurper Wang Mang (A.D. 9–22). In his earlier years he wrote *fu*-poetry, modelled on Ch'ü\* Yüan and Ssü-ma\* Hsiang-ju, but later he turned

to philosophy. His thought, as was typical of his period, was a synthesis of Confucianism, Taoism and naturalistic speculation. His chief works were *Fa-yen* and *T'ai-hsüan ching* for which he adopted the forms of the 'Analects' and the 'Classic of Changes' respectively. He also produced the first dictionary of dialects (*Fang-yen*).

FU-POETRY: *Chu-p'in fu* ('Poverty', tr. A. Waley in *The Temple and Other Poems*, 1923); *Kan-ch'uan fu*, *Ch'ang-yang fu*, *Yü-lieh fu* (tr. E. von Zach in *Die chinesische Anthologie*, 2 vols, Harvard, 1958).—*Fa-yen* (tr. E. von Zach in *Sinologische Beiträge*, IV, Batavia, 1939; *Le catéchisme philosophique de Yang-Hiong-tse*, tr. B. Belpaire, 1960). A.R.D.

Yang WAN-LI (□Chi-shui 29 X 1127; †15 VI 1206), Chinese poet and essayist. Yang had a long though not greatly distinguished official career (1154–c. 1194) during which he held a number of academic and literary posts at the capital and provincial governorships. Although an adherent of neo-Confucianism and himself the author of some minor neo-Confucianist works, he did not adopt the classically-based *ku-wên* but the 'parallel' prose style, which he wrote with great skill. However, he is most remembered as a prolific poet, who experimented with a variety of models but achieved considerable originality.

*Ch'êng-chai chi* (coll. works; 1208; sel. tr. in K. Yoshikawa, *An Introduction to Sung Poetry*, tr. B. Watson, 1967). A.R.D.

Yannai (fl. some time between 3rd and 8th centuries), Palestinian Hebrew religious poet. He lived after Yose\* ben Yose and is said to have been the teacher of Kalir\*. He is the first known writer of פייטות to use rhyme and to introduce homiletic and legal matter into his liturgical poems.

I. Davidson, *Machzor Y.* (1919); M. Zulai, *Piyyute Y.* (1938); J. Schirmann, 'Hebrew liturgical poetry and Christian hymnology' in *Jewish Quart. Rev.*, XLIV (1953). C.R.

Yao NAI (□T'ung-ch'êng 17 I 1732; †Nanking 15 X 1815), Chinese essayist. After a successful civil-service career until 1774, Yao taught in various academies, expounding his views of prose-writing which he illustrated with his widely-read anthology *Ku-wên tz'ü lei-tsuan* ('Classified Anthology of Ancient Literature'; completed 1779, pr. c. 1820). He was the real founder of the important 'T'ung-ch'êng' school of prose, although he himself attributed his principles to Fang Pao and Liu Ta-k'uei, also natives of T'ung-ch'êng. While achieving the simplicity which he emphasized, his essays lack depth.

*Hsi-pao hsüan ch'üan-chi* (coll. works; 1866). A.R.D.

Yarchi, SOLOMON: see Rashi.

Yaşar Kemal (\*Gökçeli village, nr Osmaniye, Adana province 1922), Turkish novelist; of peasant origin. Forced to leave school at an early age, he worked at all imaginable types of jobs. He began his career as a poet and folk-lorist and then became a journalist in Istanbul and concentrated on writing novels. His works relate the life and struggles of the southern Anatolian peasantry against the great landowners and local bureaucracy. His fluent prose has the fascination of Anatolian folk literature.

NOVELS: *Teneke* (1955); *İnce Memed* (1955; tr. into over 20 langs; *Memed My Hawk*, tr. S. Gökçeli, 1961); *Orta direk* (1960; *The Wind From the Plain*, tr. *idem*, 1968); *Yer demir gök bakar* (1963); *İnce Memed*, II (1969); *Agrıdaki efsanesi* (1970).—SHORT STORIES: *Sarı sıcak* (1952); *Bütün hikâyeler* (complete short stories; 1967; *Anatolian Tales*, tr. S. Gökçeli, 1969); *Üç Anadolu efsanesi* (1967).—ESSAYS: *Yanan ormanlarda elli gün* (1955); *Çukurova yana yana* (1955); *Peri bacaları* (1957); *Taş çatlasa* (1961).—PLAYS: *Teneke* (from the novel; 1965); *Yer demir gök bakar* (from the novel; 1967).

Tahir Alangu, *Cumhuriyetten sonra hikâye ve roman*, III (1965). F.I.

Yāska (c. 700 B.C.), Sanskrit author of the *Nirukta*, the earliest glossary of Vedic words, expanded many centuries later by Sāyana (†1387).

H.G.R. (J.E.B.G.)

Yasuhara TEISHITSU: see Teishitsu.

Yavorov, PEYU, pseud. of P. KRACHOLOV (\*Chirpan 1 I 1878; ∞19 IX 1912 Lora Karavelova; †Sofia 29 X 1914), Bulgarian poet and playwright. His early Narodnik verse was the start of a lifelong commiseration in his poetry with the oppressed or rejected, be they peasants, refugees or, ultimately, his own psychotic self. A provincial telegraphist, he was transferred to Sofia in 1900 (on publication of his poem 'Kaliopa') at the behest of Dr Krustev\* and Pencho Slaveykov\*, who 're-christened' him 'Yavorov' and acclaimed him a star in their 'Missul circle'. In 1902–03 he joined Gotse Delchev's rebels in Macedonia (still then under Turkey) and ran their organ Svoboda ili smurt ('Freedom or Death'), recording his experiences in memoirs and a biography of Delchev (1904).

The crisis marked by his retirement from the Macedonian and other causes is recorded in his self-analysing poems *Nosht* ('Night') and *Pessen na pessenata mi* ('The Song of My Song'). Influenced by French poets during his secondment to Nancy (arranged by Shishmanov\* in 1906–07), he became regarded as Bulgaria's first Symbolist poet. His obsession with tragic destiny did not

inhibit his power of language and rhythm. This, together with his exploration of the inner self, greatly enhanced the range of Bulgarian poetry. With his appointment to the National Theatre (1908–13) he became also a successful playwright, but grief at P. Todorov's\* sister's death followed by the agonies of his subsequent marriage led to his suicide, a *crise de passion* much discussed ever since.

*Stihotvorenia* (1901); *Bezunitsi* (1907); *Haydushki kopnenia* (1909); *Podir senkite na oblatsite* (1910); *V polite na Vitosh* (1911); *Kogato grum udari* (1912).—Coll. works (ed. V. Vassilev, 5 vols, 1934–36; 5 vols, 1959–60).

M. Arnaudov, *Kum psihografiata na P. K. Y.* (1916); *Novi prinosi* (1934) and *P. K. Y. . . anketa* (1961); K. Krustev, *P. Y. et alii* (1917); N. Sakuzova, *Muzikalnost v poeziata na Y.* (1920); A. Zlatarov, *Tragediata na Y.* (1925); L. Russev, *Poeziata na Y.* (1939); M. Nikolov, *P. Y.* (1940); P. Russev, *P. Y.* (1947); G. Naydenova, *P. Y.* (1957). V.P.

Yavorsky, STEFAN (\*Yavor 1658; †1722), Russian theologian, from 1700 Archbishop of Ryazan, one of the principal helpers of Peter\* the Great. He wrote a number of polemical pamphlets, yet he became famous mainly on account of his sermons. As he did not agree with all the reforms of the Tsar, he was eventually replaced by Feofan Prokopovich\*.

*Kamen' very* (1728); *Neizdannye propovedi* (1867).

J. H. Chistovich, *Feofan Prokopovich i ego vremena* (1868). J.L.

Yaywitz, ZEEB WOLF (\*Kolna, Poland 26 IX 1847; †London 24 I 1924), Hebrew scholar, essayist and historian. Although he started writing aged about 40, he nevertheless enriched Hebrew literature with a number of important works, including the translation into classical Hebrew of many Talmudic legends.

*Toldot Israel* (9 vols, 1894–1924); *Sichot Mni Kedem* (Talmudic legends; Warsaw, 1887; 2nd ed., London, 1927); *Idylls* (Warsaw, 1893).

S.A. (M.Ge.; Y.F.)

Yayū, pseud. of YOKOI TOKITSURA (\*Owari 24 X 1702; †ibid. 15 VII 1783), Japanese *haiku* poet. A teacher of the military arts, he was better known as a writer of *haiku* and also of a related type of concise, epigrammatic prose called *haibun*.

Sel. poems tr. in: A. Miyamori, *An Anthology of Haiku* (1932); R. H. Blyth, *A History of Haiku*, I (1963).—W. Naumann, 'Aus dem Uzuragoromo des Yokoi Y.' in *Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens*, LXXXI (1957). E.B.C. (D.E.M.)

Yazykov, NIKOLAY MIKHAYLOVICH (\*Simbirsk 4 III 1803; †20 XII 1846), Russian poet of the Pushkin\* *Pléiade*. In his early verses he celebrated the riotous life of the students—he was at the time at Dorpat University. Later he wrote excellent (though mainly 'visual') nature poems and elegies. To these he added some patriotic verse imbued with the Slavophil spirit. For sheer verbal magnificence Yazykov had few equals. He was much admired by Gogol\*.

*Polnoye sobranie stikhotvoreniy* (1934).

V. Y. Smirnov, *Zhizn' i poeziya Yazykova* (1900). J.L.

Yeats, WILLIAM BUTLER (\*Dublin 13 VI 1865; †1917 Georgie Hyde-Lees; †Roquebrune 28 I 1939), Irish poet and dramatist. He was the son of a Dublin painter, who encouraged that interest in writing poetry which Yeats showed from the age of 16. Most of his childhood was spent in County Sligo, whose scenery, stories and place-associations affected his poetry, and in London and Dublin, where he studied art. After some association in London with the *fin de siècle* poets, during which time he founded, with Ernest Rhys, the Rhymers Club and also dabbled in theosophy and the occult, he returned to Ireland, where, through the Fenian John O'Leary and the beautiful Maud Gonne, he became associated for a time with the Irish revolutionary movement. Later with Lady Gregory\* he founded the Abbey Theatre, which he directed and for which he wrote his plays. In 1923 he was awarded the Nobel prize for literature. He was a senator of the Irish Free State (1922–28).

Yeats was the greatest Irish poet who has written in English. He was the artistic mainspring of the Irish literary and dramatic movements from 1889 to 1925. From writing delicate lyrics, romantic and mythological, he passed to a pared personal style, full of individual idioms and tones and of an allusiveness nurtured by his many interests. His plays, even those of too esoteric an interest, are full of poetic fire and his prose writings, especially those which express his critical ideas, are memorable. R.McH.

VERSE: *The Wanderings of Oisín* (1889); *The Wind Among the Reeds* (1899); *In the Seven Woods* (1904); *The Green Helmet and Other Poems* (1910); *Responsibilities* (1914); *The Wild Swans at Coole* (1919); *Michael Robartes and the Dancer* (1921); *The Tower* (1928); *The Winding Stair* (1933); *Words for Music Perhaps* (1932); *Collected Poems* (1933); *A Full Moon in March* (1935); *Last Poems and Plays* (1940).—PLAYS: *Collected Plays, 1892–1934* (1934); *A Full Moon in March* (1935); *The Herne's Egg* (1938).—VARIOUS: *Letters on Poetry to Dorothy Wellesley* (1940); *Letters to Katharine Tynan* (ed. R. McHugh, 1953); *W. B. Yeats and T. Sturge Moore: Their Correspondence* (ed. U. Bridge, 1953); *John*



B. Y.'s *Letters to His Son* (ed. J. Hone, 2nd ed. 1962).

COLLECTIONS: *Collected Poems* (1950); *Variorum Poems* (ed. P. Allt and R. K. Alspach, 1957); *Variorum Plays* (ed. R. K. Alspach, 1966).—*Autobiographies* (1955); *Mythologies* (1959); *Essays and Introductions* (1961); *A Vision* (1961); *Explorations* (1962); *Uncollected Prose* (ed. J. P. Frayne, 1970).—*Letters* (ed. Allan Wade, 1954); *Senate Speeches* (ed. D. Pearce, 1961).—SCHOLARLY AIDS: A. N. Jeffares, *A Commentary on the Collected Poems* (1968); Allan Wade, *Bibliography* (3rd ed. 1968); K. G. W. Cross and R. T. Dunlop, *Bibliography of Y. Criticism 1887–1965* (1971).

R. Ellmann, Y., *the Man and the Masks* (1949; repr. 1961), *The Identity of Y.* (1954; 2nd ed. 1964) and *Eminent Domain* (1967); A. N. Jeffares, *W. B. Y., Man and Poet* (1949); T. R. Henn, *The Lonely Tower* (1950; repr. 1962); T. Parkinson, *W. B. Y. Self-Critic* (1951); F. Kermode, *Romantic Image* (1957); F. A. C. Wilson, *W. B. Y. and Tradition* (1958) and *Y.'s Iconography* (1960); G. Melchiori, *The Whole Mystery of Art* (1960); J. Stallworthy, *Between the Lines* (1963) and *Vision and Revision in Y.'s Last Poems* (1969); P. Ure, *Y. the Playwright* (1963); H. Vendler, *Y.'s Vision and the Later Plays* (1963); S. B. Bushrui, *Y.'s Verse Plays* (1965); E. Engelberg, *The Vast Design* (1965); D. Torchiana, *W. B. Y. and Georgian Ireland* (1966); A. Zwerdling, *Y. and the Heroic Ideal* (1966). R.McH. (E.T.W.)

Yeh SHAO-CHÜN or YEH SHĒNG-T'AO (\*Soochow 1894), Chinese short-story writer and essayist. Yeh was a primary-school teacher from 1912 and had published fiction in the classical language before becoming one of the early successful writers in the colloquial-literature movement. He was a founder of the Literary Association (1920) and afterwards worked as an editor for major Shanghai publishers. The 1920s and 1930s were his creative period. His best-known work is *Ni Huan-chih* (1930; *Schoolmaster Ni Huan-chih*, tr. A. C. Barnes, Peking, 1958).

C. T. Hsia, *A History of Modern Chinese Fiction, 1917–1957* (1961; incl. biblio. of Yeh's works). A.R.D.

Yehalal, pseud. of JUDAH LEIB LEVIN (\*Minsk 5 X 1844; †Kiev 13 XI 1925), Hebrew poet; his style is austere and realistic but lacks finesse. His early lyrical songs are not significant; he distinguished himself only in his socialist poems, in which he related the tragic lot of the Jews in Russia—e.g. *Kishron Ha-Maaseh* and the epic poem in three parts *Elchanan*.

*Sifte Renanot* (Zhitomir, 1871); *Coice* (2 vols, Warsaw, 1911); *Ketavim* (Jerusalem, 1957).

S.A. (M.Ge.; Y.F.)

Yeh-lü CH'U-TS'AI (□Yen-ching 1189; †1243),

Chinese statesman and writer, and a descendant of the Liao (Khitan) royal family. He served as an official of the Chin (North China) empire and later (1218) became the chief adviser of Genghis Khan and of his successor, Ogotai. It was he who framed an administrative system for the Mongol empire. He left an account of his travels with Genghis to Central Asia (*Hsi-yu lu*) and a collection of poetry and prose.

*Hsi-yu lu* (1229; tr. I. de Rachewiltz in *Monumenta Serica*, XXI, 1962).—*Chan-jan chü-shih wên-chi* (coll. works). A.R.D.

Yehoash, pseud. of SHLOIME BLOOMGARTEN (\*Wiersbolova, Russia 1870; †Chicago 1927), Yiddish poet and philologist. Of his early writing, in Hebrew, little was published. Before emigrating to America (1890), he studied languages including classical Arabic, and translated into Yiddish works by Byron\*, Longfellow\*, Omar\* Khayyām and others. His greatest translation was that of the Bible on which he worked after 1907 (only parts of this were published during his lifetime). These translations were accompanied by original research and extensive annotations. He was co-author of a dictionary of Hebraic and Chaldaic words in Yiddish. His original poetry foreshadowed the 'introspective' school in poetry.

*Gezamelte lieder* (1907); *Fabeln* (incl. trs from Eng. and other langs; 1912); *Fun der velt un yener* (1913).—*Shriftn* (7 vols, 1913; 2nd ed., 10 vols, 1920).—*Poems of Y.* (tr. I. Goldstick, 1952). J.S.

Yehoshua, A. B. (\*Haifa 1937), Hebrew writer. His stories, told in a clipped economical prose style, often contain within their contemporary setting an allegorical account of the Jewish situation in history.

*Three Days and a Child* (stories; tr. Miriam Arad, 1971). L.Y.

Yen Fu (□Hou-kuan 8 I 1854; †27 X 1921), Chinese writer. Yen was sent to study at the Royal Naval College, Greenwich (1877), and became on his return (1879) an instructor at Pei-yang Naval Academy. An acknowledged *ku-wên* ('old-style') prose writer, he translated Thomas Huxley's\* *Evolution and Ethics* (1898), Adam Smith's\* *Wealth of Nations* (1901) and other Western sociological and scientific works.

B. Schwartz, *In Search of Wealth and Power: Yen Fu and the West* (1964). A.R.D.

Yen Yü (□Shao-wu, early 13th century), Chinese critic. Well known as a poet in his own time, Yen was later remembered chiefly as the author of an important work of poetical criticism (*Ts'ang-lang shih-hua*). Wang\* Shih-chên developed his *shêng-yün* theory from this source.

*Ts'ang-lang shih-hua* (*Ts'ang-lang's Gespräche über die Dichtung*, tr. G. Debon, 1962).

A.R.D.

**Yesenin, SERGEY ALEXANDROVICH:** see **Esenin, SERGEY ALEXANDROVICH.**

**Yevtushenko, EVGENIY ALEXANDROVICH:** see **Evtushenko, EVGENIY ALEXANDROVICH.**

**Yi HAEJO** (\*1869; †1927), the most prolific of early modern Korean novelists, and the only one who wrote novels based on traditional stories as well as novels with contemporary themes.

Chŏn Kwangyong, 'Hwa ŭi Hyŏl, Ch'un Oe Ch'un, Chayu Chong' in *Sasanggye*, IV.6-9 (1957).  
W.E.S.

**Yi INJIK** (\*1862; †1916), author of the first modern novel in Korean, *Hyŏl ŭi Nu* ('Tears of Blood'; 1906), and among the first professional journalists, but not greatly admired by modern Korean critics.

W. E. Skillend, 'The texts of the first New Novel in Korean' in *Asia Major*, XIV.1 (1968).  
W.E.S.

**Yi KWANGSU** (\*1892; †1950), Korean novelist, short-story writer and essayist. Koreans compare him with Tolstoy\* in respect of the length of his stories and his rather gloomy reflections on human nature.

Kim Tongin, *Ch'unwŏn Yŏn'gu* (1938).

W.E.S.

**Yizhar, S.**, formerly **SMILANSKY** (\*Rehovot 1916), Hebrew novelist; member of the Knesset for Mapai. His first story, *Ephraim Hazer Leaspeset*, was published in *Gilyonoth* (1938). His best-known novel, *Yemei Ziklag* (1958), describes an incident in the 1948 war. He introduced a new style into Hebrew literature, evolving Gnessin's\* stream-of-consciousness technique to investigate the minds of his characters. This description of consciousness serves instead of a developed, formal plot, although he does work within a framework of action.  
L.Y.

*Befaatei Negev* (1945); *Hachorshah Bagivah* (1947).—'Hirbet Hizah' in Eng. in *Jewish Quart.* (1957) and in *A Jewish Quarterly Omnibus* (1962); *Midnight Convoy and Other Stories* (Jerusalem, 1969).  
Y.F.; L.Y.

**Yntema, JACOB WYBRAND**, Dutch early 19th-century poet-publisher; from 1813 editor of the *Vaderlandsche Letteroefeningen*.

R. C. Bakhuizen van den Brink, *Studiën en Schetsen*, III (1876); J. Hartog in *De Gids*, XLI, XLIII (1877, 1879).  
J.W.W.

**Yoçef, COPLAS DE**, Spanish poem (?early 14th century). The MS of this fragment of 168 lines of a life of Joseph is in Hebrew characters. The metre is a degenerate form of CUADERNA VÍA. The story is a paraphrase of Genesis xlvii-1 and incorporates rabbinic material and medieval Jewish legends. It has little literary value.

Ed. I. González Llubera (Cambridge, 1935).

E.M.W. (A.D.D.)

**Yokoi YAYŪ:** see **Yayū.**

**Yokomitsu RŪICHI** (\*Higashiyama, Fukushima 17 III 1898; †30 XII 1947), Japanese novelist. At one time a 'Neo-Perceptionist' (along with Kawabata\*), he turned later to psychological analysis of the intellectual in the modern world. Many of his novels reflect the idea that the vicissitudes of human life are not the result of human causes, but the outcome of a fatal predestination outside human control.

*Hae* (1923; 'The Fly', tr. J. Nathan in *Japan Quart.*, XII.1, 1965); *Shizuka naru raretsu* (1925; 'Silent Ranks', tr. J. Bester in *Japan P.E.N. News*, XII, 1964); *Haru wa basha ni notte* (1926; 'Spring Came on a Horse-Drawn Cart', tr. M. Suzuki in *The Heart Is Alone*, ed. R. N. McKinnon, 1957; 'Spring, in a Surrey', tr. J. Nathan, *op. cit.*); *Kikai* (1930; 'Machine', tr. E. G. Seidensticker in *Modern Japanese Stories*, ed. I. I. Morris, 1961); *Shin'en* (1932; summaries of this and prec. in *Kokusai Bunka Shinkōkai, Introduction to Contemporary Japanese Literature*, I, 1939); *Jikan* (1931; 'Time', tr. D. L. Keene in *Modern Japanese Literature*, 1956); 3 of above trs repr. in *Time; Machine; Spring, in a Surrey* (1965).  
E.B.C. (D.E.M.)

**Yomtob Lipmann Heller:** see **Heller, YOMTOB LIPMANN.**

**Yonge, CHARLOTTE MARY** (\*Otterbourne 11 VIII 1823; †Elderfield 24 III 1901), English novelist, children's story-teller and historical writer. A Sunday-school teacher at seven and in print at 15, she combined pedagogic and literary talents which Keble\*, appointed to an adjacent parish in 1835, enlisted in the Tractarian cause. Her first popular success, *The Heir of Redclyffe* (1853), attuned to contemporary religious ardour, was followed by *Heartsease* (1854), which made Kingsley\* weep, and numerous novels, with domestic or historic themes, for young and old, showing her graceful gift for portraiture, humour and moral understanding. She long edited the Tractarian Monthly Packet in which appeared her *Cameos of History*.  
R.M.H.

*The Little Duke* (1854); *The Lances of Lynwood* (1855); *The Daisy Chain* (1856); *The Chaplet of Pearls* (1868); *Cameos From English History*

(9 vols, 1868–99); *Novels and Tales* (40 vols, 1879–99).

C. Coleridge, *Life and Letters*... (incl. a few chs of an autobiog.; 1903); G. Battiscombe, *C. M. Y.* (1943); M. Mare and A. Percival, *Victorian Best Seller. The World of C. M. Y.* (1947); *A Chaplet for C. Y.* (ed. G. Battiscombe and M. Laski, 1965). R.M.H. (M.A.)

**York Cycle.** The sole complete MS of these Miracle plays (B.M. MS Add. 35290) is a mid-15th-century copy made for the Corporation from 'originals' belonging to the craft guilds, probably dating from the late 14th century. The Christmas and Easter plays in this Cycle owe much to earlier Latin plays associated with the respective liturgical offices. This relationship has been ascertained from that which this Cycle bears to the much earlier *Shrewsbury Fragments* and the later *Towneley\** (or *Wakefield*) Cycle. Early in the 15th century the Cycle comprised 57 plays: when the surviving MS was prepared these had been condensed to 48 with a fragment of *The Coronation of Our Lady*, itself a late addition. Like other cycles, the York plays show signs of rehandling by several authors, the best-known being the latest, often referred to as 'the York realist'.

The first record of the Cycle at York dates from 1378, shortly after which 12 sites or 'stations' within the city were prescribed by the Corporation for performances of the plays, held annually on Corpus Christi Day itself until the suppression of the Feast (1548). The Cycle was revived under Mary I and played sporadically under Elizabeth\* I until finally suppressed by order of the Privy Council in 1569. York also possessed a *Creed Play* and a *Paternoster Play*, both of which were suppressed and disappeared at this time. The Cycle was revived in a condensed version with great success in 1951 and has been performed in the ruins of St Mary's Abbey on a fixed stage every three years since then.

L. T. Smith, *Y. Plays* (1885); J. S. Purvis, *The Y. C. of Mystery Plays* (1957, 1962). G.W.

**Yosa BUSON:** see **Buson**.

**Yosano AKIKO**, née ŌTORI AKIKO (\*Sakai, Osaka 7 XII 1878; ∞1901 Yosano Hiroshi; †29 V 1942), Japanese poet. She was a lyrical writer of *tanka*.

E.B.C.

*Midaregami* (1901; *Tangled Hair*, tr. S. Sakai-nishi, 1935; see also Kokusai Bunka Shinkōkai, *Introduction to Classic Japanese Literature*, 1948); sel. poems tr. in A. Miyamori, *Masterpieces of Japanese Poetry* (1936). E.B.C. (D.E.M.)

**Yose (Yosi, Yossi) ben Yose**, THE ORPHAN (fl. some time between 3rd and 7th century), Palestinian Hebrew religious poet, the oldest known

writer of PIYYUT. Seven poems, some of them of considerable length, are known to be by him.

G. A. Prins, *Die Aboda des Jose ben Jose* (1900). C.R.

**Yoshida KENKŌ**, pseud. of YOSHIDA KANEYOSHI, also called URABE KANEYOSHI since the Yoshida family was a branch of the Urabe family (\*Kyoto 1283; †*ibid.* 23 III 1350), Japanese writer and poet. Born of a Shinto priestly family, in his early life he was in the service of the retired Emperor Go-Uda (reigned 1275–87), but on the latter's death in 1324 he became a Buddhist monk and took the name Kenkō. He lived in retirement thereafter but probably not in such austerity as his writings might suggest. His fame rests on a collection of essays, anecdotes and reflections called *Tsurezuregusa* (c. 1330–35) which is comparable in contents and importance to *Makura no sōshi* by Sei\* Shōnagon and *Hōjōki* by Kamo\* no Chōmei. In 244 chapters he ranges over a wide number of subjects connected with religion and philosophy; his ideas reflect much of Buddhism, but also include something from Shinto and from Chinese philosophers, especially Chuang-tzū\*. He was inspired by the classics of earlier Japanese literature and had as his ideal an intellectual life formed of a harmony between literature, religion and ethics. The book gives the impression of his having been a cultured and refined man, although there are certain passages which might give support to a later, but unreliable, tradition which paints him as an unscrupulous and cynical character.

*Tsurezuregusa* is like an oasis in the desert of this period of Japanese literature, when prolonged civil war and unrest had produced a general decline. His poems are also of high quality.

E.B.C.

*Tsurezuregusa: Essays in Idleness: The T. of Kenkō* (tr. D. L. Keene, 1967: best tr.); also tr.: G. B. Sansom in *Trans. Asiat. Soc. Japan*, XXXIX (1911; extracts in *Anthology of Japanese Literature*, ed. D. L. Keene, 1955); W. N. Porter, *The Miscellany of a Japanese Priest* (1913); T. Wakameda, *The Idle Thoughts of a Recluse* (1914); C. S. Eby, *Meditations of a Recluse* (1934); R. Kurata, *The Harvest of Leisure* (partial tr.; 1931); O. Benl, *Betrachtungen aus der Stille* (1963).—*Kenkō hōshi shū* (verse; c. 1340–50).

E.B.C. (D.E.M.)

**Young, ARTHUR** (\*London 11 IX 1741; ∞1765 Martha Allen; †*ibid.* 20 IV 1820), English agriculturist and traveller, the author of authoritative surveys of rural and industrial economics.

*A Farmer's Letters to the People of England* (2 vols, 1768); *A Six Weeks Tour thro' the Southern Counties* (1768); *A Course of Experimental Agriculture* (1770); *A Six Months Tour through*

the North of England (4 vols, 1771); *Tours in Ireland* (2 vols, 1780); *Travels in France* (2 vols, 1794); *Autobiography* (ed. M. Betham-Edwards, 1898).

A. Defries, *Sheep and Turnips: Being the Life of A. Y.* (1938); J. G. Gazley, 'A. Y.: Some biographical sources' in *Bull. John Rylands Libr.*, XXXVII (1955). R.M.H. (M.Bu.)

Young, DOUGLAS CUTHBERT COLQUHOUN (\*Tayport, Fife 5 VI 1913; ∞1943 Helena Gossaree Auchterlonie), Scottish poet and man of letters. A man of catholic accomplishments but a stout and vivacious champion of Scots freedom. His poetry, in both 'Lallans' and English, is fluent and rhythmical and marked by kindly human feeling.

VERSE: *Auntran Blads* (1943); *A Braird o Thistles* (1947).—PLAYS: *The Puddocks* (1958); *The Burdies* (1959; both trs of Aristophanes into Scots).—PROSE: *Chasing an Ancient Greek* (1950); *Scotland's Story* (1957); *Edinburgh in the Age of Sir Walter Scott* (1965); *St. Andrews: Town and Gown* (1969). G.W.C. (W.R.A.)

Young, EDWARD (\*Upham ?1683; ∞1731 Lady Elizabeth Lee; †Welwyn 5 IV 1765), English poet and divine whose uneventful later life, tinged with a sense of frustration, was passed in the country living of Welwyn. He wrote satires, collected in *The Universal Passions* (1725–28), and aged 62 published his *Night Thoughts*, a widely popular blank-verse meditation, which greatly influenced European pre-Romanticism. His unequal production includes two plays, some loyal absurdities, and a verse paraphrase of Job.

*Poem on the Last Day* (1713); *Paraphrase on part of the Book of Job* (1719); *Ocean . . . With a discourse on Ode* (1728); *Imperium Pelagi. A naval Lyrick* (1730); *The Complaint, or Night Thoughts on Life, Death and Immortality* (9 parts, 1742–45); *Resignation* (2 parts, 1763).—*The Revenge* (tragedy; 1721); *The Brothers* (tragedy; 1753).—*Works* (6 vols, 1757–78); *Poetical Works* (with life by J. Mitford; 2 vols, 1830); *Correspondence* (ed. H. Pettit, 1971).

George Eliot in *Essays and Leaves from a Notebook* (1884); H. C. Shelley, *The Life and Letters of E. Y.* (1914); C. V. Wicker, *E. Y. and the Fear of Death* (1952); *The Book Collector*, XIX–XX (1970–71; on trs). R.M.H. (M.Bu.)

Young, STARK (\*Como, Miss. 11 VIII 1881; †New York 6 I 1963), American poet, novelist and drama critic. A versatile writer, he is now remembered as an influential and significant drama critic. *So Red the Rose* (1934) has been considered one of the finest novels on the Civil War.

*The Blind Man at the Window* (1906); *Guinevere* (1906); *The Flower in Drama* (1923); *The Theatre*

(1927); *The Torches Flare* (1928); *Feliciano* (1935); *The Pavilion* (1951).

E. Bentley, *In Search of Theatre* (1953); *Southern Renaissance: The Literature of the Modern South* (ed. L. D. Rubin and R. D. Jacobs, 1953). I.W.

Yovkov, YORDAN (\*Jeravna 9 XI 1884; †Plovdiv 15 X 1937), Bulgarian author. A village teacher in the Dobruja, he was called up to serve in the Balkan and First World Wars. He recorded his impressions in *Zemlyatsi* ('Countrymen') and other stories which portray the Bulgarian peasant uprooted to serve in camp and trench. In government service for the rest of his life (including service in the Bucharest legation, 1920–27), he continued his studies of peasant life centred often on a Dobruja village 'Lyulyakevo', becoming with the more urbane Vazov\* the most cherished of Bulgarian prose-writers. In his story-cycles and novels he sought the national mystique, whether in his Stara Planina legends, in his peasants' primeval faith or in the Dobruja frontier lands' resistance to Rumania. Often compared to Elin\* Pelin, he lacked that writer's light touch and lyrical humour but is preferred by many for his spiritual depth and epic analysis of Bulgarian rural life and human character. He wrote a few plays, which are still successfully performed.

*Razkazi* (3 vols, 1917–32); *Jetvaryat* (1920); *Posledna radost* (1926); *Pessen na kolelata and Staroplaninski legendi* (1927); *Albena* (1930); *Milionerut* (1930); *Boryana* (1932); *Chiflikut kray granitsata* (1934); *Jensko Surtse* (1935); *Ako mojeha da govoryat* (1936); *Obiknoven chovek* (1936); *Goromolov* (1938).—Coll. works (15 vols, 1928–38; 7 vols, 1956).

*Sbornik Y. Y. 1880–1937* (1937); M. Nikolov, *Tvorcheskiyat put na Y. Y.* (1938); G. Vassilev, *Y. Y.—spomeni* (1940); D. Minev, *Y. Y.* (1947); I. Meshekov, *Y. Y.* (1947); P. P. Pondev, *Elin Pelin i Y. Y.* (1956); S. Kazanjiev, *Sreshhti i razgovori s Y. Y.* (1960); S. Vassilev, *Esteticheski problemi v tvorchestvoto na Y. Y.* (1961). V.P.

Yperman, JAN, 14th-century Dutch physician who earned the title of 'father of Flemish medicine' with his two books in the vernacular, *Medicine Boeck* and *Cyurgie*.

C. Broeckx, *La Chirurgie de Maître Johan Y.* (2nd ed. 1866) and *Traité de médecine pratique de Maître J. Y.* (1867); E. C. van Leersum, *De 'Cyurgie' van Meester J. Y.* (n.d.); L. Elaut, *De medicina van J. Y.* (1972).

A. J. J. van de Velde in *Versl. en Med. Vlaamse Acad.* (1931, 1933); L. Elaut in *Leuvense Bijdragen*, LXI (1972). J.J.M. (A.v.E.)

Yriarte, TOMÁS DE: see Iriarte, TOMÁS DE.

Yü HSIN (□Hsin-yeh 513; †581), Chinese poet and prose-writer. Yü was subjected to differing literary influences, because he served first under the Southern Liang dynasty and after c. 552 in the north. His work may thus be divided into two periods, although the whole is marked by an elegance and strongly rhythmical character. It represents the culmination of the formal tendencies of the 'Six Dynasties' era. He was among the most skilful writers of 'parallel' prose.

*Yü Tzū-shan chi* (coll. works; sel. trs in: E. von Zach, *Sinologische Beiträge*, III, Batavia, 1936; J. D. Frodsham and Ch'eng Hsi, *An Anthology of Chinese Verse*, 1967). A.R.D.

Yü TA-FU, courtesy name of Yü WÊN (\*Fu-yang 1896; †Sumatra 17 IX 1945), Chinese short-story writer. Yü gained a wide acquaintance with Western literature while studying in Japan. There he wrote his first volume of short stories, *Ch'ên-lun* (1921; *Der Untergang*, tr. A. Rot-tauscher, 1947). In 1921 he founded the important Ch'uang-tsao shě ('Creation Society') with Kuo\* Mo-jo and others. His was the pioneer attempt at autobiographical confessional fiction in China.

*Ta-fu ch'üan-chi* (coll. works; 1928–31; five short stories tr. in Chinese Lit., 1957, No. 3, 1962, No. 2 and 1963, No. 12).

A. Doležalová, *Yü Ta-fu: Specific Traits of His Literary Creation* (1971). A.R.D.

Yüan CHÊN (□Ho-nan 779; †Wu-ch'ang 831), Chinese poet. Yüan was a descendant of the Wei (Tatar) imperial family which had reigned in North China, 5th–6th centuries. He met Po\* Chü-i, with whom he formed one of the most famous Chinese literary friendships, when both were examination candidates in 802. His administrative ability was undoubtedly greater than Po's but his reformist zeal militated against his political success, and, although he was for a short period a chief minister (822), most of his career was spent away from the capital. In the 30 years of their friendship, they were seldom able to meet but they exchanged many letters and poems (often matching poems with the same rhymes). This led to their being coupled as joint models for imitation. To Yüan is ascribed, though the ascription has been doubted, the authorship of the famous 9th-century story, *Ying-ying chuan* (or *Hui-chên chi*), which was to become a favourite theme for drama. (Wang\* Shih-fu's *Hsi-hsiang chi* uses this story.)

*Yüan-shih Ch'ang-ch'ing chi* (coll. works; sel. tr. in W. Bynner, *The Jade Mountain*, 1929).—*Ying-ying chuan* ('The Story of Ts'ui Ying-ying', tr. A. Waley in *More Translations*, 1919).

A. Waley, *The Life and Times of Po Chü-i* (1949). A.R.D.

Yüan CHIEH (□Lu-hsien 719; †772), Chinese poet and prose-writer. Yüan obtained an appointment under Emperor Su-tsung (759) by the presentation of a series of essays on government (*Shih-i*). He afterwards gave practical demonstration of his Confucian ideas in relieving the distress of the people when he was Prefect of Tao-chou. His prose and verse are both to a great extent written with a deliberate archaism of style. He was among the most important forerunners of the great prose reformer, Han\* Yü.

*Yüan Tz'ü-shan chi* (coll. works; sel. tr. in G. Margouliès, *Anthologie raisonnée de la littérature chinoise*, 1948). A.R.D.

Yüan HAO-WÊN (□Hsiu-jung 1190; †12 X 1257), Chinese man of letters. Yüan was regarded as the outstanding literary figure of the Chin (North China) dynasty (1115–1235). He was an able if not very original writer in both prose and verse, and though most noted as a poet he is perhaps most successful in his descriptive essays.

*I-shan chi* (coll. works; 1498; sel. poems tr. in *Anthologie de la poésie chinoise*, ed. P. Demiéville, 1962). A.R.D.

Yüan MEI (□Hangchow 25 III 1716; †Nanking 3 I 1798), Chinese poet, essayist and critic. Yüan ably pursued a civil service career until 1748, when he retired to Sui-yüan, his famous garden. Henceforth he successfully maintained a large family by writing. He gathered round him many disciples both male and female; for he was ardent for women's greater freedom. In the theoretical controversies of the time, Yüan advocated *hsing-ling* ('natural genius'), affirming that poetry must have freedom of expression and form, be without restriction of subject and have pleasure as its aim. These views brought him into direct opposition with Shên\* Tê-ch'ien. His essays, in both plain and rhythmic prose, range widely and are distinguished by originality and gentle humour; his witty dissertation on cooking is a classic of its type. He was, besides, a noted letter-writer.

*Sui-yüan ch'üan-chi* (complete works; 1918).—A. Waley, *Yuan Mei* (1956; incl. many sel. trs). A.R.D.

Yüçüf, POEMA DE, Spanish poem about the life of Joseph, preserved in two MSS in Arabic characters. Generally believed to be 14th-century, but may be much later. The narrative, in CUADERNA VÍA, is clumsy. The story is derived from the 12th Sura of the KORAN, and also draws on medieval Jewish legends. Its chief interest is philological and as a specimen of the ALJAMADO LITERATURE of Spanish-speaking Moors.

Biblioteca de Aut. Esp., LVII; R. Menéndez Pidal, *P. de Y.: materiales para su estudio* (2nd ed. 1952).

J. Sarrailh, 'Remarques sur le Poème de Y.' in *Bull. Hispanique*, VI (1904).

E.M.W. (A.D.D.)

Yun SŎNDO (\*1587; †1671), Korean poet, always on the losing side in the factional struggles at court, and so spent almost all his life in provincial exile. This is reflected in the rural themes of his poems.

Yi Chae-su, *Yun Kosan Yŏn'gu* (1955).

W.E.S.

Yunus Emre (†1321), Turkish poet and saint. His life is shrouded in legend. He may have lived during the second half of the 13th century in Anatolia, travelled in Syria and the Caucasus and met great mystics like Jalāl-al-Dīn Rūmī (Maulavī\*) and Hacı Bektash. More than seven villages in various parts of Anatolia claim to possess his tomb, but the evidence is strongest for Sarıköy by the Sakarya river. A great representative of the mystic movement in Anatolia, his poems are permeated with religious enthusiasm. He is obsessed with the themes of human destiny and death. He wrote in simple language, using mainly the traditional Turkish syllabic metre. His influence upon succeeding generations of mystics was enormous, and he inspired writers during the renaissance of Turkish poetry before the 1920s.

Y. E. *Divanı* (ed. A. Gölpınarlı, 1945); *Risālat al-Nushīyya ve Divān* (ed. *idem*, with facs. of 15th-cent. MS, 1965).

Köprülüzade Mehmed Fuad, *Türk Edebiyatında ilk Mütessavvıflar* (1919); A. Gölpınarlı, *Y. E.* (1939) and *Y. E. ve Tasavvuf* (1961); A. Schimmel, 'Y. E.' in *Numen*, XIII (1961); Y. Régner, *Le Divan par Younous Emré* (1963); Ş. Tekindağ, 'Y. E. hakkında araştırmalar' in *Belleten*, XXX (1966).

F.İ.

Yushkevich, SEMĖN SOLOMONOVICH (\*1868; †1927), Russian author and playwright. He belonged to Gorky's\* *Znanie* group and took his themes mainly from Jewish life.

*Golod* (1905); *Dina Glan* (1906); *Leon Drey* (1922); *Golubinoe tsarstvo* (1923); *Sem' dney* (1933).—*Posmertnye proizvedeniya* (1927). J.L.

Yusuf has Hacib (\*Balasagun), 11th-century Turkish poet and author of the first known work of Islamic Turkish literature. He was chamberlain to Tabgaç Bugra Karahan, Sultan of Kashgar, for whom he wrote the *Kutadgu Bilig* ('Knowledge Which Gives Happiness'; 1069). This is an allegorical poem, of more than 6,000 couplets, on the art of government and consists of a series of conversations between the prince, the vizier, his son and the friend, who symbolize Justice, Good Fortune, Reason and Contentment. It is written in a literary language which is a transition between Uyghur and Chagatay. The metre is from Arabo-Persian prosody, but the vocabulary is not drowned in loan words. The style is didactic. It is a valuable source of information for the history and sociology of Central Asiatic Turks.

W. Radloff, *Das Kudatku Bilik* (with Ger. tr.; 1891–1900); R. R. Arat, *K. B.* (crit. ed.; 1947) and *K. B.* (tr.; 1959).

V. V. Bartold, *Histoire des Turcs d'Asie Centrale* (1945); A. Bombaci, 'K. B. hakkında bazı mülahazalar' in *Fuat Köprülü armağanı* (1953); Reşid Rahmeti Arat, 'K. B.' in *İslam Ansiklopedisi*, VI (1955); Halil İnalcık, 'K. B.'de Türk ve İran siyaset nazariye ve gelenekleri' in *R. R. Arat İçin* (1966).

F.İ.

Yuzhin: see Sumbatov, ALEXANDER IVANOVICH.

## Z

**Zabaleta, JUAN DE** (\*Madrid ?1610; †?1670), Spanish descriptive writer. His chief work is in two parts: a description of a festival in the morning (1654) and evening (1659). He wrote well in the late-17th-century style, influenced by Gracián\*. His other works have more learned pretensions.

*Obras en prosa* (1667, 1672); *El día de fiesta in Costumbristas españoles* (ed. E. Correa Calderón, 1950). E.M.W.

**Zablocki, FRANCISZEK** (\*Volhynia 2 I 1750 or 1751; †Końskowola 10 IX 1821), Polish author. After serving for 20 years as a clerk and tutor with the Czartoryski family he became a priest. His 54 comedies in verse are mostly adaptations from the French and from 1779 they were the main productions of the national theatre. He also wrote odes, fables, pastorals, political satires and some very witty lampoons.

*Zobobonnik* (1781; ed. B. Kašinowski, 1905); *Fircyk w zalotach* (1783; ed. *idem*, 1907); *Sarmatyzm* (1820; ed. L. Bernacki, 1928).—*Dziela* (6 vols, 1829–30).

M. Gawalewicz, *F. Z. Szkic biograficzno-krytyczny* (1894); L. Bernacki, 'Komédie F. Z.' in *Teatr, dramat i muzyka za Stanisława Augusta*, II (1925). S.S. (P.H.)

**Zach, NATHAN** (\*Berlin 1930), Hebrew poet; went to Palestine in 1935. His first poem was published in 1950. He introduced conversational style into Hebrew poetry, and writes about the difficulties of writing poetry and of communication between two individuals. He is also a notable translator from German into Hebrew.

*Shirim Hadashim* (1956); *Shirim Shonim* (1960). L. I. Yudkin, 'Decline in concentration: study of a poem by N. Z.' in *Jewish Quart.* (Jan. 1969; with tr.). L.Y.

**Zachariä, JUST FRIEDRICH WILHELM** (\*Frankenhausen 1 V 1726; †Brunswick 30 I 1777), German poet. Educated at Leipzig, where he first sided with Gottsched\* and then joined the 'Bremer Beiträger', he became Professor at the Carolinum, Brunswick, in 1761. His most successful work is his first, the verse satire *Der Renommist* (1744), which good-humouredly mocks at the typical dandyish Leipzig and boisterous Jena student.

*Das Schnupftuch* (1754); *Die Tageszeiten* (1755); *Murner in der Hölle* (1757); *Die vier Stufen des weiblichen Alters* (1757); *Cortes* (1766).

H. Zimmer, *Z. und sein Renommist* (diss. Leipzig, 1892); H. Kaspar, *Die komischen Epen von Z.* (1935). H.B.G.

**Zacuto (ZAKKUTH), MOSES** (\*Amsterdam c. 1625; †Mantua 1 X 1697), Italian Hebrew dramatist, religious poet and mystic. In his youth a fellow student of Spinoza\*, he became rabbi in Venice and later in Mantua. He is the first Hebrew dramatist, his plays being in the taste of Italian drama of the time. He was an eager student of the CABBALAH and founder of a minor Italian mystical school.

VERSE: *Hen Qol Hadash* (Amsterdam, 1712); *Tiqqun Shovavim* (Venice, 1712).—DRAMA: *Yesod 'Olam* (on Abraham; Venice, 1673; ed. with biog. A. Berliner, 1874); *Toft'eh 'Arukh* (on Heaven and Hell; Venice, 1715; ed. with intro. D. A. Friedman, 1923). C.R.

**Zadonshchina** ('Trans-Doniad'), a highly coloured narrative about the Russian victory over the Tatars in 1380 on the field of Kulikovo. Written at the beginning of the 15th century by the priest Sophonia of Ryazan, the narrative contains several passages imitative of *The Lay of Igor's Campaign* (*Slovo\* o Polku Igoreve*). It is one of the valuable monuments of Old Russian literature.

A. D. Sedel'nikov, 'Gde byla napisana Z.' in *Slavia*, IX (1930). J.L.

**Zagel, HERMANN HEINRICH** (\*Columbia, Ind. 1859; †Peoria, Ill. 1936), minor German-American author.

*Reisebilder* (1907); *Aus Frühlingstagen* (1929; excerpt in Amer.-Ger. Rev., VIII.1, 1941); *Z.'s Allerlei* (1930).

A. E. Zucker, 'Die Abendschule, 1853–1940' in *Amer.-Ger. Rev.*, VIII.3 (1942). E.R.

**Zagorichinov, STOYAN** (\*Plovdiv 3 XII 1889; †Sofia 31 I 1969), Bulgarian novelist. His favourite subject-matter is medieval Bulgarian and Balkan history.

*Legenda za Sveta Sofia* (1926); *Den posleden—den gospoden* (1931–34); *Ruka Ilieva* (play; 1943); *Praznik v Boyana* (1950). V.P.

**Zagoskin, MIKHAIL NIKOLAYEVICH** (\*Penza province 14 VII 1789; †Moscow 23 VII 1852), Russian playwright and author. His *Yury Miloslavsky* (1829) was the first successful Russian historical novel after the manner of Sir Walter Scott\*.

*Sochineniya* (7 vols, 1889).—*Tales of Three Centuries* (tr. J. Curtin, 1891); *The Young Muscovite* (ed. F. Chamier, 1834). J.L.

**AL-Zahāwī, JAMİL ŠIDQĪ** (\*Baghdad 1863; †ibid. 1936), Iraqi Arab poet who met with much opposition to his political and liberal social views. His poetry, which is neo-classical in tone, displays

a passionate belief in reason and much irony, especially in his long imaginative narrative *Thaura fi'l-Jahīm* ('Revolt in Hell'). He tends to deal with abstract ideas and undigested scientific facts.

VERSE: *al-Kalīm al-manẓūm* (1909); *Rubā'īyyāt al-Z.* (1924); *Diwān al-Z.* (1924); *Rubā'īyyāt al-Khayyām* (1928); *al-Lubāb* (1928).—*Anthologie de la littérature arabe contemporaine: La poésie* (tr. Luc Norin and Edouard Tarabay, Paris, 1967).

Nāṣir al-Ḥānī, *Muḥāḍarāt 'an J. Z.* (1954).

M.M.B.

Zahradniček, JAN (\*Mastník 17 I 1905; †Uhřetov 7 X 1960), Czech poet. From his earliest poems (*Pokušení smrti*, 1930) to his last (*La Salletta*, 1947), Zahradniček was mainly influenced by his Catholic faith which, together with faith in his people (*Korouhve*, 1940), gives his often pessimistic and brooding poems their fundamental theme.

R.A.

Zaidān, JURJĪ (\*Beirut I 1861; †Cairo 22 VII 1914), Syro-Egyptian Arab historian, novelist and journalist. Creator of the Arabic historical novel, he wrote 22 novels which were translated into several Oriental languages. His *History of Arabic Literature* (4 vols, 1911–14) is still a standard work. Almost equally important is his *History of Islamic Civilization* (5 vols, 1902–06; IV, *Umayyads and Abbasids*, tr. D. S. Margoliouth, 1907).

NOVELS: *Al-Mamlūk al-shāhid* (1904; *Der letzte Mameluck und seine Irrfahrten*, tr. M. Thilo, 1917); *Al-'Abbāsah ukht al-Rashīd* (1906; *Al Abbāsa ou la sœur du Calife*, tr. M. Y. Bitar and C. Moulié, 1912); *Al-Inqilāb al-'Uthmānī* (1911; *Allah Veuille!*, *Roman sur la révolution turque*, tr. M. Y. Bitar and T. Sandre, 1924).—*Mukhtārāt* (essays; 1937).

I. Y. Kratchkovsky, 'Der historische Roman in der neueren arabischen Literatur' in *Die Welt des Islams*, XII (1930–31). C.R. (M.M.B.)

Zaitsev, also Zaytsev, BORIS KONSTANTINOVICH (\*1881), Russian author in the 'moody' tradition of Turgenev\* and Chekhov\*. His roots being in pre-1914 Russia, his narratives about it are full of nostalgia, lyrical atmosphere and a rather feminine sensitiveness. In 1922 he emigrated to Italy. His writings of this period often deal with the uprooted intellectual emigrés.

*Sobranie sochineniy* (7 vols, Berlin, 1922–23); *Zolotoy uzor* (1926); *Izbrannye rasskazy* (1929); *Zhizn' Turgeneva* (1932); *Moskva* (1939); *Tishina* (1948); *Yunost'* (1950).—*Anna* (tr. N. Duddington, 1928). J.L.

Zaleski, JÓZEF BOHDAN (\*Bohatyrka 14 II 1802;

†Villepreux 31 III 1886), Polish poet. After his education, in which S. Goszczynski\* was his companion, he was a private tutor. Following his participation in the 1821 rising he went to France where he made friends with Mickiewicz\* but was against A. Towiański. Zaleski was the chief co-founder of the 'Ukrainian school' of poetry idealizing the Cossacks and the Ukraine. There is a melancholy strain and religious sentiment in his poems.

*Rusalki* (1829; *Les nymphes* . . . tr. V. G. in Bull. Pol., CLXXV, 1900); *Przenajświętsza Rodzina* (1841; *La Sainte Famille*, tr. M. Borch, 1844); *Dumy i 'dumki'* (1841); *Złota дума* (1891).—*Pisma* (4 vols, 1877); *Dziela pośmiertne* (2 vols, 1891).

O. M. Kolessa, *Ukraińska rytmika ludowa w poezjach B. Z.* (1900); S. Zdziarski, *B. Z. Studium biograficzno-literackie* (1902); J. Tretiak, *B. Z.* (3 vols, 1911–14); J. Krzyżanowski, 'B. Z.' in *Polish Romantic Literature* (1930). S.S.

Zamfirescu, DULIU (\*Plăinești 1858; †Agapia 1922), Rumanian novelist and poet. After studying law he entered the diplomatic service and served in Rome, Athens and Brussels between 1888 and 1906, becoming Foreign Minister in 1920. He is best known for his cycle of five novels based on a boyar family (*Viața la țară*, 1895; *Tănase Scatiu*, 1896; *In război*, 1898; *Indreptări*, 1902; *Anna*, 1910) which are a portrait of Rumanian boyar society at the turn of the century. This cycle is the first of its kind in Rumanian literature and as well as providing a number of fine character studies it reveals the author's powers of description. His volume of poems *Fără titlu* (1883) has the flavour of Bolintineanu\*, a mixture of the exotic and the macabre. His departure for Italy in 1888 had a profound effect upon him, and the poems in *Alte orizonturi* (1894) show him rather as a Parnassian or neo-classic poet, Rome and Greece often providing the themes for his meditative verse.

*Sasha* (Eng. tr. L. Byng, 1927).—*Scriseri alese* (1962); *Opere*, I (1970).

A. Sandulescu, *D. Z.* (1969).

D.J.D.

Zamora, ANTONIO DE (\*Madrid ?1664; †ibid. 1727), Spanish dramatist and courtier. He followed Calderón\*, but also foreshadowed Ramón de la Cruz's\* interest in popular types and customs. His fame rests on his version of the DON JUAN saga—*No hay plazo que no se cumpla*. Less profound, more down to earth but also more subtle than Tirso's\*, it lies half way between the original and the romantic version of Zorrilla\*.

*Comedias nuevas* (2 vols, 1722); Biblioteca de Aut. Esp., XLIX.

J. W. Barlow, 'Zorrilla's indebtedness to Z.' in *Romanic Rev.*, XVIII (1927). R.M.N.



**Zamyatin**, EVGENY IVANOVICH (\*Lebedyan 1884; †France 1939), Russian 'neo-realist' author. He specialized in grotesque and satirical stories about Russian provincial life. Later he wrote two not very complimentary narratives about England (where he had stayed during 1916). His usual method was that of the carefully constructed SKAZ as practised by Remizov\*. What he thought of the Soviet régime can best be gathered from his Wellsian 26th-century novel *My*. As the novel was an anticipation of Huxley's\* *Brave New World* and of George Orwell's\* 1984, misunderstandings with the régime were bound to follow. In 1931 Zamyatin emigrated to France.

*Ogni sv. Dominika* (play; 1922); *Na kulichkakh* (1923); *Uyezdnoye* (1923); *Sever* (1929); *Navodnenie* (1930); *Bich bozhiy* (1938).—*My* (wr. 1920; pub. abroad, 1924–29; New York, 1952; *We*, tr. G. Zilboorg, *ibid.*, 1925; tr. B. G. Guernsey, London, 1970; *Nous autres*, tr. B. Cauvet-Duchamel, 1929); *Litsa* (New York, 1955).—*The Dragon* (stories; tr. M. Ginzburg, 1972).

A. Efrenin in *Krasnaya Nov'*, I (1930); D. J. Richards, *Z. A Soviet Heretic* (1962). J.L.

**Zanella**, GIACOMO (\*Chiampo 9 IX 1820; †Cavazzale 17 V 1888), Italian *abate*, poet and scholar, for many years Professor of literature at Padua, author of a famous ode, *Sopra una conchiglia fossile*. He combines science and religion in poems whose style, especially in *L'Astichello* (1884), a collection of 91 meditative sonnets written in the rustic seclusion of Cavazzale, is classical in its clarity and sober realism, though somewhat heavy and antiquated.

*Milton e Galileo* (1868); *Poesie* (1928).

E. Bettazzi, *G. Z. e la critica di Benedetto Croce* (1907). J.G.-R.

**Zapata de Chaves**, LUIS (\*Llerena 1526; †after 1599), Spanish poet and prose-writer. He was page to Philip II and led a courtier's life. His epic about Charles V has few modern readers. His prose miscellany, composed when he was an old man, is extremely entertaining.

*Carlo Famoso* (Valencia, 1556); sel. (Santiago de Chile, 1916); *Arte poética* (Lisbon, 1592); *Miscelánea* (ed. P. Gayangos, 1859); *Varia historia [miscelánea]* (ed. Horsman, Amsterdam, 1935).

J. Menéndez Pidal, *Vida y obras de D. L. Z.* (1915). E.M.W.

**Zapolska**, GABRIELA, pseud. of GABRIELA KORWIN-PIOTROWSKA, also used pseud. JÓZEF MASKOFF (\*Kiwerka 1860; †Lwów 17 XII 1921), Polish author. Educated in a convent, after divorcing her first husband she became an actress (1880) and for five years (1890–95) worked in Antoine's theatre in Paris. In her naturalistic novels and bourgeois comedies with brisk dialogue and lively

situations she mercilessly fought all cant, depicted the antagonism of the sexes and championed the oppressed.

NOVELS: *Káska Kariatyda* (1888; Ger. tr. *Käthe*, 4th ed. 1927); *Przedpiekle* (1889; tr. *Die Hölle der Jungfrauen*, 7th ed. 1924); *Sezonowa miłosc* (1905; *Sommerliebe*, tr. S. Goldenring, 1915); *Pan policmajster Tagiejew* (1905; *Der Polizeimeister*, tr. *idem*, 1914); *O czym się nie mówi* (1909; *Wovon man nicht spricht*, tr. *idem*, 1913); *Kobieta bez skazy* (1913; *Die unberührte Frau*, tr. *idem*, 1912); *O czym się nawet myśleć nie chce* (1914; *Woran man nicht denken mag*, tr. *idem*, 1917).—PLAYS: *Małazka* (1887); *Káska Kariatyda* (1897); *Tamten* (1898; *Die Warschauer Zitadelle*, tr. J. Szalit, 1916); *Moralność pani Dulskiej* (1907; *Die Moral der Frau Dulska*, tr. I. Goldbaum, 1912); *Skiz* (1909); *Panna Moli-czewska* (1912); *Ich czworo* (1912).—SHORT STORIES: *One* (1890); *Menażeria ludzka* (1893).—*Dziela* (7 vols, 1922–23); *Pisma wybrane* (ed. J. Z. Jakubowski, 4 vols, 1950); *Dziela wybrane* (1957); *Publicystyka* (1958–62); *Dramaty* (1960–61).

Jadwiga Czachowska, *G. Z. Monografia bibliograficzna* (1966). S.S. (P.H.)

**Zárate**, FERNANDO DE: see **Enriquez Gómez**, ANTONIO.

**Žarnov**, ANDREJ, pseud. of FRANTIŠEK ŠUBÍK (\*Kuklov 1903), Slovak poet. A Slovak separatist whose extreme nationalism coloured much of his poetry, Žarnov went into exile at the end of the Second World War.

*Hlas krvi* (1932); *Štít* (1940); *Mírvy* (1942).

R.A.

**Zasius**, ULRICH (\*Constance 1461; †Freiburg im Breisgau 24 XI 1535), Swiss scholar, Professor of law, who acquired an immense reputation as a Latin stylist.

*Opera* (6 vols, Lyons, 1548–51).

R. Schmidt, *U. Z.* (1904); P. S. Allen, *Erasmii Epistolae* (11 vols, 1906–47). D.H.

**Zasodimsky**, PAVEL VLADIMIROVICH (\*Vologda province 1843; †1912), Russian novelist of the 'populist' (*narodniki*) team of writers. He wrote mainly about peasants and the village commune, rather idealizing both.

*Khronika sela Smurina* (1874); *Stepnye tayny* (1880); *Po gradam i vesyam* (1885); *Sobranie sochineniy* (2 vols, 1895). J.L.

**Zavattini**, CESARE (\*Luzzara, Reggio Emilia 20 IX 1902), Italian short-story writer, though perhaps best known as a film director: he collaborated with De Sica in the making of the Italian films *Sciuscià* (1945) and *Bicycle Thieves*

(1948) and greatly influenced the development of neo-realism in the cinema. His short stories have won him the reputation of being a humorous writer, but his humour is directed so as to further the social criticism motivating his work.

*Parliamo tanto di me* (1931); *I poveri sono matti* (1937); *Io sono il diavolo* (1942); *Torò il buono* (1943).  
J.F.C. (B.M.)

Zayas y Sotomayor, MARÍA DE (\*Madrid 1590; †*ibid.* 1661), Spanish novelist. Little is known for certain about her life. Her two collections of novels were published in 1638 and 1647. Her novels are melodramatic and sensational; she cultivated the horrible and at the same time defended the rights of women. Her style is more readable than that of most of her contemporary novelists.

*Novelas amorosas y ejemplares* (ed. A. G. de Amezúa, 1948); *Desengaños amorosos* (ed. *idem*, 1950).

E. B. Place, *M. de Z.* (Colorado, 1923).

E.M.W.

Zaytsev, BORIS KONSTANTINOVICH: see Zaitsev, BORIS KONSTANTINOVICH.

Zea, FRANCISCO (\*Madrid 1825; †*ibid.* 1857), Spanish poet. Little is known of his life. His *Obras en verso y prosa* were published posthumously (1858) by his friends. Of great lyrical intensity, his famous poem *Inspiración* is a prophecy of divine punishment through fire. The *Diablo alcalde* is an interesting evocation of the old one-act *entremeses*.

J. Olmedilla y Puig, 'El poeta F. Z.' in *España Moderna* (1914).  
R.M.N. (J.E.V.)

Ze'ami MOTOKIYO, pseud. of YŪSAKI SAEMON-DAYŪ MOTOKIYO: also known as KANZE MOTOKIYO (\*1363; †1443), Japanese writer (and actor) of *nō* plays. Ze'ami's father, Kan'ami\* Kiyot-sugu, and Ze'ami himself were the creators of the *nō* drama in its present form. Under the patronage of the Shōgun Ashikaga Yoshimitsu, he continued the development of the *nō* after Kan'ami's death in 1384. He was a prolific writer, and out of almost 250 *nō* plays still performed, he wrote about half (although in some cases the authorship is uncertain) and in addition revised several earlier works.

In 1908 a manuscript was discovered in Japan containing 16 treatises by Ze'ami (written not for publication, but as manuals for his pupils) in which much information is given about his life and plays. Some further treatises were discovered in 1941. These embody technical directions on all aspects of writing, staging and acting *nō* plays, directions which were regarded as guild secrets (which is probably why they were so long lost).

In 1429, Ze'ami, on account of his age, made his son Motomasa the virtual head of the company of actors, entrusting to him the inner secrets of the art, but Motomasa died in 1431. The headship of the company passed to his nephew On'ami at the wish of the Shōgun but apparently against the will of Ze'ami, who did not entrust his secrets to him. In 1432 Ze'ami was exiled, probably as a consequence. Subsequent writers of *nō* plays were few and less significant.

Ze'ami's fame rests on his skill as a writer of *nō*: his style of composition is noted for its quality of 'yūgen' (a term deriving from Zen Buddhism, with which he was clearly very familiar), 'subtlety', 'elusiveness', whereby the plays were considered to gain in beauty. Contemporary writers applauded his marked ability as an actor: and his dramatic criticism in the treatises is of great value.

PLAYS: 15 plays tr. A. Waley in *The Nō Plays of Japan* (1921); 5 tr. B. L. Suzuki in *Nōgaku, Japanese Nō Plays* (1932); 2 tr. P. G. O'Neill in *Monumenta Nipponica*, X.1-2 (1954); 2 tr. A. Waley, 1 tr. M. Weatherby and B. Rogers in *Anthology of Japanese Literature* (ed. D. L. Keene, 1955); 18 tr. in *Nippon Gakujutsu Shinkō-kai, Japanese Noh Drama* (3 vols, 1955-60); group of plays tr. M. Ueda in *The Old Pine Tree and Other Noh Plays* (1962); 2 tr. S. H. Jones in *Monumenta Nipponica*, XXXIII.1-4 (1963); 1 tr. G. Wilson, *ibid.*, XXIV.4 (1969); 6 tr. in *Twenty Plays of the Nō Theatre* (ed. D. L. Keene, 1970); see also Ezra Pound and E. Fenollosa, *The Classic Noh Theatre of Japan* (1959); Fr. trs: 8 plays tr. N. Péri in *Cinq Nō* (1921) and *Le Nō* (1944); 7 tr. G. Renondeau in *Bull. École française d'extrême-orient* (1926-32) and *France-Asie*, new ser., XVII.170 (1961); 7 tr. P. Arnold and Y. Fukui in *Neuf Nō japonais* (1957).—DRAMATIC CRITICISM: *Se'ami jūrokubu shū* ('Collection of the 16 Treatises of S.'): ed. Yoshida Tōgo (1909); trs: Shidehara Michitarō and W. Whitehouse in *Monumenta Nipponica*, IV.2 (1941) and V.2 (1942); R. N. McKinnon, 'Z. on the Art of Training' in *Harvard Jour. Asiat. Stud.*, XVI (1953); representative passages tr. D. L. Keene in R. Tsunoda *et al.*, *Sources of the Japanese Tradition* (1958); Fr. tr.: R. Sieffert, *La tradition secrète du Nō, suivi d'une journée de Nō* (1960); Ger. trs: O. Benl, *S. M. und der Geist des Nō-Schauspiels . . .* (1953) and *Die geheime Überlieferung des Nō* (1961); H. Bohner, 'Kakyō—Blumenspiegel—Hana no kagami' in *Mitteilungen der deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens*, XXXIV.A (2 vols in one, 1953-54), 'Nōsakusho, Buch der Nō-Gestaltung', *ibid.*, XXXIV.D (1954) and 'Shūdōsho Kyakurai-kwa—S.—Schriften der dritten Schriftumsperiode des Meisters', *ibid.*, XLI.C (1961).

W. G. Aston, *A History of Japanese Literature* (1907); T. Nogami, *Japanese Noh Drama* (1934);

Kokusai Bunka Shinkōkai, *The Noh Drama* (1937) and *Introduction to Classic Japanese Literature* (1948); F. Bowers, *Japanese Theatre* (1952); D. L. Keene, *Japanese Literature, An Introduction for Western Readers* (1953) and, with H. Kaneko, *Nō: The Classical Theatre of Japan* (1966); P. G. O'Neill, *A Guide to Nō* (1954) and *Early Nō Drama* (1958); H. Böhner, 'Gestalten und Quellen des Nō' in *Gakuhō* (1955), *Nō: die einzelnen Nō* (Mitteilungen der deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, supp. XXII, 1956) and *Nō: Einführung* (*ibid.*, XXIV, 1959); E. Ernst, *Three Japanese Plays From the Traditional Theatre* (1959); M. Ueda, Z., *Bashō, Yeats, Pound: A Study in Japanese and English Poetics* (1965) and 'Imitation, yūgen and sublimity' in *Literary and Art Theories in Japan* (1967); R. B. Pilgrim, 'Some aspects of kokoro in Z.' in *Monumenta Nipponica*, XXIV.4 (1969). E.B.C. (D.E.M.)

Zedlitz, JOSEPH CHRISTIAN VON (\*Schloss Johanneberg 28 II 1790; †Vienna 16 III 1862), Austrian poet and dramatist, diplomatist, publicist and conservative patriot, whose late Romantic tragedy *Turtrell* (1821) provoked Platen's\* mockery, but whose ballad *Die nuchiliche Heerschau* is well known. He translated Byron's\* *Childe Harold*.

H.A.P.

*Dramatische Werke* (4 vols, 1830-36); *Ausgewählte Werke* (ed. O. Rommel, 1909).

O. Hellmann, Z. (1910); F. Milleker, Z. (1922). H.A.P. (K.W.M.)

Zeebots, WILLEM (\*c. 1625; †Louvain 8 VII 1690), Flemish priest and writer, continued the tradition of the medieval Mystery plays, sometimes in the style of the schooldrama.

*Spel v. d. zuuyveren Patriarch Joseph and Spel van Hendrik VIII Koningh van Engeland, ofte Scheuringe* (after Vernulaeus' *Henricus Octavus seu Schisma Anglicanum*; coll. 1662); *Passiespel and Enige heiligen-spelen* (Saint Adriaen, Saint Hubertus; 1687).

A. de Maeyer, 'Een Brabantse 17e eeuwse toneelschrijver: W. Z.' in *Eigen Schoon en de Brabander*, XLIX (1966).

A.M.B.W. (R.P.M.)

Zeeus, JACOB (\*Zevenbergen 14 II 1668; †*ibid.* 27 XI 1718), Dutch satirist and writer of valuable Arcadian verse; for a short time pupil of Houbraken\* as an engraver, then surveyor-notary at Zevenbergen. His *Zangberg in gevaar* unleashed the so-called Poets' war. He also wrote *De wolf int schaepsvel* (1711; ed. C. W. van de Watering, 1964). His *Gedichten* (1720) and *Overgebleve gedichten* (with biog., 1726) were published posthumously.

*Poëten-oorlog* (2 vols, 1715-16); C. Busken Huet in *Litterarische Fantasiën en Kritieken*, I

(1881); W. Kloos, *Een daad van eenvoudige rechtvaardigheid* (1909); P. van Valkenhoff, 'J. Z.' in *Tijdschrift voor Taal en Letteren*, XXVI (1938). J.W.W.

Zegadłowicz, EMIL (\*Bielsk Śląski 20 VII 1888; †Sosnowiec 24 II 1941), Polish author. Of a Ruthenian father and Czech mother, he was active in many fields; as a leader of regional Beskid poets and a prolific writer, though often careless in his easy improvisations, he contributed to the development of Polish literary Expressionism. His series of spontaneous ballads is interesting, and his dramas have a compact composition, strong conflicts and well delineated characters. But his autobiographical novel, with a happy start, in the second part indulges in trivial naturalism and obscenity.

VERSE: *Ballady* (1920); *Powsinogi beskidzkie* (1922); *Dziwanny* (1920-27).—PLAYS: *Glaz graniczny* (1925); *Lampka oliwna* (1925).—NOVELS: *Żywot Mikołaja Srebrzypisanego* (5 pts, 1927-37).—TRANSLATION: *Faust* (2 pts, 1926-27).—*Dramaty* (2 vols, 1931-32); *Pokosy. Wybór poezji 1907-32* (1933).

S. Papée, *Misteria balladowe Z.* (1927); O. Forst de Battaglia, 'E. Z.' in *Pologne Littéraire*, XI (1927); K. Czachowski, 'Ostatnie lata Z.' in *Odrodzenie*, II (1945). S.S.

Zeggelen, WILHELMUS JOSEPHUS VAN (\*The Hague 15 IX 1811; †*ibid.* 15 II 1879), Dutch poet and publisher, founder of *Oefening Kweekt Kennis*.

*Pieter Spa naar Londen* (1838); *Pieter Spa naar Amsterdam* (1841); *Lach en luim* (1846).—*Verzamelde gedichten* (8 vols, 1849).

C. Busken Huet in *Litterarische Fantasiën en Kritieken*, VII (1881-88). J.W.W.

Zelandus: see Bellamy, JACOBUS.

Żeleński, TADEUSZ, pseud. BOY (\*Warsaw 21 XII 1874; †Lwów 4 VII 1941), Polish author. Son of a composer, he studied medicine at Cracow and Paris, in 1922 settled in Warsaw, and in 1939 became Professor of French literature in Lwów. Co-founder of the literary circle Zielony Balonik (1905), he wrote for it gay and satirical ditties and trifles, from 1908 known as *Słówka*. His literary and theatrical criticisms from 1919 were valuable and his publicistic writings courageous and provocative. But the translations covering all the great French authors are his greatest work.

VERSE: *Słówka* (1913).—CRITICISM: *Studia i szkice z literatury francuskiej* (1920); *Flirt z Melpomeną* (10 vols, 1922); *Molière* (1924); *Ludzie żywi* (1929); *Brązownicy* (1930); *Romanse cieniów* (1935); *Perfumy i krew* (1936).—VARIOUS: *Pani Hańska* (1926); *Piekło kobiet* (1930); *Znasz-li ten kraj?* (1931).

W. Borowy, 'B. jako tłumacz' in *Przegl.*

Warsz., VII (1922); I. Krzywicka, 'Trois faces de B.-Ż.' in *Pologne Littéraire*, XVII (1928); F. L. Schoell, *L'enfant terrible de la Pologne*, B. (1931); K. Irzykowski, *Beniaminek. Rzecz o B.-Ż.* (1933); K. Czachowski, 'Społeczne oblicze Boya' in *Odrodzenie*, III (1946). S.S. (P.H.)

**Zelinsky, KORNELIY** (\*1896), Soviet literary critic, connected with the 'constructivist' group of early Soviet poetry. The group was led by Ilya Sel'vinsky\*, and Zelinsky became its chief theoretician.

A. A. Fadeyev, *Sovetskaya literatura* (1948). J.L.

**Žemaitė**, pseud. of JULIA BENIUŠEVIČIUTE-ŽYMAINTIENE (\*Plungė canton 31 V 1845; ∞20 X 1865 L. Žymantas; †Mariampol [now Kapsukas] 7 XII 1921), Lithuanian novelist. She belonged to a Polish-speaking family but mastered Lithuanian early. After an interrupted and defective education and a very hard life, she turned to journalism and literature, visited the U.S.A. and wrote her first book *Rudens vakarą* ('Autumn Evening') in 1894. Her writings reveal a peasant-type realistic mind, shrewd, observant and not without sentiment. She deals primarily with village life and writes a clear, idiomatic Lithuanian.

*Rašiai* (4 vols, 1924 ff.). J. Žiugžda, *Ž.s kūryba*, I (1935); J. Butėnas, *Ž.* (1938). W.K.M. (H.Le.)

**Zenea, JUAN CLEMENTE** (\*Bayamo 1831; †La Habana 1871), Cuban poet, chiefly remembered for a few melancholy love lyrics of typically Romantic cast, and for his tragic death by execution for conspiracy against Spain in 1855.

*Cantos de la tarde* (1860); *Poesías* (New York, 1872). E.Sa.

**Zeno, APOSTOLO** (\*Venice 11 XII 1668; †*ibid.* 11 XI 1750), Italian scholar and librettist. Founder of the *Giornale dei letterati d'Italia* (1710); poet laureate to the imperial court, Vienna (1718–28). Desiring to restore dignity to the over-spectacular *melodramma* of his day, Zeno wrote many operatic libretti on fashionable, heroic themes—regular in structure and strongly influenced by the French classical theatre (*Ifigenia, Temistocle, Andromaca*, 1695–1730)—and some 20 oratorios on Biblical subjects (*Giuseppe*, 1722; *Ezechia*, 1737). In his later years he compiled several works of great erudition and notably enriched G. Fontanini's *Biblioteca dell'eloquenza italiana* with critical annotations (2 vols, 1753).

*Lettere* (ed. F. Morelli, 6 vols, 1785); *Drammi scelti* (ed. M. Fehr, 1929).—*Poesie drammatiche* (ed. G. Gozzi, 10 vols, 1744).

F. Negri, *La vita di A. Z.* (1816).—L. Pistorelli,

*I melodrammi di A. Z.* (1894); M. Fehr, *A. Z. und seine Reform des Operntextes* (1912); A. Micheli, 'Le poesie sacre drammatiche di A. Z.' in *Giornale storico della lett. ital.*, XCV (1930); R. Giazotto, *Poesia melodrammatica e pensiero critico nel Settecento* (1952).—M. Berengo, *Giornali veneziani del Settecento* (1962; intro.). M.W.

**Zeno OF CITIUM** in Cyprus (\*335; †263 B.C.), the founder of the Stoic school of Greek philosophy. He was probably a Phoenician, went to Athens in 313 and studied Academic, Megarian and Cynic philosophy. He then developed his own system and taught in the Stoa Poikile at Athens. The Stoic doctrine was that man can attain happiness only by self-reliance, by independence of external circumstance: the cosmos is made of matter permeated through and through, and inexorably controlled, by a material god, conceived as a kind of fire. Sense-perception can give sure knowledge of this cosmos: man's duty is to understand, to live 'according to nature' and to banish from himself 'unnatural' fears and desires. Virtue is the only good: sure of his own virtue, the Stoic wise man could be indifferent to suffering. Zeno's system, developed by Cleanthes\* and Chrysippus\* and modified by Panaetius\* and Posidonius\*, appealed to many in the time of Rome's greatness.

H. von Arnim, *Stoicorum veterum fragmenta*, I (1921); A. C. Pearson, *The Fragments of Z. and Cleanthes* (1891).

E. Zeller, *Stoics, Epicureans and Sceptics* (1870); R. D. Hicks, *Stoic and Epicurean* (1910); E. Bevan, *Stoics and Sceptics* (1913); M. Pohlenz, *Die Stoa* (1949); *Problems in Stoicism* (ed. A. A. Long, 1970). D.J.F.

**Zeno OF ELEA** (early 5th century B.C.), Greek philosopher, a pupil of Parmenides\*. He defended Parmenides' theory of One Being by examining the premisses of others and drawing contradictory conclusions from them. Thus the famous paradox of Achilles and the tortoise was to exhibit the fallacy of supposing that Being is infinitely divisible. Aristotle\* called him the inventor of dialectic, and he was clearly a considerable logician. There was a great revival of interest in his paradoxes among British and American philosophers in the 1950s and 1960s.

H. Diels, *Die Fragmente der Vorsokratiker*, I (6th ed. 1951); H. D. P. Lee, *Z. of E.* (1936; with tr.).

H. Fränkel, 'Z.'s attacks on plurality' in *Amer. Jour. Philol.*, LXIII (1942); M. Black, *Problems of Analysis* (1954); G. E. L. Owen, 'Z. and the mathematicians' in *Proc. Aristotelian Soc.*, LVIII (1957–58); G. Vlastos, arts on Z. in *Philosophic Classics* (ed. W. Kaufmann, 1961) and *The Encyclopaedia of Philosophy* (ed. P. Edwards, 1967). D.J.F.

**Zenodotus** (\*Ephesus c. 325; †c. 260 B.C.), Greek grammarian, pupil of Philetas\*, first librarian of the royal library at Alexandria. He made the first critical edition of Homer\*. Insufficient knowledge of Homeric language and archaeology and lack of diplomatic method made him too ready to reject as interpolations authentic passages, and to foist his own conjectures into the text.

J. E. Sandys, *History of Classical Scholarship*, I (3rd ed. 1921); P. Cauer, *Grundfragen der Homer-kritik* (3rd ed. 1923); G. M. Bolling, *External Evidence for Interpolation in Homer* (1925); M. H. A. L. H. van der Valk, *Textual Criticism of the Odyssey* (1949); R. Pfeiffer, *History of Classical Scholarship* (1968). R.B.

**Zerbold van Zutphen**, GERARD (\*Zutphen 1367; †Windesheim 4 XII 1398), Dutch theologian, after Geert Groote\* the greatest scholar of the DEVOTIO MODERNA. After his studies in Paris Zerbold lived until his early death in the friary at Deventer. He worked hard both as librarian and confessor to the brothers (whom he also defended against the attacks of the Mendicant Friars in his *Super modo vivendi devotorum hominum simul commemorantium*) and as the author of several works on moral theology and ecclesiastical law. The two most important ones are *De spiritualibus ascensionibus* and *De reformatione virium animae*. In *De libris Teutonicis* he defended the translating of devotional tracts into the vernacular.

A. Hyma in Nederl. Archief v. Kerkgesch., new ser., XVI (1921), XVII (1924), XX (1927); Archief voor d. Gesch. v. h. Aartsbisdom Utrecht, LII (incl. several works; 1926); Eng. tr. of *De spiritualibus ascensionibus* (preceded by Thomas a Kempis' *Life*) in *The Spiritual Ascent, a Devotional Treatise by Gerard of Zutphen* (1908).

G. H. J. W. Geesink, G. Z. van Z. (1879); A. Hyma, *The Christian Renaissance* (1925; 2nd ed. 1965) and *The Brethren of the Common Life* (1950); J. van Rooy, G. Z. van Z., I (1936); A. Rayez in *L. Reypens-Album* (1964). J.J.M. (A.v.E.)

**Zermatten**, MAURICE (\*Saint-Martin, Valais 22 X 1910), Swiss novelist, one of the first to write of the Valais, its scenery, ancient civilization and rugged and passionate people. The forces of nature play a dramatic part in these stories which often present grave moral conflicts in a rustic setting. His view of the world is determined by his Catholicism.

*La colère de Dieu* (1940); *Le sang des morts* (1942); *Christine* (1944); *Le jardin des oliviers* (1951); *La fontaine d'Aréthuse* (1958); *Le bouclier d'or* (1961); *Le cancer des solitudes* (1964); *Pays sans chemin* (1966).—*Sève d'enfance* (autobiog. narrative; 1970). J.P.I. (G.G.)

**Żeromski**, STEFAN, pseud. MAURZYCY ZYCH,

JÓZEF KATERLA (\*Strawczyn 1 XI 1864; †Warsaw 20 XI 1925), Polish author. Of country gentry, he was brought up in a patriotic tradition. During his veterinary studies he was arrested by Russians in Warsaw in 1888 and contracted tuberculosis when in prison.

In almost all his literary works there is one of two elements: a sense of social injustice and the need of some readjustment in human relations, or that of patriotism. The characters fight for high ideals and pay for it with their own personal happiness; the author's sympathy is always on their side. Though there is some pessimistic strain in several of his writings he believes in the ultimate victory of the good and the just. He is a past-master in describing the beauties of nature. His plays are sincere, though on the whole lack drama. Quick to perceive the great problems of Polish life, he wrote on several occasions topical articles and pamphlets, some of which do not lose their poignancy even today. Besides being a stylist, everything he wrote was dictated by his warm heart and there are in his prose lyrical passages which read like the best lyrical verses or elegies. S.S.

NOVELS: *Szyzyfowe prace* (1898); *Ludzie bezdomni* (2 vols, 1900); *Popioły* (3 vols, 1904); *The Ashes*, tr. H. Stankiewicz Zan, 2 vols, 1928); *Powieść o Udalym Walgierzu* (1906; *Le roman de Walgour*, tr. S. Dunin Karwicki, 1923); *Dzieje grzechu* (2 vols, 1908; *Die Geschichte einer Sünde*, tr. S. Goldenring, 1910); *Uroda życia* (2 vols, 1912; *La bellezza della vita*, tr. von Dąbwska, 1920); *Wierna rzeka* (1912; *The Faithful River*, tr. S. Garry, 1943); *Walka z szatanem* (3 vols, 1916–19); *Wiatr od morza* (1922; *El viento del este*, tr. M. Amster and C. M. Arconada, 1931); *Przedwiośnie* (1925).—PLAYS: *Róża* (1909); *Ponad śnieg bielszym się stanę* (1921; *Plus blanc que la neige*, tr. M. Grabowska and P. de Saint Wall Pinon, 1923); *Uciekła mi przepióreczka* (1924).—SHORT STORIES: *Rozdziobią nas kruki wrony* (1895; *Den Raben und Geiern zum Frass*, tr. M. Sutram, 1903); *Echa leśne* (1905; *Gli echi del bosco*, tr. L. Kociemski, 1923).—VARIOUS: *Elegie i inni pisma* (ed. W. Borowy, 1928); *Dzienniki* (1953–56).—*Pisma* (25 vols, 1923–29; new ed. S. Pigoń, 1949– ).

E. Lo Gatto, S. Ż. *Studio critico* (1926); R. Dyboski, 'Ż. and Reymont' in *Slavon. Rev.*, IV (1926); J. Drozdowicz-Jurgielewiczowa, *Teknika powieści Ż.* (1929); S. Adamczewski, *Serce nienasycone* (1930) and S. Ż.: *Zasys biograficzny* (1937); Z. L. Zaleski, 'Étienne Z.' in *Attitudes et destinées* (1932); N. Nucci, *Alcuni elementi sociali e nazionalisti dell'opera letteraria di S. Ż.* (1932); W. Borowy, 'Ż.' in *Slavon. and East Eur. Rev.*, XIV (1935–36); S. Kasztelowicz and S. Eile, S. Ż. *Kalendarz życia i twórczości* (1961); J. Kądziela, S. Ż., 1864–1925. *Poradnik bibliograficzny* (1964). S.S. (P.H.)

Zesen, PHILIP VON (\*Pirau 8 X 1619; †Hamburg 13 XI 1689), German poet. He early devoted himself to improving the German language and founded his literary society, the Teutschgesinnte Genossenschaft or Rosenzunft in Hamburg (1643). Most of his life was spent in Holland, where he apparently kept himself by writing, though he had certain diplomatic missions. His orthographic reforms found little following, his poetry was much disputed but his use of dactyls and anapaests especially influenced the Nürnberg poets. Though he quarrelled with Rist\*, his society and his interest in Protestant Church unity brought him into contact with important European figures, especially Comenius\*. His individualistic autobiographical novel, *Die Adriatische Rosemund* (1645), is a landmark in the history of the genre in Germany, though contemporaries preferred his *Assenat* (1670; on the theme of Joseph and Potiphar's wife). These two works are an attempt to produce German novels to compete with the fashionable French works by Madeleine de Scudéry\* and others, which Zesen had translated. He is in many ways an isolated figure, part bourgeois part courtly, but holds an important place in the literature of the time.

*Deutscher Helicon* (1640); *Poetischer Rosenwälder Vorschmack* (1642); *Liebesbeschreibung Lysanders und Kalisten* (novel, from Fr.; 1644); *Ibrahim* (from Fr.; 4 vols, 1645); *Dichterische Jugendflammen* (1651); *Gekreuzigte Liebesflammen* (1653); *Leo Belgicus* (Latin 1660; Ger. tr. 1677); *Moralia Horatiana* (1656; facs. repr. ed. W. Brauer, 1963); *Beschreibung der Stadt Amsterdam* (1664); *Urteile wider den Gewissenszwang in Glaubenssachen* (1665); *Dichterisches Rosen- und Liljental* (1670); *Assenat* (1670; ed. V. Meid, 1967); *Simson* (1679); *Pirau oder Lob des Vaterlandes* (1680); and 58 other works.

A. D. Habichtthorst, *Wohlgegründete Bedenkschrift über die Zesische Sonderbahre Ahrt Hochdeutsch zu schreiben* (1678); J. H. Gabler, *Verzeichnis der ... Zesischen Schriften* (1687); M. Gebhardt, *Zur Biographie Z.* (diss. Strasbourg, 1888); K. Dissel, *Z. und die Deutschgesinnte Genossenschaft* (1890); E. W. Moes, 'P. von Z.' in *Jaarboek der Vereeniging Amstelodamum*, V (1907); H. Körnchen, *Z. s. Romane* (1912; repr. 1967); C. Bouman, *Z. s. Beziehungen zu Holland* (diss. Bonn, 1916); J. H. Scholte, 'P. von Z.' in *Jaarboek van het Genootschap Amstelodamum*, XIV (best biog.; 1916), 'Z. in Frankrijk' in *Neophilologus*, XXVIII (1943) and 'Z. s. Adriatische Rosemund als symbolischer Roman', *ibid.*, XXX (1946); C. Stucki, *Z. s. und Grimmelshausens Josephsromane* (1933); C. C. van de Graft, 'Filips von Z. en Utrecht' in *Jaarboekje Oud-Utrecht* (1941); P. Baumgartner, *Die Gestaltung des Seelischen in Z. s. Romanen* (1942); W. Graadt van Roggen, *Een stichtische sleutelroman uit de 17. eeuw* (1943); Renate Weber, *Die Lieder P. von Z.*

(diss. Hamburg, 1962); Volker Meid, *Z. s. Roman-kunst* (diss. Frankfurt am Main, 1966); U. Maché, 'Z. als Poetiker' in *Dt. Vierteljahresschrift*, XLI (1968); K. F. Otto, *P. von Z., a Bibliography* (1971). L.W.F.

Zetterström, HANS HARALD, pseud. HASSE Z. (\*Stockholm 23 V 1877; †1 VI 1946), Swedish humorous writer, editor of *Söndags-Nisse* (1901–24), co-editor with Albert Engström\* of *Söndags-nisse-Strix* (1924–43), contributor to *Svenska Dagbladet* (1931–46). A prolific and successful writer of the witty causerie.

*Samlade historier* (12 vols, 1918–22); *Berättelser* (sel.; 1948); *25 År med svenska folket* (1931; account of *Söndags-Nisse*).

B.M.E.M.; A.H.J.K.

Zevecote, JACOB VAN (\*Ghent 1596; †Harderwijk 1642), Dutch poet, monk and Professor of rhetoric at Ghent, after 1624 at Leiden. Renouncing monasticism, he was appointed Professor at Harderwijk in 1626. He wrote dramas in classical form (five acts and choruses).

LATIN PLAYS: *Rosimunda*; *Maria Stuarta*; *Esther* (all pr. in *Poemata*, 3rd ed., 1623).—DUTCH PLAYS: *Beleg van Leiden* (1626); *Ontset van Leiden* (1630).—VERSE: *Lof van Harderwijk*, *Verachtinge des Doots* (1625; from the Latin of D. Heinsius); *Emblemata* (1626).

'Testament van J. van Z.' in *Vaderlandsch Museum*, IV (1861).—Ph. Blommaert, *Gedichten van J. van Z.* (1840) and *De Nederlandsche Schrijvers van Gent* (1861); P. H. Keyser, 'J. van Z.'s *Lof van Harderwyk*' in *Tijdschr. v. Nederl. Taal- en Letterk.*, XXXV (1916); *J. van Z.'s Nederduytsche dichten (1626–1638)* (ed. O. Dambre, 1939). A.M.B.W. (R.P.M.)

Zeyer, JULIUS (\*Prague 26 IV 1841; †*ibid.* 29 I 1901), Czech novelist, poet and dramatist. Zeyer was born of a well-to-do Prague family and German was the language of his early upbringing. Not the least of the influences that caused him to accept Czech as the language of his literary work was that of his Czech nurse. After travelling extensively in Europe and studying modern languages and literatures at Prague University he settled down in Prague as a writer. With Vrchlický\* he became the most notable representative of the cosmopolitan trend in late 19th-century Czech literature. His epic poems present subjects from Czech antiquity (*Výšehrad*, 1880), medieval French legend (*Karolinská epopeja*, 1896) and many other themes—all treated in the neo-Romantic manner. More substantial is his achievement as a novelist. *Tři legendy o krucifixu* (1895) represents his best prose achievement in the romantic-historical vein. His most notable work, however, is the semi-autobiographical novel *Jan Maria Plojhar* (1888), with its original,

characteristically Czech presentation of the problem of the artistic temperament. Many elements in his work show affinity with the *décadents*.

*Sebrané spisy* (34 vols, 1901–07); sel. works (ed. J. Š. Kvapil, 1941 ff.).—*Dům u tonoucí hvězdy* (novel; 1894).

J. Voborník, *J. Z.* (1907); J. Š. Kvapil, *Gotický Z.* (1942). R.A.

**Zhirmunsky, VICTOR** (\*1891), Soviet author, critic and literary theoretician. He started his career as a member of the Formalist Group of writers and critics who considered the mastery of words, styles and genres to be the true material of literary evolution. He turned, though, against the dogmatism of the extreme Formalists and asserted that philosophic, moral, social and religious elements can legitimately blend with a work of art.

*Zadachi poetiki* (1924); *Vvedenie v metriku* (1925); *Istoricheskaya poetika* (1940). J.L.

**Zhitkov, BORIS STEPANOVICH** (\*1882; †1938), Soviet author of excellent children's stories. He was particularly good when writing about animals.

*Chto ya videl* (1939).

L. Chukovskaya, *B. Z.* (1955). J.L.

**Zhukovsky, VASILY ANDREYEVICH** (\*Tula 29 I 1783; †1841; †Baden-Baden 7 IV 1852), Russian poet who paved the way for Pushkin\*, to whose circle he later belonged. Illegitimate son of a rich landowner (A. I. Bunin) and of a Turkish slave-girl, he received a good education and was among the first poets to introduce—with superb translations—English and German influences to the Russian Parnassus. His version of Gray's\* *Elegy*, printed in *Vestnik Evropy* ('The European Messenger') in 1802, is regarded as the first landmark of that process which culminated in the 'golden age' of Russian poetry. In some respects Zhukovsky stands between the sentimental and the Romantic periods, and his own intensely musical lyrics are an intimate confession of a contemplative, dreamy and pietistic soul suffering from frustrated love. In epic poetry, however, he made valiant attempts at ballads, as well as at narrative poems with folkloristic flavour. Yet his original work, good though it be, looks small in bulk compared with his translations which range from the poems of Bürger\*, Uhland\*, Goethe\* and Schiller\* to Byron\* and Homer's\* *Odyssey*.

*Sochineniya* (3 vols, 1902, 1918); *Stikhotvoreniya* (1939); *Skazki* (1946); *Sochineniya* (1954).

J. Grot, *Ocherki zhizni i poezii Zhukovskogo* (1883); A. N. Veselovsky, *V. A. Z.* (1904); V. I. Pokrovsky, *V. A. Z.* (1912); B. Eichenbaum, *Melodika russkogo liricheskogo stikha* (1922); V. K. Zaitsev, *Z.* (1951). J.L.

**Ziegler, CHARLES CALVIN** (\*Center County, Pa. 19 IV 1854; †St Louis, Miss. 19 VI 1930), Pennsylvania-German poet, influenced by Harbaugh's\* *Harfe* and by German poetry.

*Drauss un Deheem* (Leipzig, 1891; enlarged repr. in Penn. Ger. Folklore Soc. Pub., I, 1936). E.R.

**Zigler und Klipphausen, HEINRICH ANSELM VON** (\*Radmeritz 6 I 1663; †Wurzen 8 IX 1696), German novelist. He avoided employment at court to devote himself to literature, excerpting chronicles and histories. His one novel, *Die asiatische Banise*, had a remarkable and long-lived success; Gottsched\* called it the best German novel. It is a story of heroic and constant love between princely personages amid rapid changes of fortune, set in an Oriental milieu of passion and intrigue. It was continued by J. G. Hamann (†1713).

*Die asiatische Banise oder das bluthig- doch muthige Pegu* (1689; ed. F. Bobertag in J. Kürschner, *Dr. Nat.-Lit.*, XXXVII, 1883); *Heldenliebe* (1691); *Täglicher Schauplatz der Zeit* (1694).

M. Pistorius, *H. A. von Z.s Leben und Werk* (diss. Leipzig, 1928); W. Pfeiffer-Belli, *Die asiatische Banise* (1940); H. K. Kettler, *Baroque Tradition in the German Enlightenment* (1943); E. Frenzel, 'H. A. von Z. als Opernlibrettist' in *Euphoriion*, LXII (1968). L.W.F.

**Zilahy, LAJOS** (\*Nagyszalonta 27 III 1891), Hungarian author. The ease and clarity with which Zilahy expounds his plots have made him popular as a novelist outside Hungary. On the Hungarian stage his light dramas with their poetic language won wide recognition.

NOVELS: *Két fogoly* (1927; *Two Prisoners*, tr. J. Collins and I. Zeitlin, 1931); *A szökevény* (1930; *The Deserter*, tr. G. Halász, 1932); *A fegyverek visszanéznek* (1936; *The Guns Look Back*, tr. L. Wolfe, 1938); *Ararát* (1947; *The Dukays*, tr. J. Pauker, 1950); *The Angry Angel* (1954).—PLAYS: *Süt a nap* (1924); *A tábornok* (1928).

M. Ruzitska, *Z. L.* (1928). G.F.C.

**Zilber, VENYAMIN ALEXANDROVICH**: see Kaverin, VENYAMIN.

**Zilliacus, EMIL GUSTAV** (\*Tammerfors 1 IX 1878; †Helsingfors 7 XII 1961), Finnish-Swedish scholar and writer. He lectured in literature at Helsingfors (1909) and became Professor of classical literature (1943). He was one of the founders of the periodicals *Euterpe* and *Argus*, and editor of *Nya Argus* (1911–33). His best poetry reveals a happy marriage of classical form and intimate, subjective, emotion (e.g. *Soluret*, 1926). He has done some brilliant translations from Greek.

CRITICISM: *Den nyare franska poesin och antiken* (1905); *Grekisk lyrik* (1911); *Sophokles* (1919); *Khoros* (1939).—VERSE: *Offereld* (1915); *Hellenika* (1917); *Minnesaltaret* (1936); *Silverhöst* (1943); *Brunnarna* (sel. poems 1915–50; 1958).

B.M.E.M. (I.S.)

Zimorowicz, JÓZEF BARTŁOMEJ (\*Lwów 20 VIII 1597; †*ibid.* 14 X 1677), Polish-Latin poet and writer. The burgomaster of Lwów, he wrote Latin works describing the city's history, but his major work is a collection of elegies, *Sielanki nowe ruskie*, which contains realistic descriptions of atrocities committed by the Cossacks during their attack on the city in 1648. If he is also the author of the apparently simple but skilful love poetry of his brother Szymon's *Roxolanki*, he must be considered one of the leading Polish Baroque poets.

*Żywot Kozaków lisowskich* . . . (1620); *Sielanki nowe ruskie* . . . (1663; ed. under the name of Szymon Z.; crit. ed. J. Łoś, 1916); *Leopolis* . . . a *Turcis* . . . (1693); *Leopolis triplex* (pub. 1899).

J. K. Heck, *Życie i dzieła B. i Szymona Zimorowiczów (Ozimek) na tle stosunków ówczesnego Lwowa* (2 vols, 1894–1903); S. Adamczewski, *Oblicze poetyckie Bartłomeja Zimorowicza* (1928). S.S. (P.H.)

Zimorowicz, SZYMON (\*Lwów 1608; †Cracow 21 VI 1629), Polish poet. His only work, a collection of lyrical poems, *Roxolanki*, written in honour of his brother Józef Bartłomej's wedding in 1629 and published posthumously by him, is by most scholars believed to be the work of Józef Bartłomej himself.

*Roxolanki to jest Ruskie panny* . . . (1654; ed. A. Brückner, 1924).

See prec. art. for further biblio. S.S. (P.H.)

Zincgref, JULIUS WILHELM (\*Heidelberg 3 VI 1591; †St Goar 12 XI 1635), German poet, a leader of the circle of young men at Heidelberg and Strasbourg who, inspired by Janus Gruter and Mathias Bernegger, worked for a regeneration of German poetry which they saw adumbrated in their friend Opitz\*. Zincgref published Opitz' *Teutsche Poemata* in 1624, appending to it a collection of largely un-Opitzian poems by his friends and himself which characterize their transitional position. His *Vermanung zur Dapfferkeit* (1625) and *Soldatenlob* (1632) were influential and his collection of *Apophthegmata* (1626) had a wide success.

*Facetiae Pennalium* (1618); *Fahnenbilder* (1619); *Auserlesene Gedichte deutscher Poeten* (1624; ed. W. Braune, 1879); *Quodlibetischer Weltkefig* (1632).

J. Zacher, *Die dt. Sprichwörter-sammlungen* (1852); F. Schnorr von Carolsfeld, 'J. W. Z.s Leben und Schriften' in *Archiv f. Literaturgesch.*,

VIII (1879); A. Reifferscheid, *Quellen zur Geschichte des geistigen Lebens in Deutschland während des 17. Jh.* (1889); O. Fischl, 'Quelle und Nachwirkung von Z.s *Vermanung zur Dapfferkeit*' in *Euphorion*, XVIII (1911); W. P. Friederich, 'Z. and his fellow-poets' in *Germanic Rev.*, IX (1934). L.W.F.

Zipoli, PERLONE: see Lippi, LORENZO.

Ziya, MEHMED (ZIYA GÖKALP): see Gökalp, ZIYA.

Ziyādah, MARIE: see Mayy.

Ziya Paşa (\*Istanbul 1825; †Adana 17 V 1880), Turkish poet. Learned in classical culture, he became a secretary in the palace, where he learned French. Because of his revolutionary activities he escaped, with Namık Kemal\*, to Paris and London. On his return to Turkey he was appointed to distant provinces. Too deeply rooted in classical culture to practise himself the innovations he believed in and preached, nevertheless his work contributed largely to the introduction and establishment of Western ideas in politics and literature.

VERSE: *Es'ar-ı Ziya* (1881); *Külliyat-ı Ziya Paşa* (ed. Süleyman Nazif, 1925); *Zafername* (1870); *Harabat* (anthol. of Turkish, Arabic and Persian poetry; 1874).—VARIOUS: *Rüya* (1867); *Veraset-i saltanat-ı seniyye* (1868).

Süleyman Nazif, *İki Dost* (1926); İ. H. Ertaylan, *Z. P., hayatı ve eserleri* (1935); Ahmet Hamdi Tanpınar, *XIX asır Türk edebiyatı tarihi* (1956). F.I.

Zlatarić, DOMINKO (\*Ragusa [Dubrovnik] c. 1555; †*ibid.* c. 1609), Ragusan poet of wealthy bourgeois origin; studied in Padua. Translated from Italian, Greek and Latin. His original verse, although showing Petrarchan influence, is moving and sincere.

*Pjesni razlike* (1899).

A. Vaillant, *Les 'Pjesni Razlike' de D. Z.* (1928) and *La langue de D. Z.* . . . (1928). V.J.

Zlatovratsky, NIKOLAY NIKOLAYEVICH (\*Vladimir 4 XII 1845; †1911), Russian author with strong 'populist' leanings. In his narratives and novels he idealized the Russian *moujik* and went into ecstasies over the peasant commune to which he pinned his faith in agrarian socialism. The contrast between the old and the new village is well described in his long novel, *Ustoi* (1878–82), but his feelings and his didacticism often run away with him—to the detriment of his art.

*Sochineniya* (8 vols, 1912); *Izbrannye proizvedeniya* (1947).

V. V. Bush, *Ocherki literaturnogo narodnichstva* (1931). J.L.



**Zmaj**, JOVAN JOVANOVIĆ (\*Novi Sad 24 XI 1833; †Kamenica, Srem 3 VI 1904), Serbian poet; a doctor and journalist, known as 'Zmaj' ('Dragon') from the title of a humorous periodical which was among others edited by him. He was a prolific and facile writer of lyrics expressing all his emotions, ideas and experiences, of social satire in verse, of narrative, patriotic and didactic poetry, of poems for children, and of translations. This profusion contains many pearls.

*Djulići* (1864); *Djulići uveoci* (1883); *Čika Jova srpskoj deci* (1890); *Snohvatice* (3 vols, 1895).—*Sabrana dela* (coll. works; 16 vols, 1933–37).

V. Stajić, 'J. J. Z., 1833–1933' in Slavon. and E. Eur. Rev., XIII (1934). V.J.

**Żmichowska**, NARCYZA, pseud. GABRYELLA (\*Warsaw 7 III 1819; †ibid. 25 XII 1876), Polish novelist. A pupil of Kl. Hoffmanowa\*, she was imprisoned for her political activities (1849–52). From 1855 she taught in Warsaw. Most gifted among the 'Enthusiast women', as an author in verse and prose, she excelled both in artistic form and depth of thought. Her highly romantic novels give a psychological analysis of characters in advance of her times.

*Poganka* (1846; ed. T. Żeleński-Boy, 1930); *Bidla róża* (1861; ed. idem, 1929); *Czy to powieść* (1877; ed. idem, 1929).—CORRESPONDENCE: *Listy do rodziny i przyjaciół* (3 vols, 1885–1906); *Listy do Tekli Dębskiej*... (ed. H. Kopia, 1890); *Narcyssa i Wanda* (ed. T. Żeleński-Boy, 1930); *Listy* (1957– ).—*Pisma* (5 vols, 1885–90); *Wybór powieści* (1953).

M. Mann, *Poganka N. Ż. Gienieza i źródła, artyzm i idea utworu* (1916); C. Walewska, *N. Ż.* (1919); M. Stepień, *N. Ż.* (1968).

S.S. (P.H.)

**Żmogas**: see Rodziewiczówna, MARIA.

**Zoet**, JAN (\*c. 1614; †2 I 1674), Dutch satirist and chiliastic eccentric, innkeeper at Amsterdam. For some years he was an actor in the town theatre and leader of a poets' club, which published a collection of poetry of little value. He wrote plays and poetry for the house of Orange, often in Cats\* style.

SATIRES: *Hedendaagse Mantel-eer* (1636); *Het Grootte Vischnet* (pr. in *Werken*, below).—*Het leven en Bedrijf van Clement Marot* (prose; 5th ed. 1660).—VERSE: *d'Uytsteekenste digt-kunstige Werken door J. Z. Amsterdammer* (1675) and in *Parnassus aan het Y* (1663).—PLAYS: *Olimpia* (1640); *Zabynaja* (1648; from the Spanish); *Cornelia Bentivogli* (1650; after Bandello); *De Adellikke huisvader* (1658; after Tasso).—*Jochem-Jool* (farce; 1637).

K. O. Meinsma, *Spinoza en zijn kring* (1896); W. Zuidema in *Oud-Holland*, XXIII (1905); J.

Koopmans, 'J. Z.' in *Nieuwe Taalgids*, XI (1917); K. Meeuwesse, *Jan Luyken als dichter van de Duytse Lier* (1952). A.M.B.W. (R.P.M.)

**Zoilus** OF AMPHIPOLIS (4th century B.C.), Greek rhetorician. He wrote books *Against Plato*, *Against Isocrates*, *Against Homer*, and rhetorical works. His notorious criticism of Homer\* attacked the credibility of incidents and characters. He is said to have been a Cynic, but is insignificant as a philosopher.

F. Jacoby, *Die Fragmente der griechischen Historiker*, II (1923).—U. Friedländer, *De Zoilo aliisque Homerii obrectatoribus* (1895). D.J.F.

**Zola**, ÉMILE ÉDOUARD CHARLES ANTOINE (\*Paris 2 IV 1840; †1870 Gabrielle Eléonore Alexandrine Meley; †ibid. 29 IX 1902), French novelist. Zola, the son of an engineer of Italian origin, spent his early years at Aix-en-Provence, where his friends included Paul Cézanne. In 1858 he returned with his widowed mother to Paris where, his studies ended, he found work with the publishing house of Hachette. He took up journalism and, as an art critic, actively defended Manet and the Impressionist painters. His *Contes à Ninon* (1864), and the novel *La Confession de Claude* (1866), favourably received, were followed by *Thérèse Raquin* (1867) and *Madeleine Féral* (1868), both influenced by the novels of the Goncourts\*. Between 1871 and 1893 he published *Les Rougon-Macquart*, 20 novels which he described as 'the natural and social history of a family under the Second Empire'. It has been praised as a remarkable effort of documentation based on the theories of Claude Bernard's *Introduction à la médecine expérimentale* (1865) which Zola expounded in *Le Roman expérimental* (1880). In fact, though he thought of himself as a scientific or documentary novelist and spent a great deal of time propagating his theory of Naturalism, he is much more than that. He is, as Balzac\*, a visionary—a quality most evident in what is known as his 'black' poetry. The Rougon-Macquart series is not simply a vision of life under the Second Empire: it is a vision of the human condition. Underlying it, is a Naturalist 'theology' in which some of the main Christian dogmas find their equivalents. It begins with a 'fall' caused by alcoholism which produces the *lésion organique*, the Naturalist form of original sin, and ends with the birth of a child who is supposedly the Naturalist 'saviour'. Zola tried to develop his findings in two further groups of novels, *Les Trois villes* (1894–1902) and *Les Quatre évangiles* (1899–1902), but by this time his powers were beginning to fail. He was an active defender of Dreyfus. After publishing his indictment of French justice, 'J'accuse', in *L'Aurore* (13 I 1898), he was obliged to leave France and sought refuge in England (1898–99). He died,

accidentally asphyxiated, in 1902 and is buried in the Panthéon in Paris.

NOVELS AND SHORT STORIES: *Les mystères de Marseille* (1867); *Les Rougon-Macquart*, comprising: *La fortune des Rougon* (1871), *La curée* (1871), *Le ventre de Paris* (1873), *Le conquête de Plassans* (1874), *La faute de l'abbé Mouret* (1875), *Son excellence Eugène Rougon* (1876), *L'assommoir* (1877); *The Dram-Shop*, tr. G. Hopkins, (1951), *Une page d'amour* (1878), *Nana* (1880), *Por-bouille* (1882), *Au bonheur des dames* (1882), *La joie de vivre* (1884), *Germinal* (1885; tr. H. Ellis, 1894), *L'œuvre* (1886; *The Masterpiece*, tr. T. Walton, 1950), *La terre* (1887), *Le rêve* (1888), *La bête humaine* (1890), *L'argent* (1891), *La débâcle* (1892), *Le docteur Pascal* (1893); *Les trois villes*, comprising: *Lourdes* (1894), *Rome* (1896), *Paris* (1898); *Les quatre évangiles*, comprising: *Fécondité* (1899), *Travail* (1901), *Vérité* (1903), *Justice* (unfinished); *Nouveaux contes à Ninon* (1874); *Les soirées de Médan*, including *L'attaque du moulin* (1880); *Nais Micoulin* (1884).—CRITICISM: *Mes haines* (1866); *Mon salon* (1866); *Edouard Manet* (1867); *Le naturalisme au théâtre* (1881); *Nos auteurs dramatiques* (1881); *Les romanciers naturalistes* (1881); *Une campagne* (1882); *Lettre à la jeunesse* (1897); *Lettre à la France* (incl. 'J'accuse'; 1898); *La vérité en marche* (1901).—*Œuvres complètes* (ed. H. Mitterand, 15 vols, 1962–69).

H. Massis, *Comment E. Z. composait ses romans* (1906); Henry James, *Notes on Novelists* (1914); M. Josephson, *Z. and His Time* (1928); D. Le Blond-Zola, *Z. raconté par sa fille* (1931); G. Robert, *E. Z. Principes et caractères généraux de son œuvre* (1952; best intro.); A. Wilson, *E. Z.* (1952; 1965); F. W. J. Hemmings, *E. Z.* (1953; 1966); H. Guillemin, *Présentation des Rougon-Macquart* (1964). T.W. (M.T.)

Zollinger, ALBIN (\*Zürich 24 I 1895; †*ibid.* 7 XI 1941), Swiss novelist and essayist. He spent his youth in Argentina and was a schoolteacher in Switzerland. Profoundly perturbed by the stagnating social and intellectual life in Switzerland, as he saw it, he was tireless in proposing ways of reinvigoration that were compatible with Swiss democratic thinking and would form an antidote to the remedies prescribed by German National Socialism.

*Der halbe Mensch* (1929); *Die grosse Unruhe* (1939); *Pfannenstiel* (1940); *Bohnenblut* (1942).—*Gedichte* (ed. E. Staiger, 1956); *Gesammelte Werke* (4 vols, 1961–62).

P. Häfiker, *Der Dichter A. Z.* (1954); H. Bänziger, 'A. Z.' in *Heimat und Fremde* (1958); W. Günther, 'A. Z.' in *Dichter der neueren Schweiz*, I (1963). H.B.

Zonaras: see John Zonaras.

Zoranić, PETAR (\*Zadar c. 1508; †after 1569), Dalmatian writer of the aristocratic class, with a classical education. His pastoral novel, *Planine* (Venice, 1569), patriotic and moralizing, modelled on Sannazaro's\* *Arcadia*, is the earliest extant secular work in prose (but interspersed with verse) in Croatian literature. The background is that of the poet's own time and region.

V. Javarek, 'Three 16th-century Dalmatian poets' in *Slavon. and E. Eur. Rev.*, XLI (1962). V.J.

Zoroaster (not later than 7th century B.C.), the prophet of ancient Iran. The exact details of his life are still disputed. He preached his doctrine in East Iran, secured the support of King Vishtasp and challenged the older, mainly nature-divinity, worship. The *Gāthās*, five archaic poems ascribed to Zoroaster himself, are the oldest and holiest part of AVESTA, the sacred book of the Zoroastrians. Their doctrine, with its ethical and optimistic outlook, is based on a belief that two primeval forces, good and evil, govern the world. Man, as a free agent, is exhorted to choose the right and avoid the wrong, so as to bring about the final victory of Ahura Mazda, lord of wisdom, and banishment of Angra Mainyu (Ahriman), the evil spirit.

A. V. W. Jackson, *Z., the Prophet of Ancient Iran* (1899); H. S. Nyberg, *Die Religionen des alten Iran* (1938); E. E. Hertzfeld, *Z. and His World* (1947); J. Duchesne-Guillemin, *Z.* (incl. tr. of the *Gāthās*; Paris, 1928); W. B. Henning, *Z.* (1951); W. Hinz, *Zarathustra* (1951); and see AVESTA. E.Y.

Zorrilla de San Martín, JUAN (\*Montevideo 28 XII 1855; †*ibid.* 3 XI 1931), Uruguayan poet and essayist. He is the author of the best-known poem in Uruguayan literature and the greatest of its writers before Herrera\* y Reissig, whom he outlived. *Tabaré* (1888), his greatest work, is a lengthy poem on the tragic love of a half-caste Indian for a white girl. The theme is handled romantically and perhaps over-sentimentally; the versification is extremely skilful and, by its lyrical quality, carries the reader over much that in purely narrative form would have been tedious. For the poet as well as for the essayist and historian, patriotism and religion are the most powerful driving forces. E.Sa.

*La epopeya de Artigas* (2 vols, 1912).—Coll. works (16 vols, 1930).

R. Ibañez, *La leyenda patria y su contorno histórico* (Montevideo, 1959). E.Sa. (J.F.)

Zorrilla y Moral, José (\*Valladolid 21 II 1817; ∞1839 Matilde O'Reilly, ∞1869 Juana Pacheco; †Madrid 23 I 1893), Spanish dramatist. In 1836 he escaped from home and University. A few months after, he conquered fame with an elegiac

recitation at the burial of Larra\*. Fleeing from his first wife, 19 years his senior, he went to France (1850) and Mexico (1855), where he became Emperor Maximilian's protégé. After 1866 he lived mainly in Spain. Penniless, but with unrivalled popularity, he was solemnly crowned with golden laurels at Granada in 1889.

With him Spanish Romanticism reached its height. Others, with more culture, attained greater perfection and avoided his grave pitfalls, but nobody excelled him in wealth of inspiration, mastery of description and dramatic power. In the *Leyendas* he recreated the heroic, medieval, Christian and Moorish atmosphere of old Spain (*Cantos del trovador*, 1840-41; *Vigilias del Estío*, 1842; *Granada*, 1852; etc.). His legends are like little dramas written in narrative form, and conversely his plays are dramatizations of legends (*El puñal del Godo*, 1842; *El zapatero y el rey*, 1840-41; *Traidor, infanado y mártir*, 1849, technically his best play). Yet all his works are obscured by *Don Juan Tenorio* (1844), the most popular play in Spanish literature. It is still performed yearly on 1 XI throughout Spain. In facile, at times cheap, but always sonorous, colourful and dynamic verse, Zorrilla gives new life to DON JUAN's saga, introducing new characters, derived from old Spanish dramatic types. The legends of the *burlador* and of the banquet with the statue are better welded together than in Tirso\* and Zamora\*. Zorrilla's Don Juan becomes a popular hero saved from utter damnation at the last moment by the pure love of Doña Inés. This play is important for its recreation of Don Juan's character and its great dramatic force, not as a refined work of art.

*Obras completas* (4 vols, 1895); *Obras completas* (ed. A. Cortés, 2 vols, 1943).

*Don Juan Tenorio* (constant reprs in Col. Aust., Clás. Cast., etc.).—Eng. trs: S. Eliot, *Translations From the Spanish Poet J. Z.* (Boston, 1846); T. Walsh, 'Toledo', 'The Bull and the Picador' and 'The Springlet' in *Hispanic Anthology* (New York, 1920); W. Knapp, 'Dagger of the Goth' in Poet Lore, XL (1929); A. J. McVan, 'From Don Juan Tenorio', excerpt in *Translations From Hispanic Poets* (New York, 1938).

Alonso Cortés, Z., *su vida y sus obras* (1943).

R.M.N. (J.E.V.)

**Zorro, JOAN** (fl. 1250), Portuguese poet. Little is known of his life. The sea, ships and the river Tagus are recurrent themes in his delightful *cantigas de amigo*, which are among the finest in the early Portuguese *CANCIONEIROS*.

A. F. G. Bell, 'The eleven songs of J. Z.' in *Mod. Lang. Rev.*, XV (1920); C. Ferreira da Cunha, *O Cancioneiro de J. Z.* (Rio de Janeiro, 1949).

T.P.W.

**Zorut(t), PIERI** (\*Lonzano 1792; †Udine 1867),

the most popular Friulian poet. His lyrics, mainly sonnets, are a humorous or slightly sentimental commentary, in the manner of Italian dialect literature, on situations and incidents of everyday life. Although his lyrics may be criticized for their prolixity, his epigrams are masterly and he is considered one of the two most important Friulian writers of the 19th century.

*Poesiis* (2 vols, 1836-37; 3 vols, 1846-57); *Poesie edite ed inedite* (2 vols, 1880); *Raccolta completa delle poesie friulane edite e inedite* (Udine, 1880-82); *Le poesie friulane di P. Z.* (*ibid.*, 1911-12); *Poesie scelte* (Udine-Tolmezzo, 1946; Udine, 1949).

B. Chiurlo, 'P. Z. poeta del Friuli' in *Le Tre Venezie* (Padua, 1942); G. D'Aronco, 'Bibliografia ragionata di P. Z.' in *Aevum*, XIX.1-2 (1945).

R.R.B.; L.C.

**Zoshchenko, MIKHAIL MIKHAILOVICH** (\*1895; †1958), Soviet author whose humorous tales and sketches were extremely popular in the Soviet Union and abroad. He had passed through a number of professions before—in 1921—he took to writing comic anecdotal sketches of Soviet daily life. His favourite genre was a combination of the *SKAZ* or the 'told' story (as practised by Leskov\* and Remizov\*) and of the amusing *feuilleton*, which was often less innocent than it looked. As his pictures were not necessarily on strict Party lines, clashes became unavoidable. In 1943, he made a new departure with his reminiscences, *Pered voskhodom solntsa*. They began to appear in the periodical *Oktyabr*, but after the second instalment they were suddenly stopped. Some three years later Zoshchenko was officially 'purged' by Zhdanov.

*Rasskazy Nazara Ilyitcha gospodina Sinebryukhova* (1923); *Sobranie sochineniy* (6 vols, 1931); *Vozvrashchennaya molodost'* (1933); *Golubaya kniga* (1934); *Izbrannye rasskazy* (1935); *Rasskazy, povesti, felyetony, teatr, kritika* (1937); *Rasskazy* (1938); *Povesti i rasskazy* (New York, 1952).—*Russia Laughs* (tr. H. Clayton, 1935); *The Woman Who Could Not Read and Other Tales* (tr. E. Fen, 1940); *The Wonderful Dog and Other Tales* (tr. *idem*, 1942).

J.L.

**Zosimus** (\*Gaza?; fl. second half 5th century), Greek historian. Author of *Historia nova*, recounting the history of the Roman empire from Augustus to Diocletian very summarily, and from Diocletian to 410 in detail. A bitter enemy of Christianity, he sees in the decline of Rome the vengeance of the old gods for their neglect.

*Zosimi historia nova* (ed. L. Mendelssohn, 1887; ed. F. Paschoud, I, 1971; tr. J. J. Buchanan and H. T. Davis, 1967).

L. Leidig, *Quaestiones Zosimeae* (1900); F. Gräbner, 'Eine Zosimosquelle' in *Byzantinische Zeitschrift*, XIV (1905).

R.B.

**Zrínyi, Miklós**, COUNT (\*Ozaly 1 V 1620; ∞1646 Eusebia Draskovich, ∞1652 Baroness Mária Zsófia Löbl; †Kursanec Forest 18 XI 1664), Hungarian poet and essayist. Educated by Jesuits and influenced by contemporary Baroque, Zrínyi created out of recent history a brilliant heroic epic, his lengthy *Obsidio Szigetiana* (1651). An accomplished military leader, he also wrote historical and military studies.

*Adriai tengernek Syrenaita* (incl. *Obsidio Szigetiana*; Vienna, 1651).—Z. M. összes művei (ed. Cs. Csapodi and T. Klaniczay, 1958).

K. Széchy, *Gróf Z. M.* (5 vols, 1896–1902); T. Klaniczay, *Z. M.* (2nd ed. 1964); D. Mervyn Jones, 'Z. M.' in *Five Hungarian Writers* (1966). G.F.C.

**Zschokke, Heinrich** (\*Magdeburg 22 III 1771; †Aarau 27 VI 1848), Swiss writer, a versatile character, who was first an actor, then pastor in Magdeburg (1792), before settling in Switzerland (1798), where he held public office and edited several journals. His large output included sensational plays and novels, works of undenominational edification, histories and historical novels modelled on Scott\*. *Das Goldmacherdorf* foreshadowed Jeremias Gotthelf\*.

NOVELS: *Alamontade der Galeerensklave* (1803; Eng. tr. J. Oxenford and C. A. Feiling, 1844); *Das Goldmacherdorf* (1817; Eng. tr. 1833); *Die Brannweinpest* (1837; Eng. tr. 1853).—*Abillino der grosse Bandit* (play; 1796; *The Bravo of Venice*, tr. M. G. Lewis, 1804).—MISCELLANEOUS: *Stunden der Andacht* (8 vols, 1809–16; sel. tr. F. Rowan, 1862); *Ausgewählte Schriften* (40 vols, 1825–28); *Eine Selbstschau* (2 vols, 1842).

E. Zschokke, *H. Z.* (1866; 3rd ed. 1875); P. Schaffrath, *H. Z. als Politiker und Publizist* (1949). H.A.P. (K.W.M.)

**Zúbek, L'udovít** (\*12 VII 1907), Slovak novelist. Zúbek is the author of a series of historical novels which combine documentary accuracy with considerable narrative skill (*Jar Adely Ostrolúckej*, 1957, on L'udovít Štúr\*; *Skrytý prameň*, 1956, on the medieval sculptor Master Paul of Levoča). R.A.

**Zuckmayer, Carl** (\*Nackenheim 27 XII 1896), German playwright, poet and novelist. His plays have natural dialogue, skilful dramatic presentation. Robust humour, human compassion and unflinching courage are combined in his opposition to authoritarian intimidation. His most successful plays are *Der fröhliche Weinberg* (1925), *Der Hauptmann von Köpenick* (1930; Eng. tr. 1932) and above all *Des Teufels General* (1946). *Das kalte Licht* (1955; Eng. tr. E. Montague) deals with moral problems of the atomic age and includes the story of the atom spy, Klaus Fuchs. His verse, lyrical and satirical, and his prose works

must take second place to his dramatic achievements.

NOVELS AND SHORT STORIES: *Die Magdalena von Bozen* (1936; *The Moons Ride Over*, tr. M. Firth, 1937); *Die Fastnachtsbeichte* (1959; Eng. tr. J. and N. Mander, 1961); *Three Stories* (ed. D. Barlow, 1963).—*Gedichte* (verse; 1948 and 1960).—AUTOBIOGRAPHY: *Second Wind* (tr. E. R. Hapgood, 1940); *Als wär's ein Stück von mir* (1964; *A Part of Myself*, tr. R. and C. Winston, 1970).—*Gesammelte Werke* (1947– ).

*Fülle der Zeit: C. Z. und sein Werk* (1956); A. J. Jacobius, *Das Schauspiel C. Z.s* (1956); P. Meinherz, *C. Z.* (1960); E. T. Rosenthal, *Introdução à obra de C. Z.* (1967). R.W.L. (K.W.M.)

**Zuhair** (6th–7th century), pre-Islamic Arabic poet. He is one of the major poets of early Arabic literature, with a predilection for didactic verse. S.M.S.

A. J. Arberry, *The Seven Odes* (1957). R.O.

**Zumbroock, Ferdinand** (\*Münster 18 VI 1817; †*ibid.* 17 I 1890), Westphalian verse writer. His numerous rhymed anecdotes, in the Münster dialect, have only a limited appeal.

*Poetische Versuche in Westfälischer Mundart* (5 vols, 1847–88).

F. Wippermann, 'Der Altmeister der münsterischen Dialektdichtung' in *Niedersachsen*, XII (1907); F. Castelle, 'F. Z.', *ibid.* G.C.

**Zúñiga, Francesillo de** (\*?Béjar; †*ibid.* 1532), Spanish burlesque writer. He was Charles V's buffoon and wrote a satirical chronicle (1527) of the events of the Emperor's reign and some amusing letters. His death was the result of wounds received from a ruffian hired by one of the nobles he had satirized.

*Crónica* in *Biblioteca de Aut. Esp.*, XXXVI; *Cartas inéditas* (ed. J. Menéndez Pidal in *Rev. de Archivos*, XX–XXI, 1909).

A. Morel-Fatio and H. Léonardon, 'La "Chronique scandaleuse" d'un bouffon du temps de Charles-Quint' in *Bull. Hispanique*, XI (1909); A. González Palencia, *Del 'Lazarillo' a Quevedo* (1946). E.M.W.

**Zunzunegui, Juan Antonio de** (\*Portugalete, Vizcaya 1901), Spanish novelist in the realist tradition, his novels being set for the most part in his native Basque country.

*El chiplichandle* (1939); *La quiebra* (2 vols, 1947); *La úlcera* (1949); *Las ratas del barco* (1950); *El supremo bien* (1951); *Esta oscura desbandada* (1952); *La frontera delgada* (1961).—*Obras completas*, I (in progr.; 1969– ).

Carbonell Bassat, *La novelística de J. A. de Z.* (1965). J.E.V.

**Župančič, OTON** (\*Vinica in Bela Krajina 23 I 1878; ∞ Ana Kessler; †Ljubljana 11 VI 1949), Slovene poet, dramatist and translator. In his lyric poetry he appears as the confessor of his own personality, the herald of his nation's vitality, a seeker for the meaning of the individual and the nation in world culture and a stern critic of himself and society. During the Second World War he helped with his poems to sustain the fight for freedom. In 1948 the People's Parliament of Slovenia proclaimed him *ljudski umetnik* 'artist of the people'. He also produced very valuable translations of Shakespeare\* (11 plays), Molière\*, Calderón\*, Pushkin\* and other classics.

*Čaša opojnosti* (1899); *Čez plan* (1904); *Samo-govori* (1908); *Ciciban* (1915); *V zarje Vidove* (1920); *Veronika Dešenška* (1924); *Zimzelen pod snegom* (1945).—*Naša beseda* (ed. F. Albreht, 1929); *Veš, poet, svoj dolg?* (ed. J. Logar *et al.*, 1949).—TRANSLATION: over 100 sel. poems in L. Tesnière, *Oton Joupantchitch* (1931); L. Novy, *Blätter aus der slovenischen Lyrik in deutschen Übertragungen* (1933); *Anthologie de la poésie yougoslave des XIXe et XXe siècles* (1935); *Anthologie de la poésie slovène* (1962); *A Selection of Poems* (ed. with intro. J. Lavrin, 1967).—*Delo* (works; 5 vols, 1936–50); *Zbrano delo* (coll. works; 4 vols, 1957–67; incomplete).

A. Cronia, *O. Ž.* (Rome, 1928); J. Vidmar, *O. Ž. Kritično portretna študija* (1935).

A.S. (tr. H.Le.)

**Zurara, GOMES EANES DE** (\*c. 1410; †1474), Portuguese chronicler. He enjoyed the favour of Afonso V, who in 1454 appointed him keeper of the state archives in succession to Fernão Lopes\*. Zurara's histories continue those of Lopes, but deal more especially with the early stages of Portugal's colonial expansion in Africa. An ardent admirer of Prince Henry the Navigator, Zurara gives full importance to the latter's role in stimulating the navigations that ultimately led to the discovery of the sea-route to India.

Though describing an eminently epic period in Portugal's history, Zurara's heavy moralistic style often tends to blunt the effect of the great events he is recording; fond of displaying his erudition, his works abound with learned references and quotations. At times, however, the narrative rises above this pedantry and becomes worthy of the subject, notably in the *Crónica da Tomada de Ceuta*.

*Crónica da Tomada de Ceuta* (ed. F. M. Esteves Pereira, 1916; with *Life*); *Crónica do Descobrimiento e Conquista da Guiné* (ed. Visconde de Santarém, Paris, 1841; ed. A. Dias Dinis as *Crónica dos Feitos de Guiné*, 1949; *The Chronicle of the Discovery and Conquest of Guinea*, tr. C. R. Beazley and E. Prestage, with *Life*, Hakluyt Soc., 2 vols, 1896, 1899); *Crónica do Conde D. Pedro de Meneses*, pub. in *Collecção de Livros inéditos da*

*História Portuguesa*, II (1792); *Crónica dos Feitos de D. Duarte de Meneses*, *ibid.*, III (1793).

A. J. Dias Dinis, *Vida e obras de G. E. de Z.* (1949). T.P.W.

**Zurita, JERÓNIMO DE** (\*Saragossa 1512; †*ibid.* 1580), Spanish historian. His father had been doctor to Ferdinand the Catholic and Charles V. He studied with Hernán Núñez\* at Alcalá and became secretary to Philip II and chronicler of Aragon. Travels in Germany and Italy enabled him to consult many foreign libraries and archives. His *Anales de la corona de Aragón* (1562–80) is still an important historical source; Bartolomé Leonardo de Argensola\* continued them after Zurita's death.

*Anales* (1610; ed. A. Ubieto, M. D. Pérez Soler and L. Ballesteros, 2 vols, 1967); *Crónica de la corona de Aragón* (extr. ed. G. Castellano, 1918). E.M.W. (J.E.V.)

**Zuylen, BELLE VAN:** see Charrière, ISABELLE DE.

**Zweifel, ELIESER ZEVI OF LAZAR** (\*Mohilev 15 IV 1815; †Glukhov 21 II 1888), Hebrew scholar and author. Although active as an educationist, his greatest achievement in Hebrew literature (*Shalom al Israel*) is his defence of Hassidism, the religious mystical sect which flourished from the middle of the 18th century to the end of the 19th.

*Shalom al Israel* (I, Zhitomir, 1868–70; II, Vilna, 1873; III and IV, Zhitomir, 1873); *Sanegor* (a defence of the Talmud; Warsaw, 1885); *Heshbono shel Olam* (on theodicy; *ibid.*, 1878).

S.A. (M.Ge.; Y.F.)

**Zweig, ARNOLD** (\*Gross-Glogau 10 XI 1887; †Berlin 26 XI 1968), German writer. At first preoccupied with modern intellectualism, he dealt more with problems of everyday life after the First World War. *Der Streit um den Sergeanten Grischa* (1927); *The Case of Sergeant Grischa*, tr. E. Sutton, 1927) is his best novel, about one of his favourite subjects—war and the individual. His second great subject, Jews and Zionism, gets its fullest treatment in *De Vrient kehrt heim* (1932; *De Vrient Goes Home*, tr. *idem*, 1933). After the war, Zweig continued writing short stories, novels and plays about the contemporary scene, all of which reveal his humanitarianism and objective realism.

NOVELS: *Novellen um Claudia* (1912; Eng. tr. E. Sutton, 1930); *Erziehung vor Verdun* (1935); *Das Beil von Wandsbek* (1947; *The Axe of Wandsbek*, tr. E. Sutton, 1948; filmed 1951); *Die Feuerpause* (1954); *Der grosse Krieg der weissen Männer* (ser. of novels; 1957 ff.).—STORIES: *Spielzeug der Zeit* (1933; *Playthings of Time*, tr. E. D. Ashton, 1935); *Stufen* (1949); *A Bit of Blood and Other Stories* (1959).—PLAYS: *Ritualmord in Ungarn*

(1914); *Die Umkehr* (1927).—ESSAYS: *Juden auf der deutschen Bühne* (1928); *Bilanz der deutschen Judenheit* (1934; *Insulted and Exiled*, tr. E. and C. Paul, 1937).

S. Fishman, 'War novels of A. Z.' in *Sewanee Rev.*, XLIX (1941); W. K. Pfeiler, *War and the German Mind* (1941); 'A. Z.-Bibliographie' in *Sinn und Form* (special no. on A. Z.; 1952); J. Rudolph, *Der Humanist A. Z.* (1955); *Festschrift zum 70. Geburtstag* (1957); A. Z.: *Ein Almanach* (1962); E. Hilscher, A. Z. (1962).

R.W.L. (F.M.K.)

Zweig, STEFAN (\*Vienna 28 XI 1881; †Petropolis, Brazil 23 II 1942), Austrian biographer, essayist, playwright and poet. Great fluency and the gift of imitative appreciation made his verse and prose somewhat unoriginal as well as polished and elegant. His portraits of historical and literary figures are not objective (*Triumph und Tragik des Erasmus von Rotterdam*, 1934, Eng. tr. 1934; and *Maria Stuart*, 1935, Eng. tr. 1935), but masterpieces of creative intuition and elegant lively presentation, at best in *Joseph Fouché* (1929; Eng. tr. 1930) and *Marie Antoinette* (1932; Eng. tr. 1933). He remains the most spirited analyst and representative of the tragically premature cosmopolitan culture before the First World War, *Die Welt von gestern* (1942; *The World of Yesterday*, 1943), and his many original translations of European writers reveal him as a leading defender of European values.

BIOGRAPHIES: *Romain Rolland* (1920); *Drei Meister—Balzac, Dickens, Dostojewski* (1920; tr. E. and C. Paul, 1930); *Der Kampf mit dem Dämon—Hölderlin, Kleist, Nietzsche* (1925); *Drei Dichter ihres Lebens—Casanova, Stendhal, Tolstoi* (1928; tr. *Adepts in Self-Portraiture*, 1928); *Die Heilung durch den Geist—Mesmer, Mary Baker Eddy, Freud* (1932; tr., *Mental Healers*, 1932); *Balzac. Der Roman seines Lebens* (1946; tr. W. and D. Rose, 1947).—STORIES: *Amok* (1922; Eng. tr. 1931); *Verwirrung der Gefühle* (1925; tr.,

*Conflicts*, 1928); *Schachnovelle* (1943; *The Royal Game*, tr. B. W. Huebsch, 1944).—*Ausgewählte Novellen* (1946).—PLAYS: *Jeremias* (1917; Eng. tr. 1922); *Volpone* (adapted from Ben Jonson; 1926).—*Die gesammelten Gedichte* (verse; 1924).—*Complete Works* (tr. E. and C. Paul, 1949 ff.); *Die Dramen* (ed. R. Friedenthal, 1964).

J. Romain, S. Z., *Great European* (1941); H. Arens, S. Z. *Sein Leben—sein Werk* (1949; Eng. tr. 1950); *Blätter der S. Z.-Gesellschaft* (1958 ff.); A. Bauer, S. Z. (1961); F. M. Zweig, S. Z.: *Eine Bibliographie* (1961); W. J. Lucas, 'S. Z.' in *German Men of Letters*, III (ed. A. Natan, 1964); R. J. Klawiter, S. Z.: *A Bibliography* (1965).  
R.W.L. (F.M.K.)

Zwingli, ULRICH or HULDREICH (\*Wildhaus 1 I 1484; ∞1524 Anna Reinhard; †Kappel 10 X 1531), Swiss Reformer; studied at Vienna and Basle, became priest at Glarus (1506), Einsiedeln (1516) and the Grossmünster in Zürich, where he introduced the Reformation into Switzerland. He parted company with Luther\* over the communion doctrine (conference of Marburg, 1529) and was killed at Kappel leading the Protestant forces against those of the Catholic cantons. A politician as much as a theologian, more radical than Luther, Zwingli had little direct influence on German literature.

*Gesamtausgabe der Schriften und Briefe* (ed. E. Egli, 1904 ff.); *Hauptschriften* (ed. F. Blanke and O. Farner, 3 vols, 1941–47).—*Selected Works* (Eng. tr. ed. S. M. Jackson, 3 vols, 1912–30).

Myconius, *Vita* (1532; Eng. tr. H. Bennet, 1561); G. Finsler, *Z.-Bibliographie* (1897); S. M. Jackson, *H. Z.* (1901); *Zwingliana* (periodical; 1904 ff.); H. Nabholz, 'Z. im Drama' in *Zürcher Taschenbuch*, XXXV (1912); A. Lang, *Z. and Calvin* (1913); W. Köhler, *Z.* (1923); O. Farner, *Z.* (2 vols, 1946); G. Ritter, 'U. Z.' in *Die grossen Deutschen*, V (1957).  
D.G.D.

Zych, MAURYCZ: see Żeromski, STEFAN.